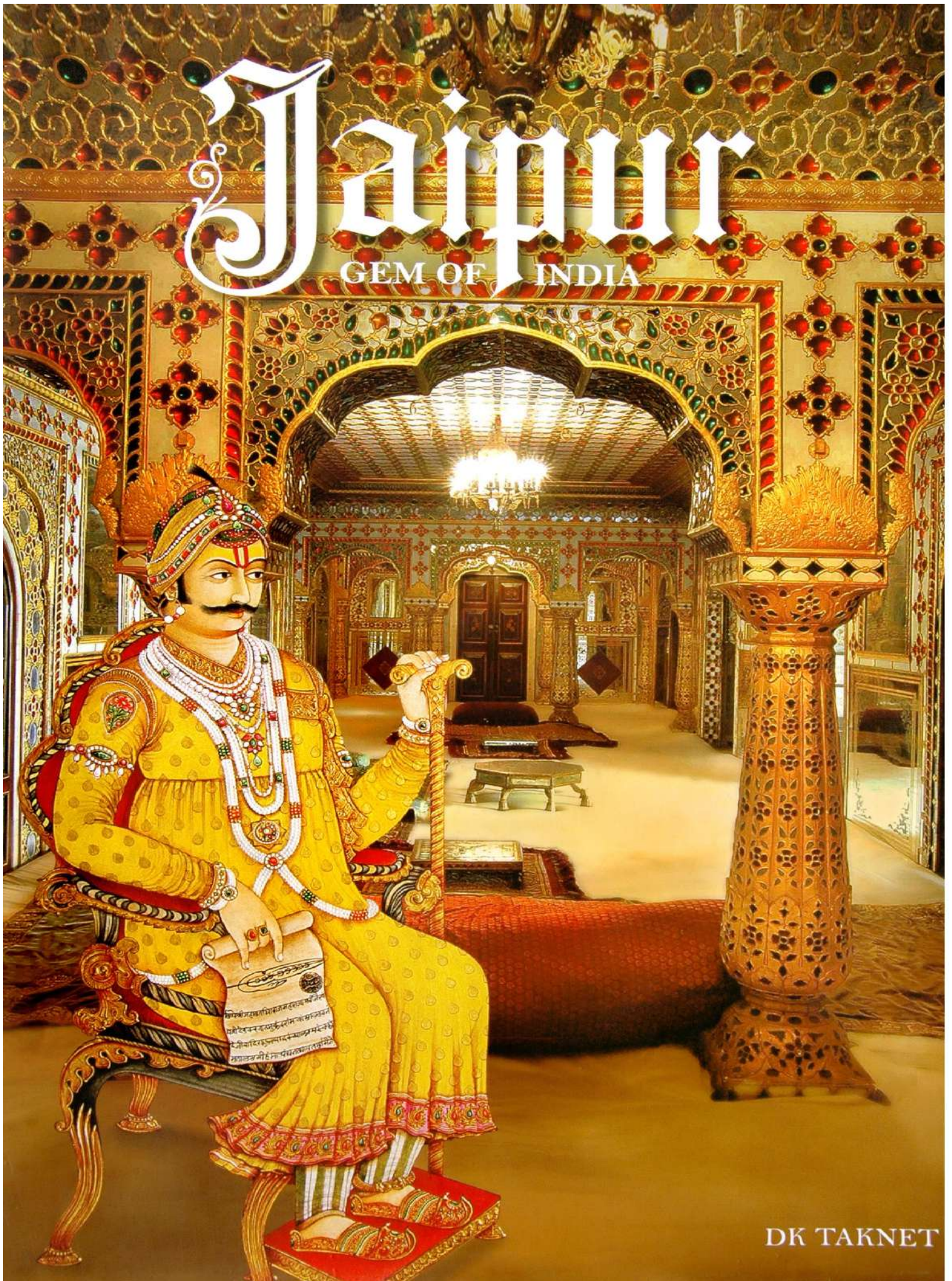


Jai pur

GEM OF INDIA



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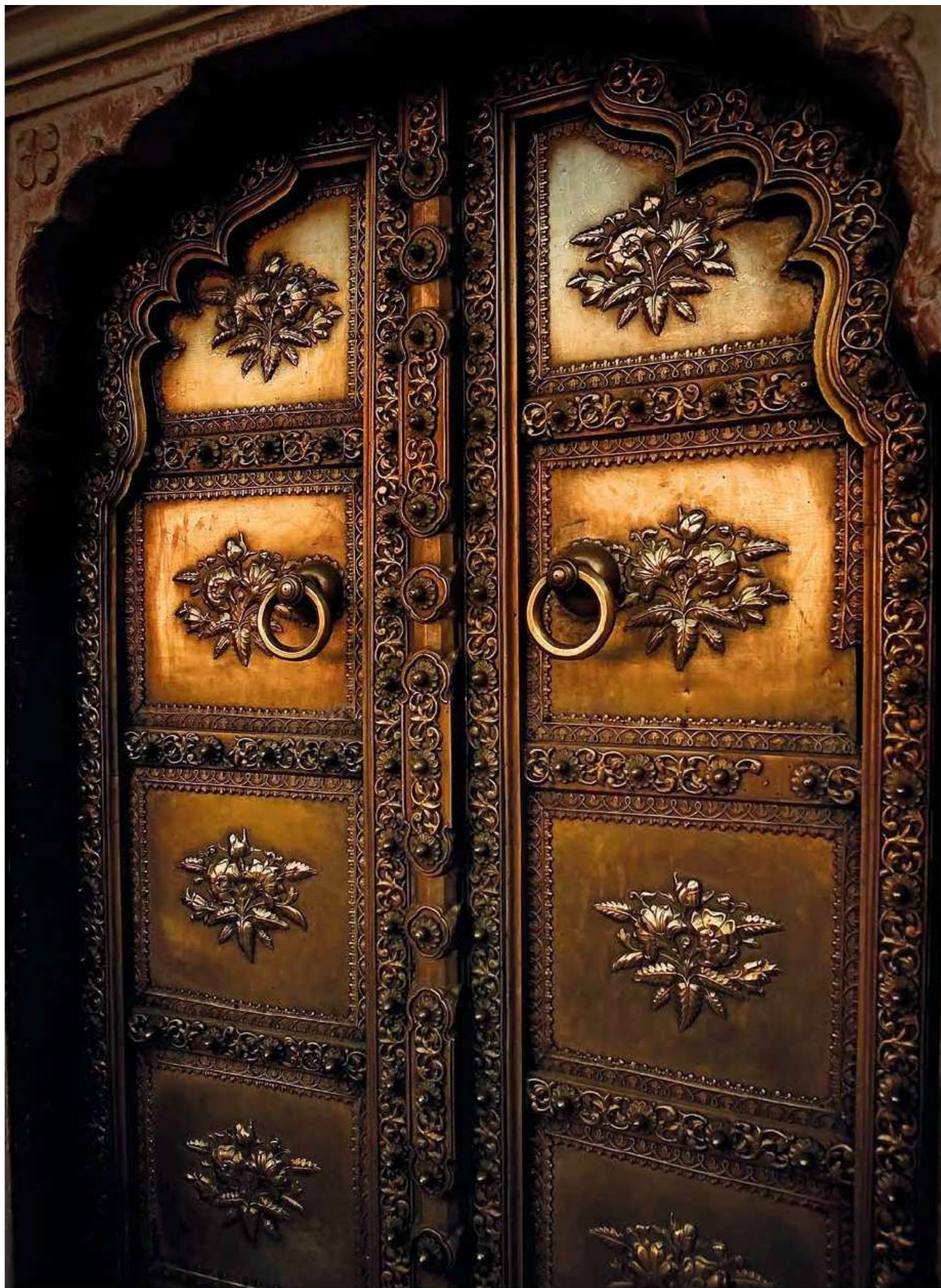
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Princely India





*Dedicated to the creators and builders of the unique city, Jaipur.
From maharajas to past and present masons, artists, entrepreneurs,
government officials and the people of Jaipur,
who have over the centuries laboured unsung, braving hostile
conditions to make the Pink City one among the seven
most beautiful cities of Asia.*

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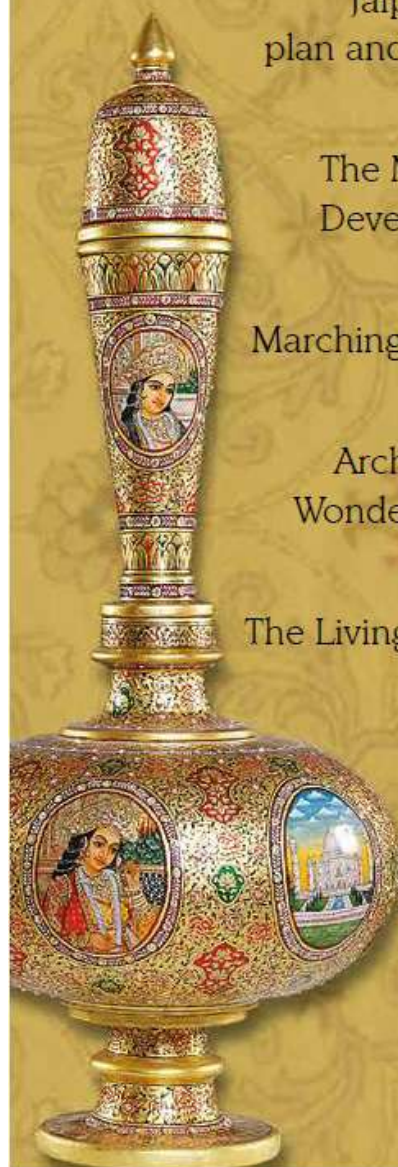
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Introduction

For those who are lost, there will always be cities that feel like home,' remarks British author Simon Van Booy in his novel *Everything Beautiful Began After*. Jaipur has such a welcoming and all embracing, all-encompassing feel in its pink-tinged ethereal being. Deeply rooted in its rich cultural heritage, this ultra-modern and world-class city has the basic fibre of its traditions embellished delicately with contemporary infrastructural amenities, quite like the silvery *zari* weave intermeshed into a Kota cotton saree, representing the quintessential Rajasthani warp and weft!

In fact, Jaipur is well-known as the first 'planned city' of India and has forever been a potpourri of many cultures and traditions. Its chequered history has played a pivotal role in enriching its arts, crafts, culture, literature and architecture, while preserving its essential character. It was founded by Maharaja Sawai Jai Singh II. Each new ruler or regime, every phase of history and every brick on every façade of a fort or a palace added immensely to the city's treasure trove of traditions, shaping its heritage, rich and vibrantly hued as the jewels of royalty. While the city has earned a distinction in handicrafts, blue pottery, sculpture, jewellery and textiles, its reputation in diamond polish is one to reckon with.

The history of religious performances in India singles out Jaipur as a unique place, as it boasts of conducting the Ashwamedha sacrifices, which can be performed only by a universal monarch. In Sanskrit learning, Jaipur comes next to Benaras and is called *Aparaa* (another) Kashi. Madhusudan Ojha goes down in the history of Sanskrit as a distinguished scholar, who discovered scientific theories in the Vedas and delivered lectures in London in 1902. Again, the city is the only place which has more than four thousand temples—more than the temples in Mathura and Varanasi put together. Even the temple of the tenth incarnation of Lord Vishnu, known as Kalki, who is yet to descend on this earth, has been built in anticipation! Such is the faith of its people. Jaipur, also called the city of astronomy, has painstakingly and lovingly preserved the stone observatory known as Jantar Mantar, another scientific wonder for its time.

Over the last century, Jaipur's heritage has been documented by various historians and scholars, but what has been attempted through this project is a comprehensive study of the history of the city and its rulers, in a methodical and exhaustive manner. DK Taknet, a renowned scholar and author, has undertaken this noble venture of bringing out a complete, encyclopaedic and all-encompassing study of the rich heritage of Jaipur. Replete with interesting anecdotes and legends, evocative images and photographs, and research material from myriad sources, the three hundred year spectacular journey of this inimitable land is captured within the pages of this rich and dazzling extravaganza.

Jaipur

Devarshi Kalanath Shastri



Foreword

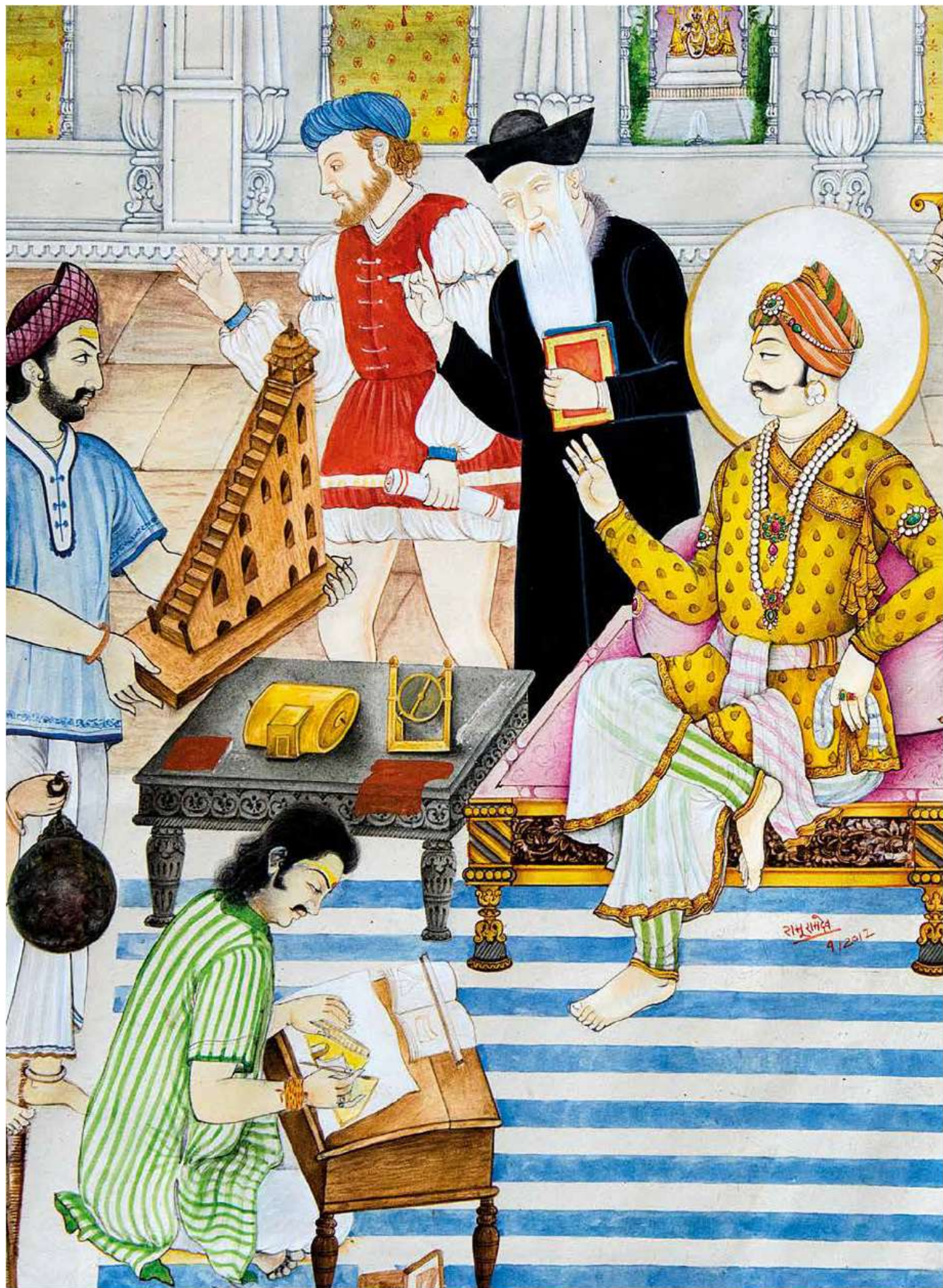
The very name of Jaipur produces a hundred images in one's imagination. Some have given voice to these images through poetry and art, while others have made conscious efforts to understand the complex dynamics of the city's creation that contribute to the experience of living in or visiting the Pink City.

It all started, centuries ago, with the able and courageous leaders of this city's past. The wise rulers who planned and built the city of Jaipur, established this place as one of the few well-constructed cities of the world. Along with this, the culture and social rituals, which the rulers of Jaipur's past introduced, have been the guiding light that still illuminates this world-class heritage city.

While exploring the past, this book also slides into the present. The author has, in great detail provided an account of Jaipur's current social, economic and political scenario. It becomes clear that the city is still clinging to its past—a fact that motivates and enlivens its very existence. However, armed with an inspiring combination of past glories and solid present infrastructure, Jaipur is forging a secure and beautiful future for itself.

In this book by Dr DK Taknet, Jaipur truly takes on an ethereal quality as a wonderful spread of visual and factual information spills out of every page. All this is achieved in a language and style that is accessible to all. The chapters in this book have been divided into past, present and future, thereby scripting the journey from a heritage city steeped in royal traditions to the hi-tech city with a modern and flourishing economy. Though the task of recording and linking these elements in time has been difficult, given the richness of information, the author has tried his best to communicate them with utmost lucidity and comprehensiveness. I congratulate him and recommend his work to every kind of book lover.

Princess Diya Kumari
The City Palace, Jaipur



Preface

For me, the city of Jaipur is like a living and breathing entity with its soul intact despite many, many centuries of its existence. It has always fascinated and interested me with its diversities, cultures, festivals, handicrafts, rituals, celebrations, royal history and its contemporary growth. The idea was to encapsulate all that Jaipur represents and stands for in one manuscript, which then becomes reference material for students, historians, travellers, artists, artisans, scholars, connoisseurs and even common people. This book dwells on all these facets and much more.

The fact that after the era of the maharajas of Jaipur, the public has played a pivotal role in the multifaceted development of the city by promoting a better quality of life in Jaipur has also been highlighted in this book. It has emerged as a metropolitan city and continues its steady growth. This global visibility that the city has gained over the years as a world-class tourist destination is tilting the scale in its favour for ventures that seek pollution-free, cost-effective and peaceful locations to set up their operations. 'Brand Jaipur' needs no introduction and is well known to the entire world. There seems to be no looking back for this city which, though personified through its rich cultural heritage, is also on an aggressive path of recognition as one of the more significant modern-day metropolises of the world.

This book focuses on the colourful history of Jaipur, and its lesser-known events, facts and wonderful people with their variegated activities, and is remarkable and endlessly engrossing. Our team had to travel over 1,50,000 kms and spent 1,460 days researching and interviewing over 5,000 people directly or indirectly associated with Jaipur, ranging from chairmen emeritus to vegetable-sellers. People from diverse backgrounds poured their hearts out to narrate fascinating stories, replete with previously unsuspected facts, inspiring anecdotes, opinions and vignettes, providing dramatic insights into this great city. In order to write this book we had to also pore over approximately 1,75,000 sheets together with other data including reports, news cuttings, journals, official records, periodicals and publications. My thanks for research



support provided by the Research Advisory Committee and research associates and Business History Museum (BHM)-IIME, which is a treasure trove of knowledge and literary resources. We had access to its outstanding collection of rare, old new books and journals on a vast spectrum of subjects, which enriched my research phenomenally. I must acknowledge the courteous and efficient services received from various private-public libraries, museums, art collectors and galleries in India and abroad. It was a truly mammoth task to distil the essence from my research to fit into the limited space available. All in all, it has been personally a very enriching trip down the lane.

I am most sincerely grateful for all the valuable support extended by GP Birla, Nirmala Birla, CK Birla, S Ahmed, Vijay Verma, DR Mehta, Justice RS Chouhan, Justice PC Jain, CK Mathew, GS Sandhu, P Agrawal, Ajit Singh, Vikram Singh Chouhan, Sundeep Bhutoria, Om Arora, Ganpat Singhji, Chandra Devi, NR Kothari, Vimal Chand Surana, Prakash Surana, Rajiv Jain, Sanjay Kothari, Anup Bohra, Dileep Baid, Badri Modi, Kishan Rungta, HD Kotahwala, Rajendar Tholia, Romi Tholia, Prakash Kothari, Ravi Ajmera, Ramdhan Attar, Dharmendar Tank, RK Rawat, Om Goyal, Pracheer Surana, Manoj Agrawal, Deepak Baid, Bhakti Hariyani, Suman, NK Chaudhary, Upendra Bothra, Ram Babu Sarraf, RS Vijaivargiya, Subhash Sharma, Bhavna and Nandita Kumar. A special thanks to S Ahmed for his constant and peerless guidance, and help in mobilizing various aspects of the project.

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OP Kumawat, Satpal Verma, Dr NL Verma, Khetanchi, Mohan Lal Soni, Samdar Singh Khangarot, Arjun Prajapati, Virendra Bannu, Jai Shankar Sharma, Ramu Ramdev, Inder Singh Kudrat, BL Marotia, Suresh Chandra Sharma, BS Hada, Deepak Sharma, Kavita Jain and Naveen Sharma, all of whom spared so much of their valuable time to provide insights into several topics, and the city as a whole. Most of the paintings, prints, maps, illustrations and early photos, however, have been obtained from various individuals and institutions. This lent me a small, yet momentous glimpse into our rich cultural

heritage. I appreciate their graciousness in permitting our team to shoot photos of selected pieces; these images have enriched the visual narrative of the publication. My heartfelt gratitude to Mohan Lal Soni, Ramu Ramdev, Govind Ramdev and Deepak Sharma for preparing paintings especially for this book.



The active support of Dr Ashok Pangariya, Dr Rajiv Gupta, Dr Ambrish Gupta, Dr CS Sharma, Dr Manish Bhargav, Dr Rajesh Kotecha, Dr SK Soni, Anoop Bartaria, OP Vyash-Sadhana Vyash, Gaj Singh Alsisar, Ram Pratap Singh Diggi, Sanjay Singh Bisau, Man Singh Kanota, Randhir Singh Mandawa, Devendar Singh Nawalgarh, Yogendra Singh Megasar, Vikram Singh Rajawat, Priya Sinha, Mukul-Archana Goyal, Jaibodh-Sharadha Pandey, PP Ashok, Rajat-Anchal Agarwal, Nalini Gupta, Shalini Mathur, Neha Sahi, Sandeep Saxena, Pardeep Chaudhary, Umaid Singh-Sita Bhati, BK Todawal, Anand Soni, Tribhuwan Singh, Pankaj Sharma, Jatin Sharma, Sanjay Singh Badnor, Hariram Meena, Naveen Mathur, Sushil, Mithlesh Chaturvedi, Dayanand and Chhotelal, for their help and immense encouragement in completion of this study.

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Finally, I owe a deep debt of gratitude and appreciation to my wife Sujata who has been a constant source of strength, courage and encouragement. The love, enthusiasm and youthful spirits of my sons Devashish and Devang have always inspired and rejuvenated me. They put up with many long and lonely evenings to enable me to complete this research study. They are truly the wind beneath my wings and I would never have flown without them. I feel privileged to have them as a part of my life.

I sincerely hope this book will help in creating an innovative and creative understanding and appreciation of Jaipur and do justice to everyone's expectations. This is a small contribution to this comprehensive and unending subject of study—the city of Jaipur.



Jaipur
October 2013

DK Taknet



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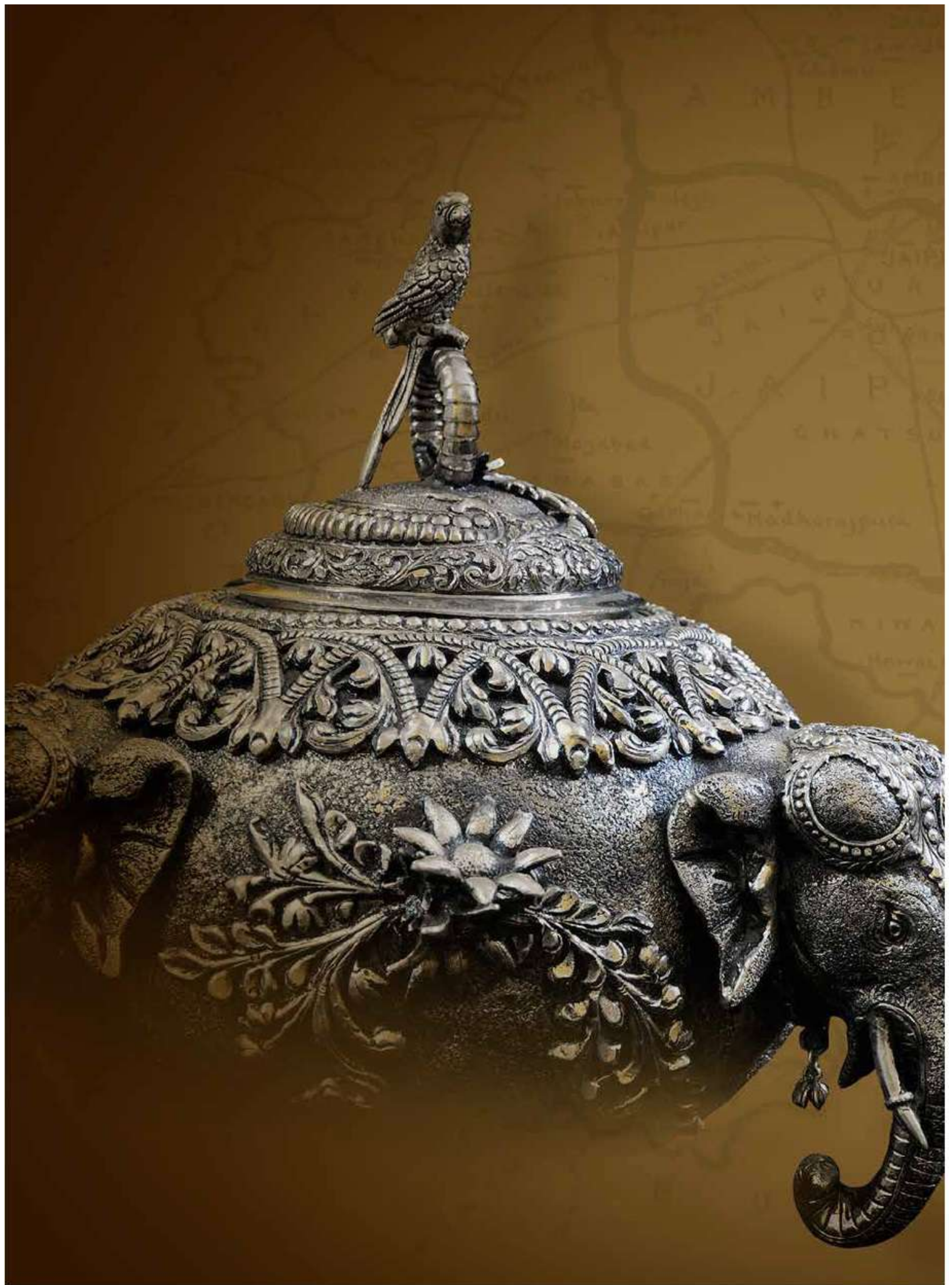
Rulers of Amber and Jaipur

1. MAHARAJA PRITHVIRAJ SINGH I
6. MAHARAJA BHARAMALLA
7. MAHARAJA BHAGWANTDAS
8. RAJA MAN SINGH I (1587-1614)
9. MAHARAJA BHAO SINGH (1614-1621)
10. MIRZA RAJA JAI SINGH I (1621-1667)
11. MAHARAJA RAM SINGH I (1667-1688)
12. MAHARAJA BISHAN SINGH (1688-1699)
13. MAHARAJA SAWAI JAI SINGH II (1700-1743)
14. MAHARAJA SAWAI ISHWARI SINGH (1743-1750)



15. MAHARAJA SAWAI MADHO SINGH I (1751-1767)
16. PRITHVI SINGH II (1768-1778)
17. MAHARAJA SAWAI PRATAP SINGH (1778-1803)
18. MAHARAJA SAWAI JAGAT SINGH (1803-1818)
19. MAHARAJA SAWAI JAI SINGH III (1818-1835)
20. MAHARAJA SAWAI RAM SINGH II (1835-1880)
21. MAHARAJA SAWAI MADHO SINGH II (1880-1922)
22. SAWAI MAN SINGH II (1922-1970)
23. MAHARAJA SAWAI BHAWANI SINGH (1970-2002)
24. MAHARAJA SAWAI PADMANABH SINGH (2002-PRESENT)

Sawai Man Guard at
Tripolia Gate, Jaipur



A detailed historical map of the Jaipur region in Rajasthan, India, serves as the background. The map is rendered in a sepia tone, showing various towns, rivers, and administrative boundaries. The title is superimposed on the map.

Historical Evolution of Jaipur

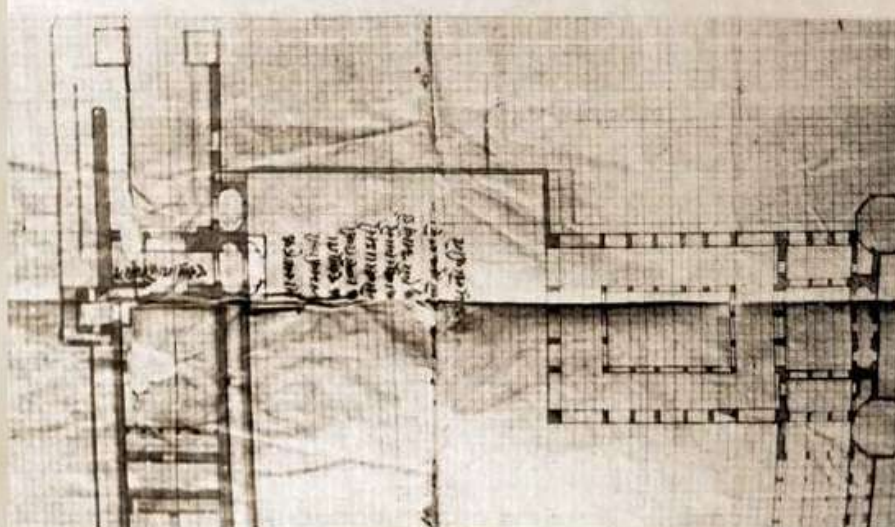
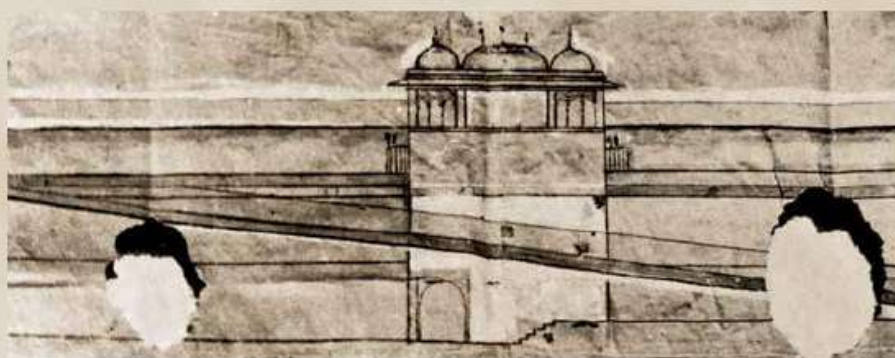




*'Jagat mein aakar kya kiya,
kabhi na dekha Jaipuria?'*

A Local Saying

WHAT HAVE YOU ACHIEVED IN THIS WORLD,
IF YOU HAVEN'T SEEN JAIPUR?



Top left: A blueprint depicting a section of the Ganesh Pol, which is a gate that leads to the private royal palaces. A view of the ramp is also seen.

Below left: Plan of the Diwan-e-Aam Chowk, showing the two gates; the Singh Pol (*top left*) and the Ganesh Pol.

Top right: A khanjar or a dagger embellished with feisty tiger motifs. Nobility and members of the royalty always carried these on their person for their protection.

Facing page: An artistic impression of the Amber Palace, with the Jaigarh and Nahargarh forts forming the backdrop. These architectural marvels dotting the sandy landscape of Jaipur lend a distinct character and persona to this historical city. Notice the warm, earthy hues deployed by the artist, capturing the rustic ambience of the landscape.

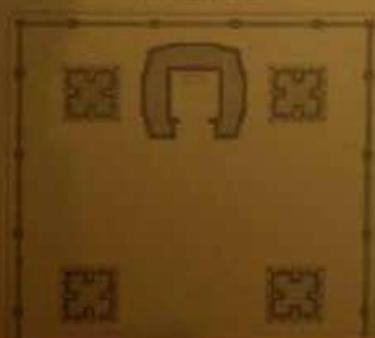
thereal! Like a fairy-tale! This is usually how the city of Jaipur is described by those who have experienced it. Capital of the state of Rajasthan, Jaipur was the first planned city of India. Incorporating the best of Mughal and British cultures in art, architecture, design, jewellery, city planning and education, the maharajas who ruled the state and built the city over time never compromised on their roots. What greets visitors in Jaipur is an awe-inspiring juxtaposition: a perfectly planned urban space, redolent with history and offering the most modern amenities. Such an evolution must be understood. So, it is imperative to delve into Jaipur's history and discover how it all began.

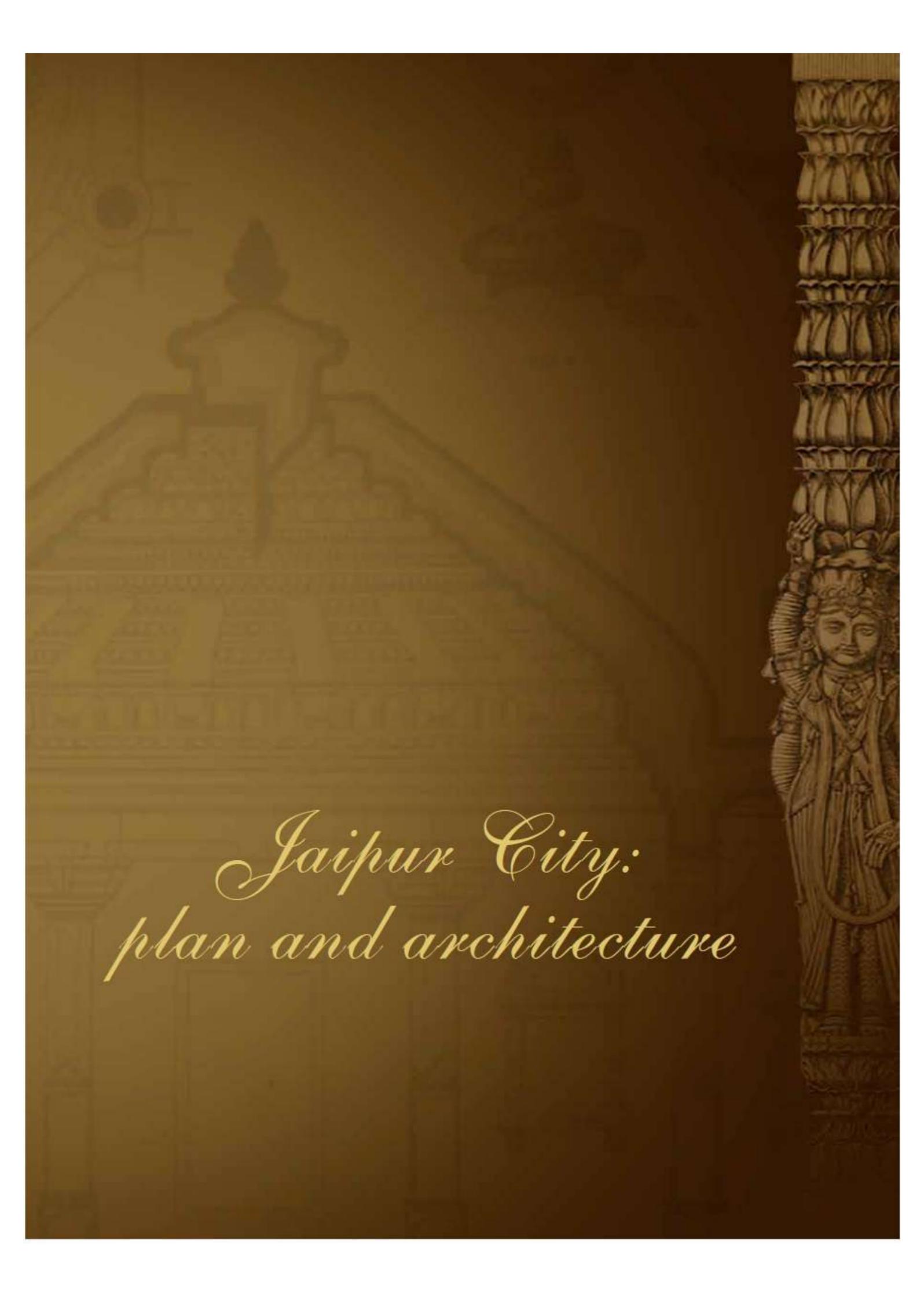
AMBER AND JAIPUR: SEATS OF THE KACHHAWAHA RAJPUTS

The rulers and statesmen of Amber and Jaipur have played an unparalleled role in shaping the history of northern India from the Mughal to the Colonial period. The state of Amber (Amer), which included the area later named as Jaipur, lay in



FIG. 3. SECTION.

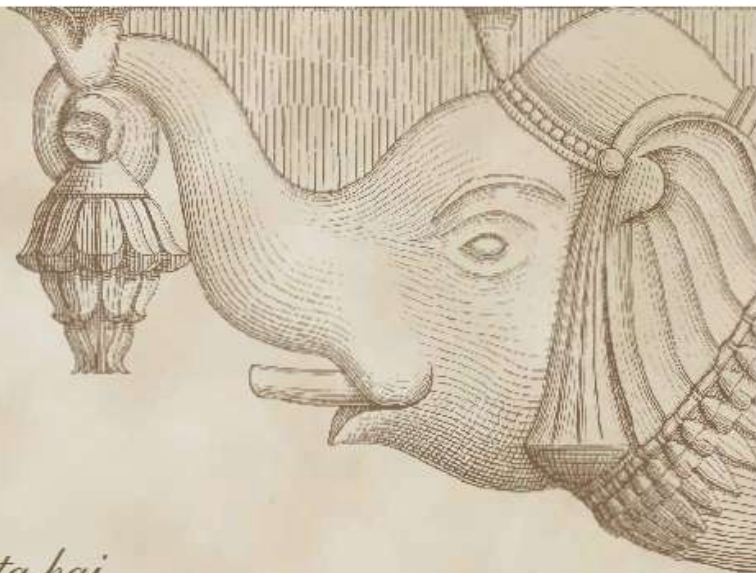




*Jaipur City:
plan and architecture*







*'Yaa kan dara sabu jagata hai
Hai yahai vichari.
Yaa kan daranaan hi na
Kahun Girdhari'*

'THE CITY OF JAIPUR WILL IMPRESS PEOPLE OF THE WHOLE WORLD WITH REVERENTIAL FEAR AND AMAZEMENT, BUT THIS CITY WILL BE AFRAID OF NOBODY.' (ANONYMOUS, 1739)

The city of Jaipur was built with a vision for the future. Constructed when Amber was at the height of its glory, Jaipur reflected all that the kingdom had achieved as a result of its ties with the Mughals.

The foundation of the city was laid on 18 November 1727 by Maharaja Sawai Jai Singh II. In 1733, the Mughal Emperor, Muhammad Shah, officially recognised the city. In the years that followed, Jaipur became renowned for its architectural beauty as well as commercial success.

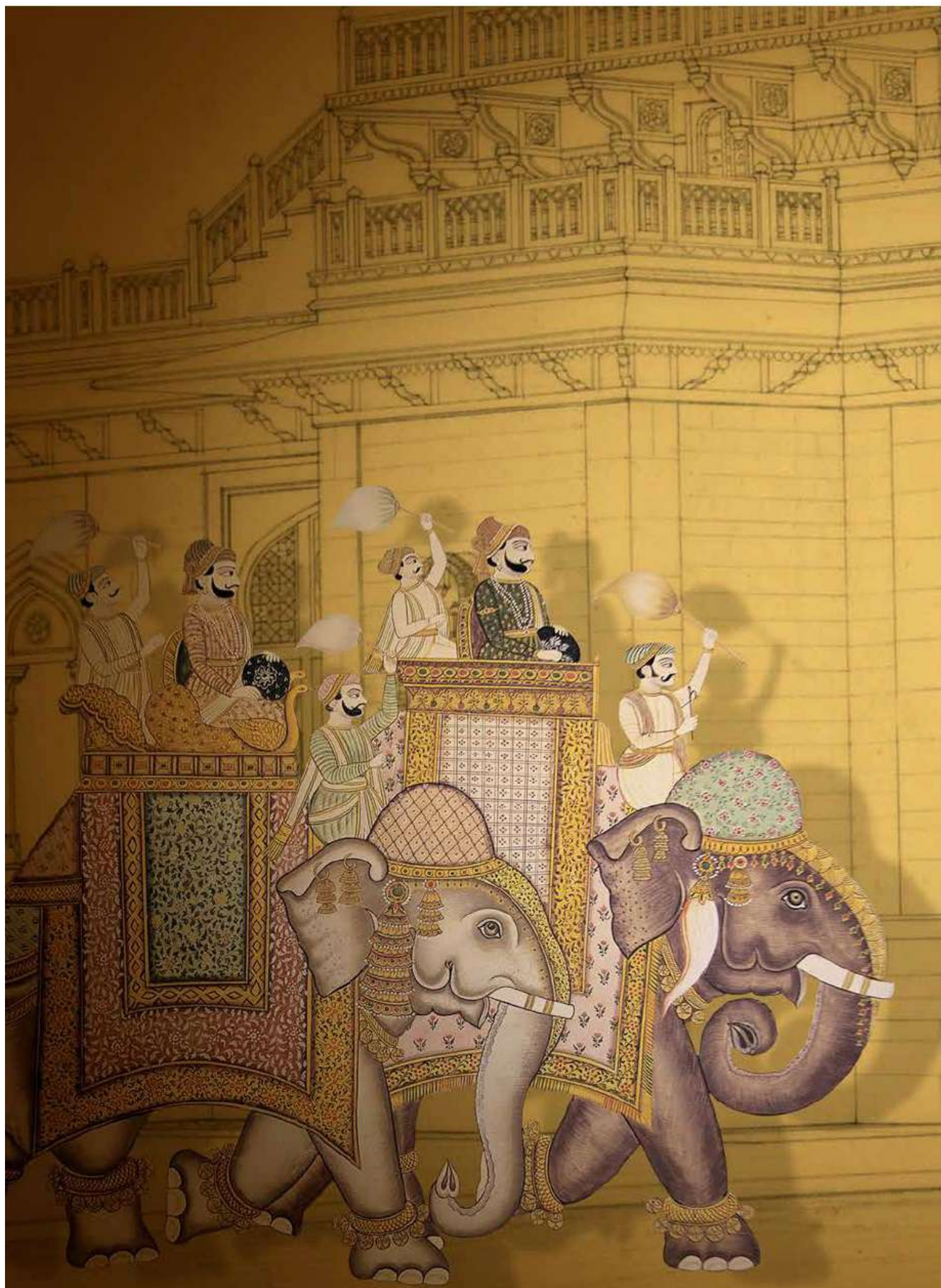
By deliberate design, elements of Amber were recreated in the new city of Jaipur. The uppermost storey of the Chandra Mahal, the private residence of the maharajas, is reminiscent of the Mukut Mandir of Amber. Similarly, the Sukh Niwas of the City Palace recalls the Sukh Niwas of Amber Fort. Just as Amber was located next to a water body—the Maota Lake—so was the new city built close to a seasonal riverbed that fed into a nearby lake, called Talkatora. The River Darbhavati was another water source, lying to the north of the city. Its water was dammed in 1735, leading to the formation of the Man Sagar and Jai Sagar lakes. Later, River Jhotwara was diverted to the northwest through a *nalah* (drain), now known as the Amani Shah Nalah, and a series of canals so that the increasing water requirements of Jaipur city could be met.

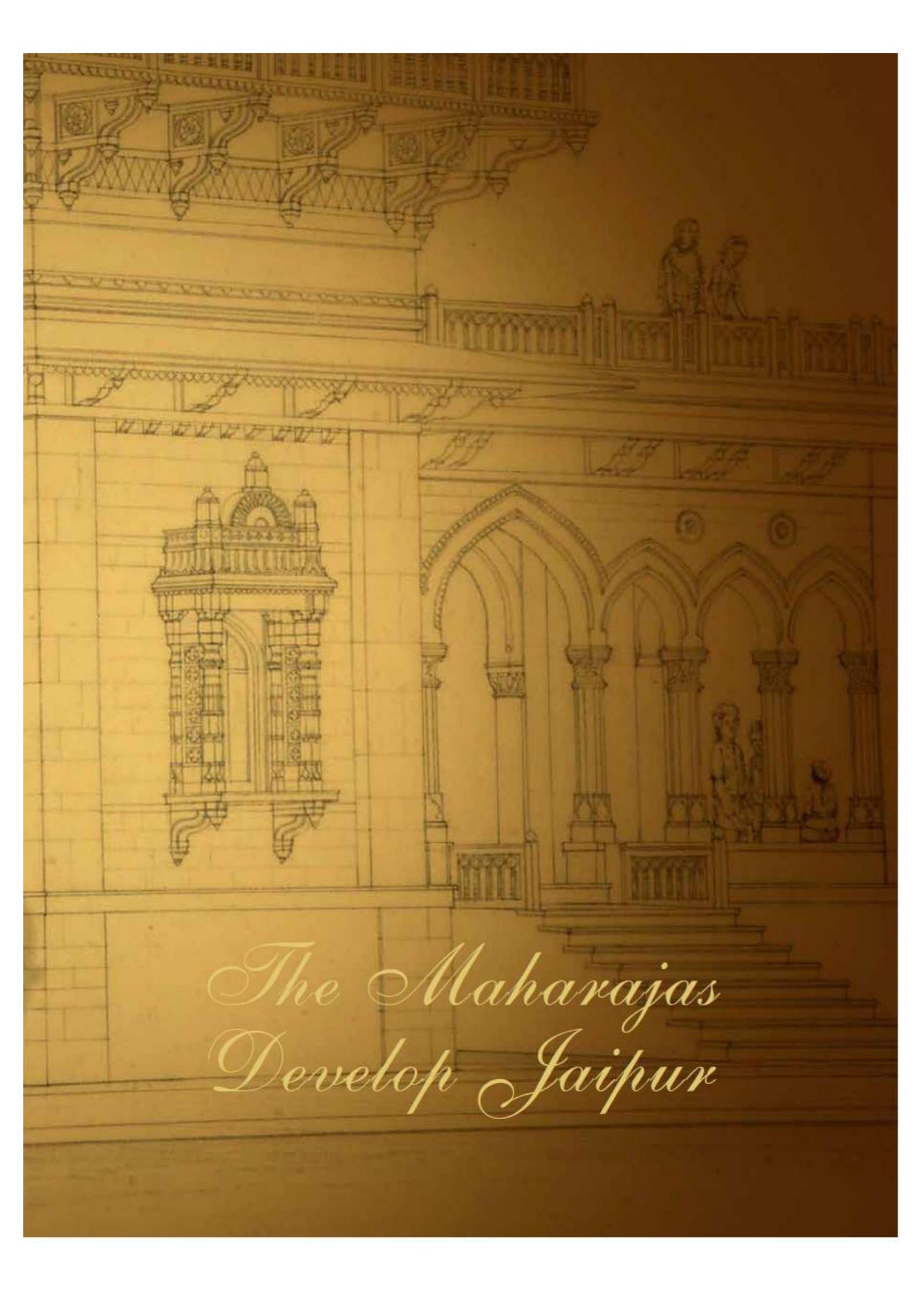
Jaipur is one of the few cities in India to be designed, planned and actually built by Indian master builders. Owing to its picturesque surroundings, it gradually developed into one of the most beautiful cities in the northern part of the country. An account in 1832 by a French scholar, Victor Jacquemont, relates: 'On each side (of the main streets) under the arcades of the palaces, temples and houses, are shops of the artisans, who are seen working almost in the open air at their trades—the tailors, shoe-makers, goldsmiths, armourers, pastry makers, confectioners, coppersmiths ... Delhi has only one similar road, namely, the Chandni Chowk, but in Jaipur, all the roads resemble it ... 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. In general, the architecture of Jaipur is of a very elegant style.' Although Maharaja Sawai Jai Singh II was assisted by two people in the planning of the city, his prime minister Vidyadhar Chakravarti and Jagan-nath Samrat, the Maharaja's own vision in promoting the project is beyond question

A silver wine jug. The elaborate carving work makes it worthy of being an object in a royal collection and reflects the aesthetic tastes and patronage for exquisite craftsmanship by the Rajput rulers.

Facing page: Ajay Sharma, an artist of miniature and mural paintings, and specialising in portrait and restoration work, has prepared this artistic view of Jaipur city showing all its famous monuments, main roads, city gates, hills and forts.







*The Maharajas
Develop Jaipur*



*'A vision of darling and dainty loveliness,
of storeys of rosy masonry and delicate
overhanging balconies and latticed windows.
Soaring with tiers of fanciful architecture in a
pyramidal form, a very mountain of airy and
audacious beauty, through the thousand pierced
screens and gilded arches of which the Indian
air blows cool over the flat roofs of
the very highest house. Aladdin's magician
could have called into existence no more
marvellous abode.'*

(Sir Edwin Arnold)

As Jaipur grew, it prospered. It was the capital of a much larger state than Amber, and apart from those who contributed to its economy and culture, it also had a large administrative staff and its own standing army. Jaipur acquired name and fame as a city worthy of admiration.

With a strong foundation in every area of activity, the new city soon began humming with life. Workshops were developed for trade guilds and, as a result, Jaipur steadily secured a position for itself amongst the great polytechnic cities of the country. Textiles, art and craft, jewellery and trade flourished, adding to its versatile talents and filling its coffers. Girdhari, a man of letters, wrote in 1739: 'Elephants, Arab horses, camels from Kutch ... are being bought and sold. In this beautiful town built by Rajadhiraj, embroidered cloth from many countries ... and jewellery are being transacted. *Hundis* of lakhs and crores of rupees are current here. Thirty-two kinds of weights are all used correctly here.'

An important reason for the city's prosperity was that a number of rich merchants had migrated here from the Mughal centres of Delhi, Agra and even from Mathura, because they had perceived they would be given the freedom and security to practise their trade. Also, unlike other states of Rajasthan, such as Bikaner and Jodhpur, Jaipur was not located in an arid, hostile region and it was, in any case, a crucial transit point for trade from western and northwestern India to areas further east. One trade route extended from Agra to Pali, passing through Jaipur and further on to the sea coast, and this remained one of the most important trade routes till the advent of the railways.

The city's wealth was mainly generated by the large population of Jain traders who specialised in banking and commerce. Nine out of ten bankers, according to Colonel James Tod, were Marwar residents, Jains being the most prominent. Bankers and financiers migrated from other places as they found the walled city a haven of security. Some bankers would even advance loans to the rulers, with their businesses running into crores of rupees.

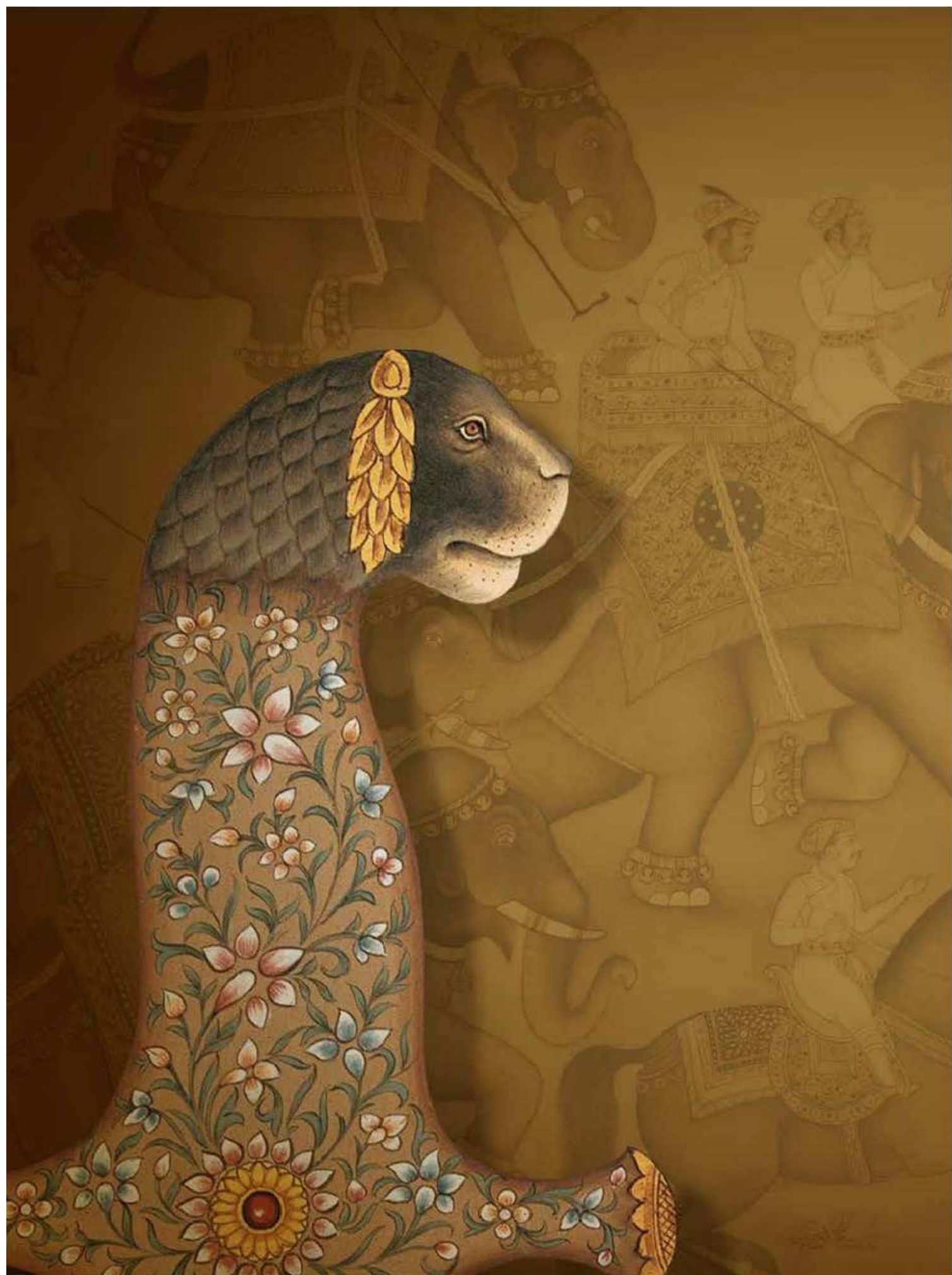
Contemporary works such as *Bhojanasar*, *Ishwarvilas Mahakavyam* and *Buddhi Vilasa* provide detailed accounts of the development of the city until the demise of Maharaja Sawai Jai Singh II in 1743. His successors continued his good work to enhance the city's reputation in superior infrastructure and pleasing aesthetics.

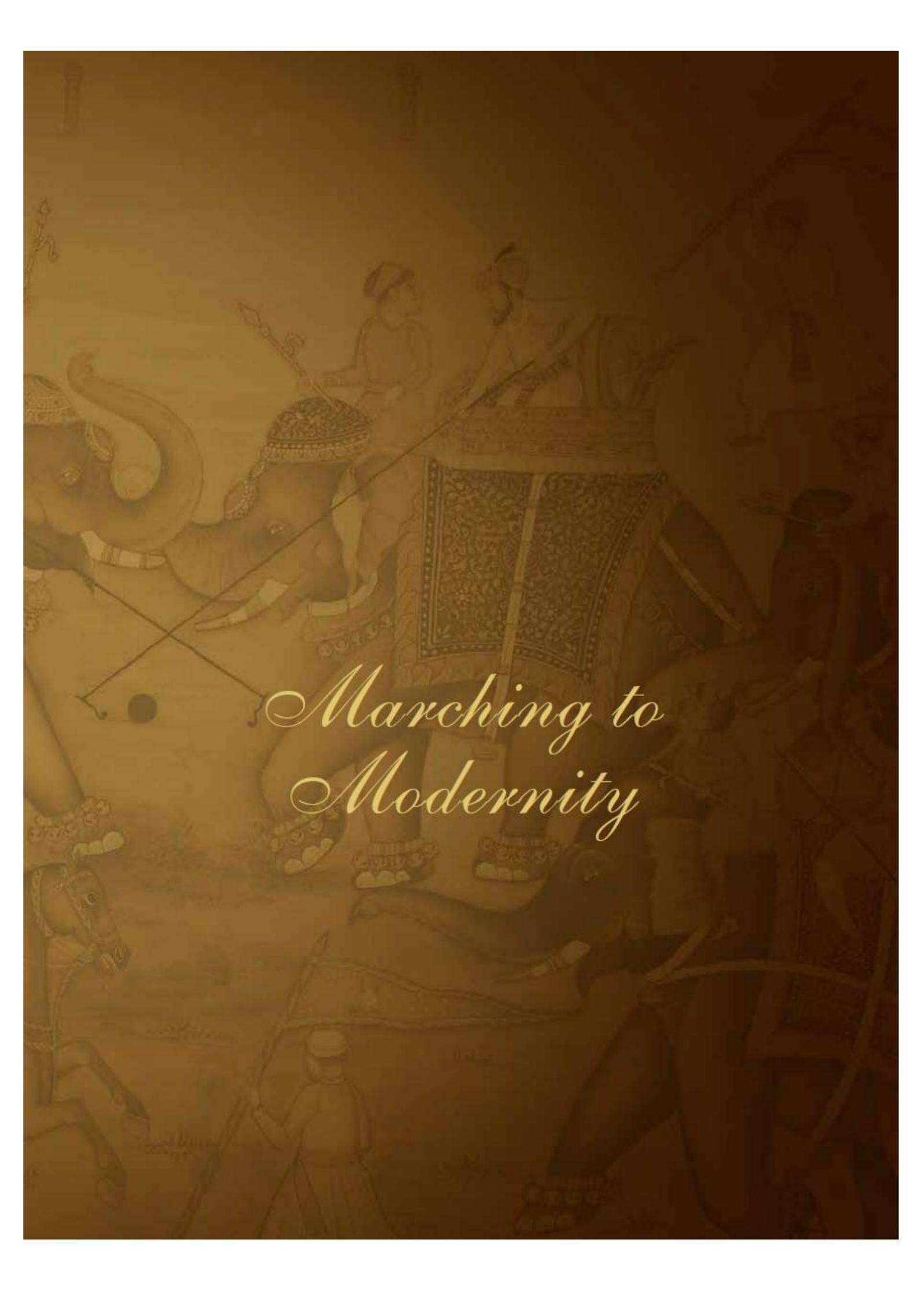


The sheath or the decorative outer encasing of the sword has been painstakingly created to impart it an ostentatious appearance befitting the Kshatriya royalty, who will eventually wield it in battle. Sheaths were made of tortoise shell, carved wooden or even brass and other metals.

Facing page: Maharaja Sawai Madho Singh II of Jaipur with his sons, Ganga and Gopal, dressed in European military

uniform. A patron of poets, scholars and artists, he contributed to the building of churches, both Catholic and Protestant, and mosques during his reign, upholding his secular views. In 1902, he went to England to participate in the coronation of King Edward VII and carried *gangajal* (holy water from River Ganges) in large silver urns, which are in the possession of the City Palace Museum.





*Marching to
Modernity*



Italian writer and philosopher Antonio Gramsci speaks thus on modernity: 'The challenge of modernity is to live without illusions and without becoming disillusioned.' In the late 1800s, Jaipur stood at the threshold of its worthy accomplishments and was raring to move forward into a new and modern era, not daunted by its past and fully accomplished to usher in a new wave of development.

Sawai Ram Singh II died in 1880, leaving behind a city that was economically prosperous and visually appealing. Louis Rousselet, a traveller who visited Jaipur in 1866, saw the fare on display at the Ganesh Chaturthi fair: ... 'magnificent shawls from Tibet, scarves from Bundelcund, figured *kincohs* from Benares and gauzes from Bengal are found side by side with shirting from Manchester, printed calicoes from Belgium and Turkey reds ... embroidered turbans, marble idols, copper stoves, embroidered shoes, the salt of Sambhar and enamels of fine gold.' He concluded that if the people of Jaipur could buy these, they were definitely prosperous. In addition, the city was earning tributes such as 'Paris-like in beauty, Budapest-like in bewitchment and Moscow-like in grandeur.' The first printed map of the city, which was issued along with the census report for 1881, showed that all the *chowkris* of Jaipur, except the Topkhana Hazuri Chowkri, had been completely developed. Almost all of them had straight roads and lanes.

MAHARAJA SAWAI MADHO SINGH II: THE ADMINISTRATIVE REFORMER

Maharaja Sawai Madho Singh II was the adopted son of Sawai Ram Singh II. Tradition dictated that if a ruler of Jaipur died without an heir, the genealogical family was considered eligible for the sake of adoption of an heir and in this particular case, it was the family of the *thakur* of Jhiali. However, Sawai Ram Singh II did not follow this tradition and adopted the second son of the *thakur* of Isarda.

World War I blighted Maharaja Sawai Madho Singh II's reign and he had to part with all his resources in order to help the Indian forces. The economic resources of the city played a very important role at this time. Maharaja Sawai Madho Singh II carried out several administrative reforms, managing the finances of the state with great care, thus enhancing its income. There was no increase in taxation and the sovereign left the state treasury richer by about Rs 2 crores. This was in addition to the lavish donations he had made for several public works during his forty-two-year long reign.

NAHARGARH AND OTHER LANDMARKS

In 1887, Maharaja Sawai Madho Singh II remodelled the Nahargarh Fort, building seven out of the total nine buildings inside it, and connecting them all through narrow passages. Hawa Mandir was his personal drawing room, exquisitely designed and tastefully furnished. Barracks, water tanks and a ramp were constructed, the latter with the objective of carrying massive cannons to the ramparts of the fort of which some still exist.

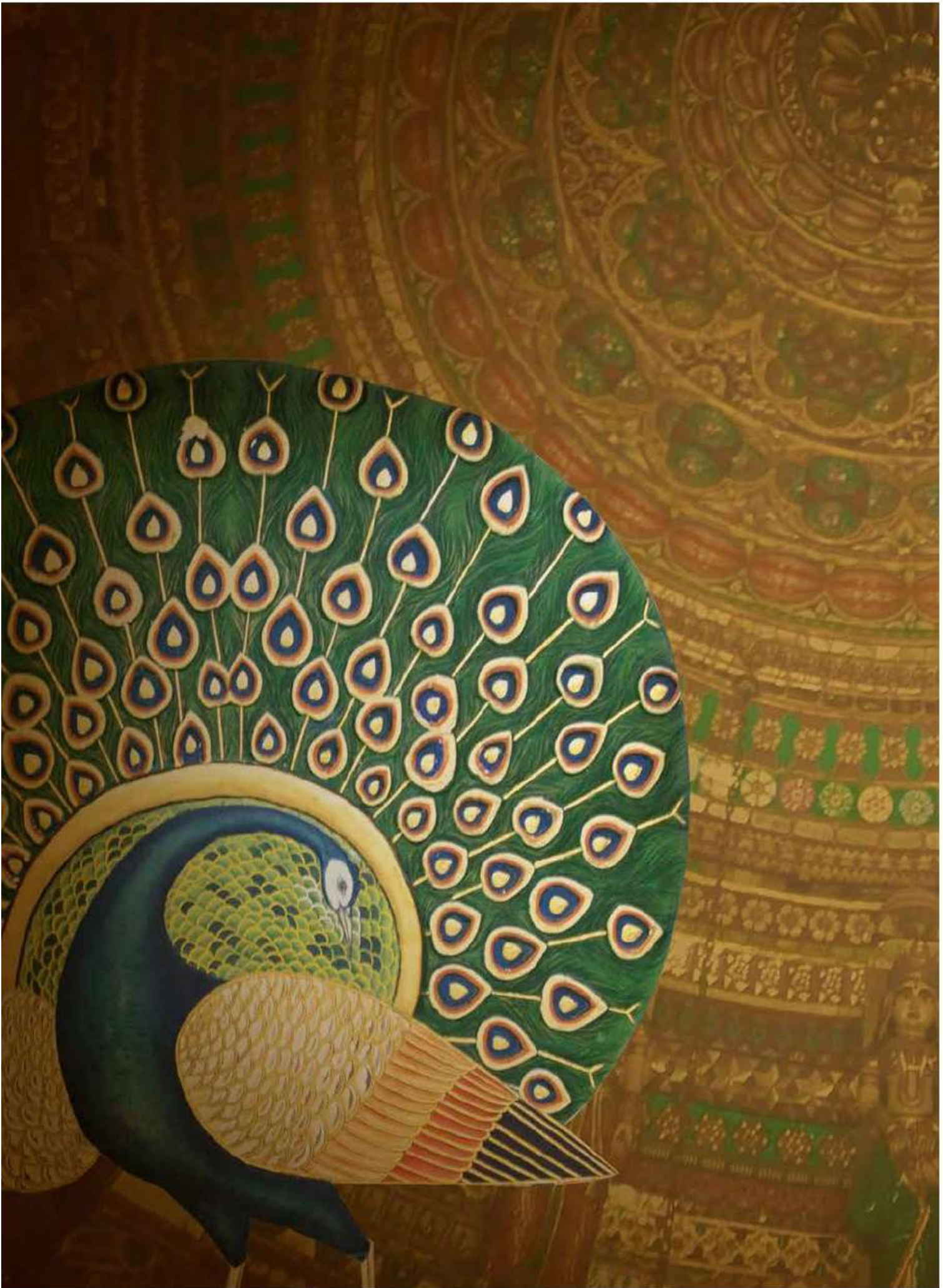
Mubarak Mahal, inside the City Palace courtyard, was built by him in 1900. Several additions were made inside the Jantar Mantar, and the temple of Ramchandraj, amongst other temples by Maharaja Sawai Madho Singh II was added to the city.

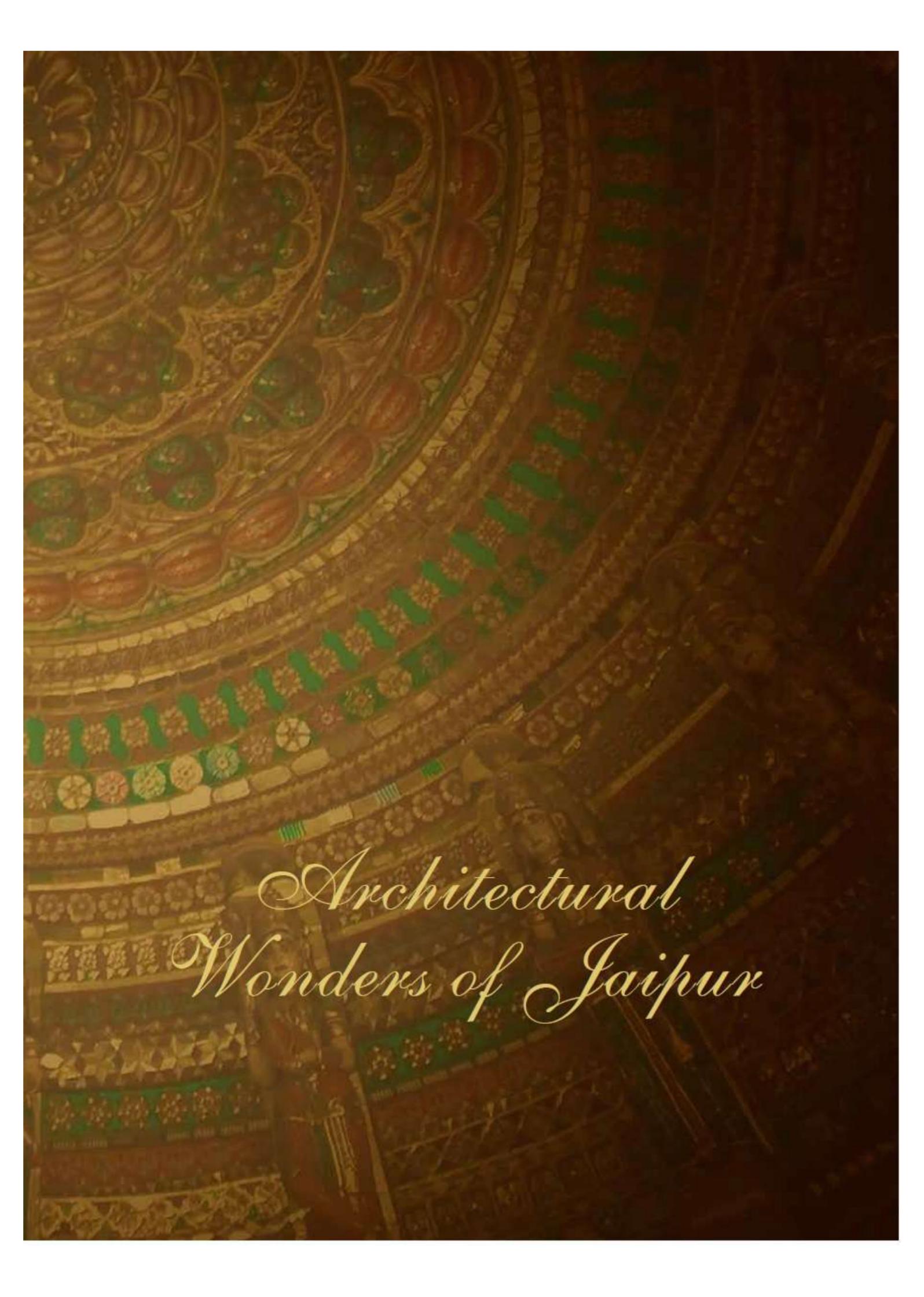


Another fine piece of jewellery, resplendent in diamonds and rubies, with an elongated chain for the upper ear, is a beauty to behold and reminiscent of the royal ladies of yore.

Facing page: Maharaja Sawai Madho Singh II (1880–1922) was the adopted heir of Sawai Ram Singh II. He was a scion of the Isarda family and despite being a man with no education, his unusual intelligence, cultural ability, aesthetic sense, liberal outlook, secular views and faithful adherence to the supreme power, in tandem with his love of art and literature, made him a prominent ruler, who augmented the monetary resources of the treasury and modernized the city of Jaipur with his futuristic vision. A galaxy

of scholars, poets and artists adorned his court and he enriched the *Pothi Khana*, collections with many beautiful copies of valuable literary works. During the great famine of VS 1956 (1899 AD), the maharaja immediately organised relief work costing Rs. 80 lakh, a huge amount in those days, and large amounts were remissioned in the outstanding demands against the cultivators.





*Architectural
Wonders of Jaipur*



*'I have seen Jaipur, now I can die . . .
She was a lovely lady, beautiful enough
to be daring in what she wore,
instead of clinging to the safe greys and whites
and yellows of the ordinary city.'*

(Max Lerner)

The famed traveller Max Lerner called Jaipur one of the three most beautiful cities of the world, comparing it with Venice and Paris. Built in an eclectic mix of Rajput, Mughal and European styles, it also proudly bears the mark of each of its different rulers.

The Rajput school of architecture, which is predominant in Jaipur, is a manifestation of the Hindu traditions of art, while the Mughal style that is also apparent, represents a phase of Indo-Islamic architecture. Both the schools differed in many ways, although there were similarities too. Since both flourished simultaneously, there was a sharing of styles and craftsmen and masons. The Hindu craftsmen, who had been mastering their art forms for generations applied them to the buildings of their Islamic patrons, while the latter encouraged the craftsmen to adopt new skills in order to execute the designs and ideas of Islamic architecture. With the coming of the British, European ideas and traditions were added. This mutual exchange created the wondrous and awe-inspiring marvels of architecture that Jaipur so proudly boasts of. After the eighteenth century, Indian colonial styles and forms became common and with the passage of time, Hindu, Islamic and Western features blended together into a genre known as Indo-Saracenic architecture.

Some of the characteristic features of Jaipur's architecture are its tapering columns, arches—scalloped or simply pointed—brackets, balconies, domes, pillars, *chhajjas*, domed *chhatris* and easy ramps in place of steps. Most of the landmark structures have been constructed in stone and plastered with lime, while the typical inlay work is in multi-hued stones. Also, in Jaipur, a highly refined mortar was developed, which was unique to this area and made light construction possible.

THE CITY PALACE

The City Palace complex stands at the core of the city within a walled enclosure. Its name was given primarily to differentiate it from the Amber Palace or the neo-modern Rambagh Palace. It was originally built by Maharaja Sawai Jai Singh II between 1727 and 1732 and was subsequently enlarged and enriched by his successors. The City Palace differs from other Rajput palaces as most of them were built later in the colonial period and its fortifications are separate from the palace itself. It is one of the most extensive palaces of a Hindu ruler of the Mughal era, which has remained intact till the present times.

Throughout its long history, it has been more than just a royal residence. It has been used for religious rituals, entertainment, political administration and various ceremonies of the court and it has been a fount of patronage for various forms of the visual and performing arts.

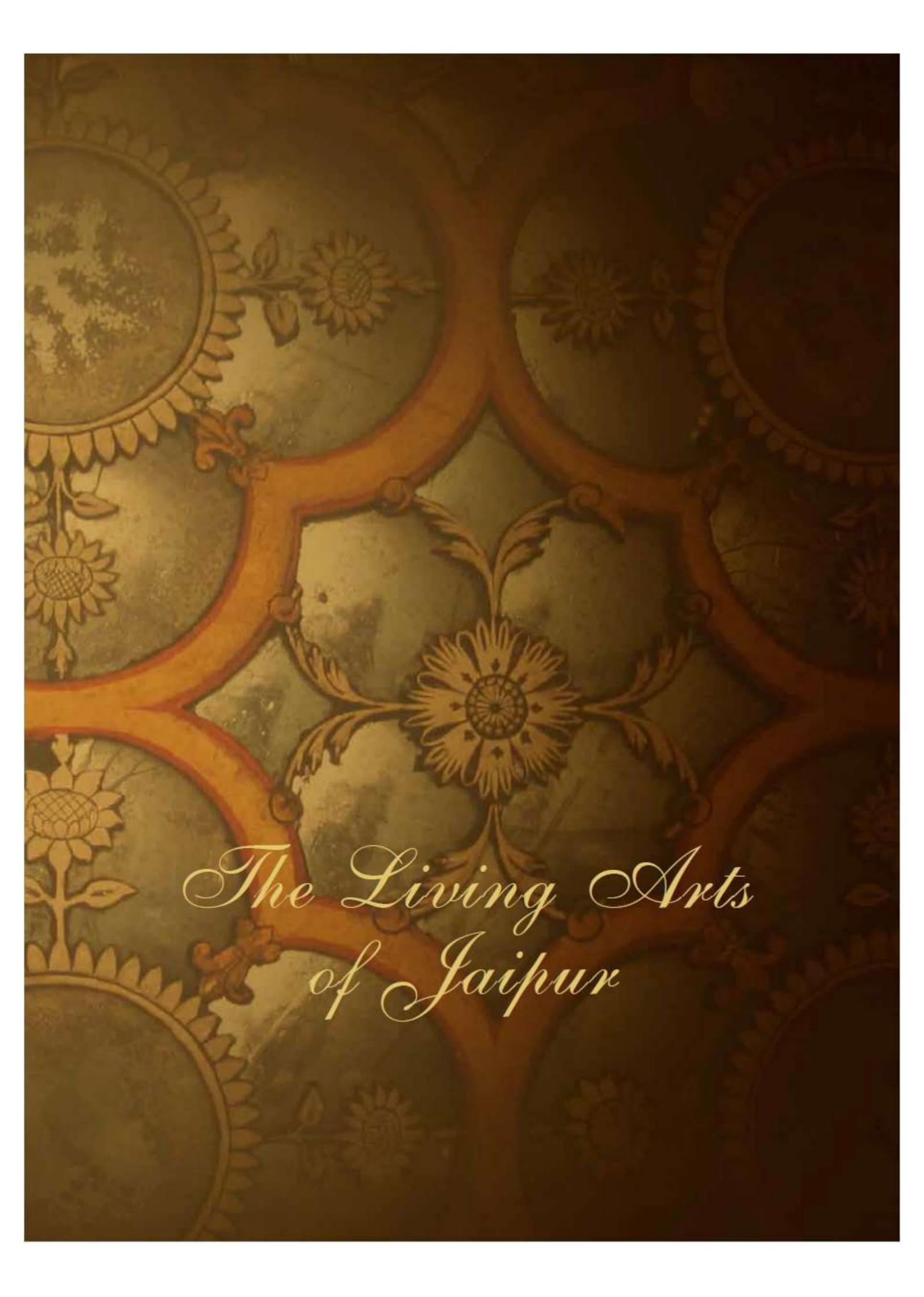
The gateways surrounding the palace are called *pols* and access to the palace complex is from Sireh Deorhi Bazaar through Chandi ki Taksal, which leads towards

An artistic silver pot.

Facing page : *Shobha Niwas*, or the Hall of Beauty, occupies the fourth floor of the elegant Chandra Mahal and exudes extraordinary beauty because of its mirror, gold leaf and mica work. It is a ceremonial room and the maharajas of Jaipur used to sit in this room to celebrate Deepawali. Even today, this tradition is followed by the royal family of Jaipur.







*The Living Arts
of Jaipur*



'The experience and joy of creation is nothing less than immersing oneself in the eternal bliss.'

(John Louis Benard)

Padharo Mhare Desh' or 'welcome to my land' is not just a welcome call but represents the true spirit of Jaipur as a city which has been able to hold on to its rich traditions of hospitality and culture. Jaipur has all the trappings of a modern metropolis, offset by an age-old charm. It offers a lively kaleidoscope of history, fairs and festivals, music and dance, colourful costumes, jewellery and a diverse range of handmade crafts.

PARADISE OF ARTS AND CRAFTS

It was the royal patronage given to handicrafts that supported and sustained traditional art and craft skills. The rulers of Jaipur set up numerous workshops and *karkhanas* where textiles and carpets were printed and woven, and where stone masons, wood carvers, miniature painters, goldsmiths and others were able to work in a conducive environment. Crafts in Jaipur were practised as a precious heritage that percolated from one generation to the next. Over the years, these skills were refined and perfected and are a fine legacy of age-old traditions, which are an integral part of Indian culture.

Maharaja Sawai Jai Singh II, the founder of Jaipur, was a great visionary who invited master craftsmen and artists from all over the country to settle in the city. Several efforts were made to encourage them to do so, such as waiving taxes and making available land for residences. Today, Jaipur is recognised as a prime centre of handicrafts, and the products created by its craftsmen are in great demand not just in India but worldwide.

CENTRE FOR STONE CARVING

'The hammer and chisel of the craftsmen of Jaipur have turned out some of the finest specimens of Hindu art, embodying both grace and beauty.' Stone carving is used both in structural elements and also decorative sculpture. The expert and proficient stone carvers of Jaipur are known for the exquisite lace-like screens they create, as well as elaborate pillars and majestic idols of gods and goddesses to be used in temples and homes, in both marble and sandstone. The marble carvers of Jaipur are known as *silawats*. In fact, when Maharaja Sawai Jai Singh II was building the city, he reserved a lane for stone carvers which came to be known as *Silawaton ka mohalla*.

Initially used to make religious sculptures, this craft form was later extended to statues of political and other leaders of the country—either in plain or gilded form. The carving was mostly done in black and red marble, though a cream-coloured base stone enabled more detailed and decorative carving. The quarries were located in Makrana, Bassi and Baislana, while grey chlorite was procured from Dungarpur. This thriving traditional skill was naturally employed in the building industry, and since there was a scarcity of timber in this region, encouragement was given to the most artistic use of stone as it was abundantly found in the state.

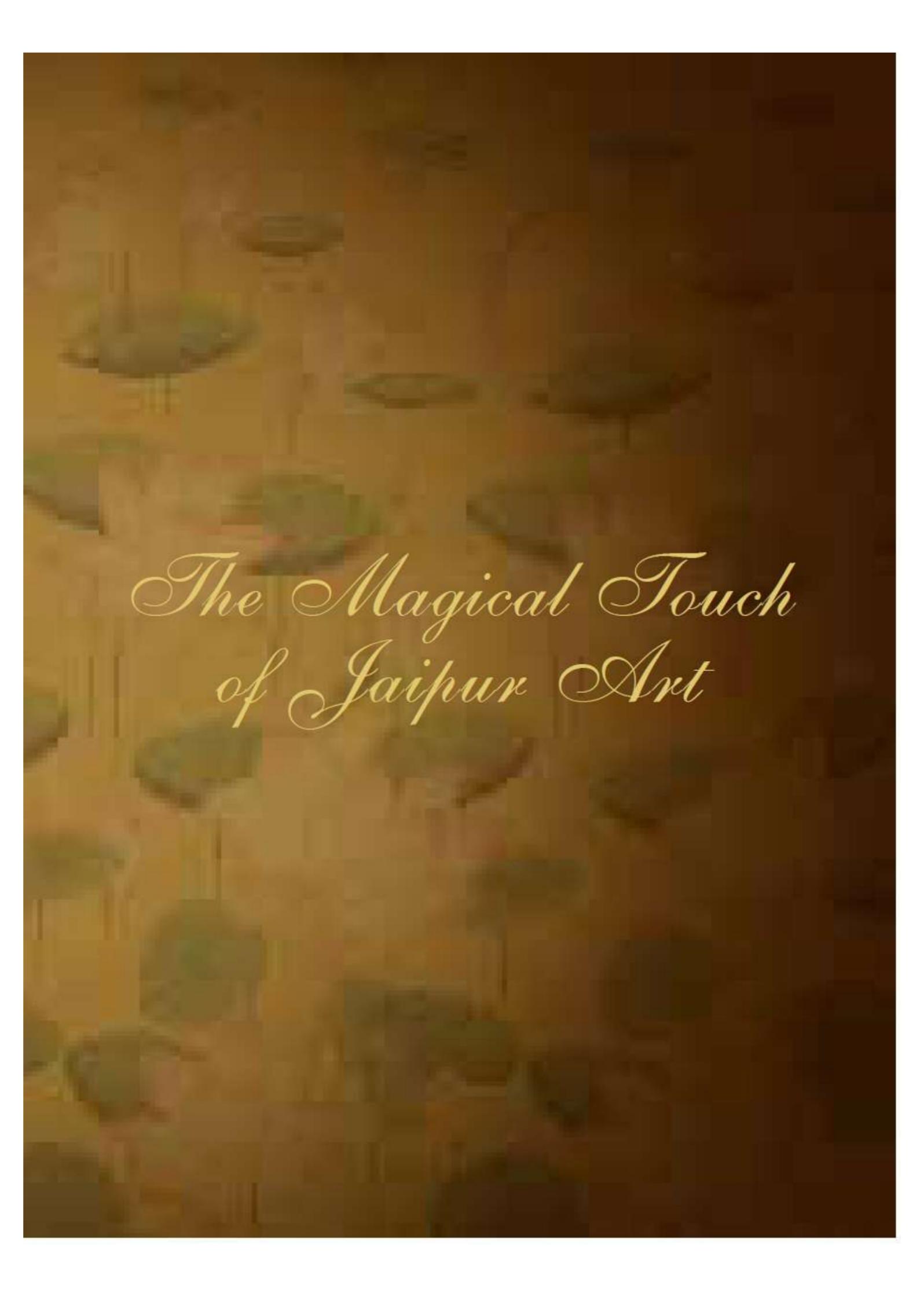
It is an engaging sight to see sculptors working on the largest of statues in their workshops. They still make use of the same age-old implements, chisels and hammers and slowly and gradually, carve the rough stone into a stunning piece of art.



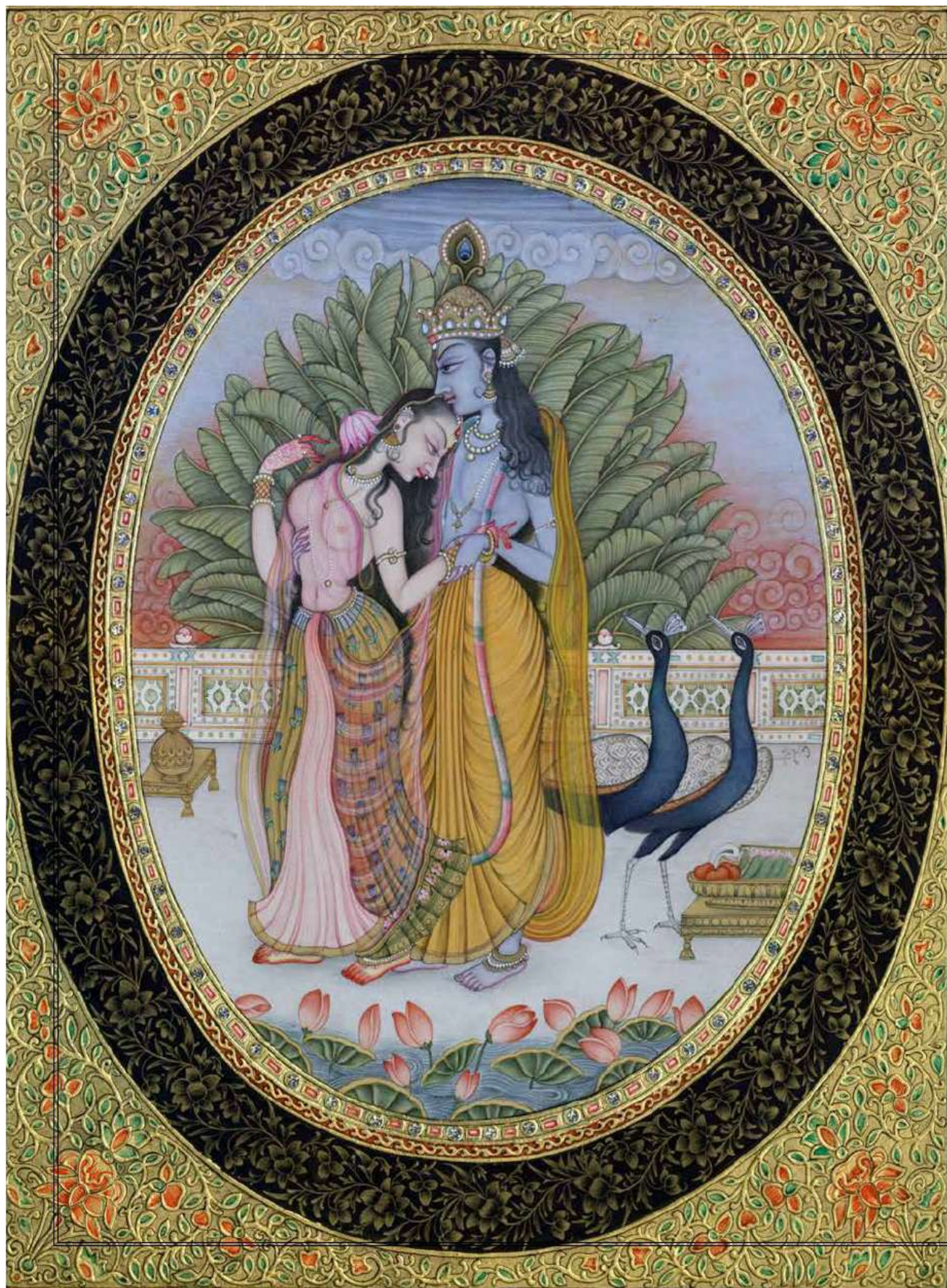
Top: A magnificent photograph of potters at work.

Below: The potter, lost in his craft.

Facing page: A splendid multicoloured sculpture of Lord Krishna as Shyam Sunder, playing the flute and flanked by two elephant tusks decorated with prominent episodes of his life.



*The Magical Touch
of Jaipur Art*



*'The purpose of art is washing the
dust of daily life off our souls.'*

(Gopi Gajwani)



Top: Lonesome *nayika* or heroine, pensively remembering her beloved. The *nayika* displays the *karuna rasa* or the emotion of separation and sadness.

Below: A *ganika* awaits her paramour's arrival.

Facing page: Radha and Krishna, the eternal lovers, are seen in a sweet embrace. This painting is representative of the *Kishangarh shaili* (school). The artist is Mohan Lal Soni, master craftsman awarded by the president of India.



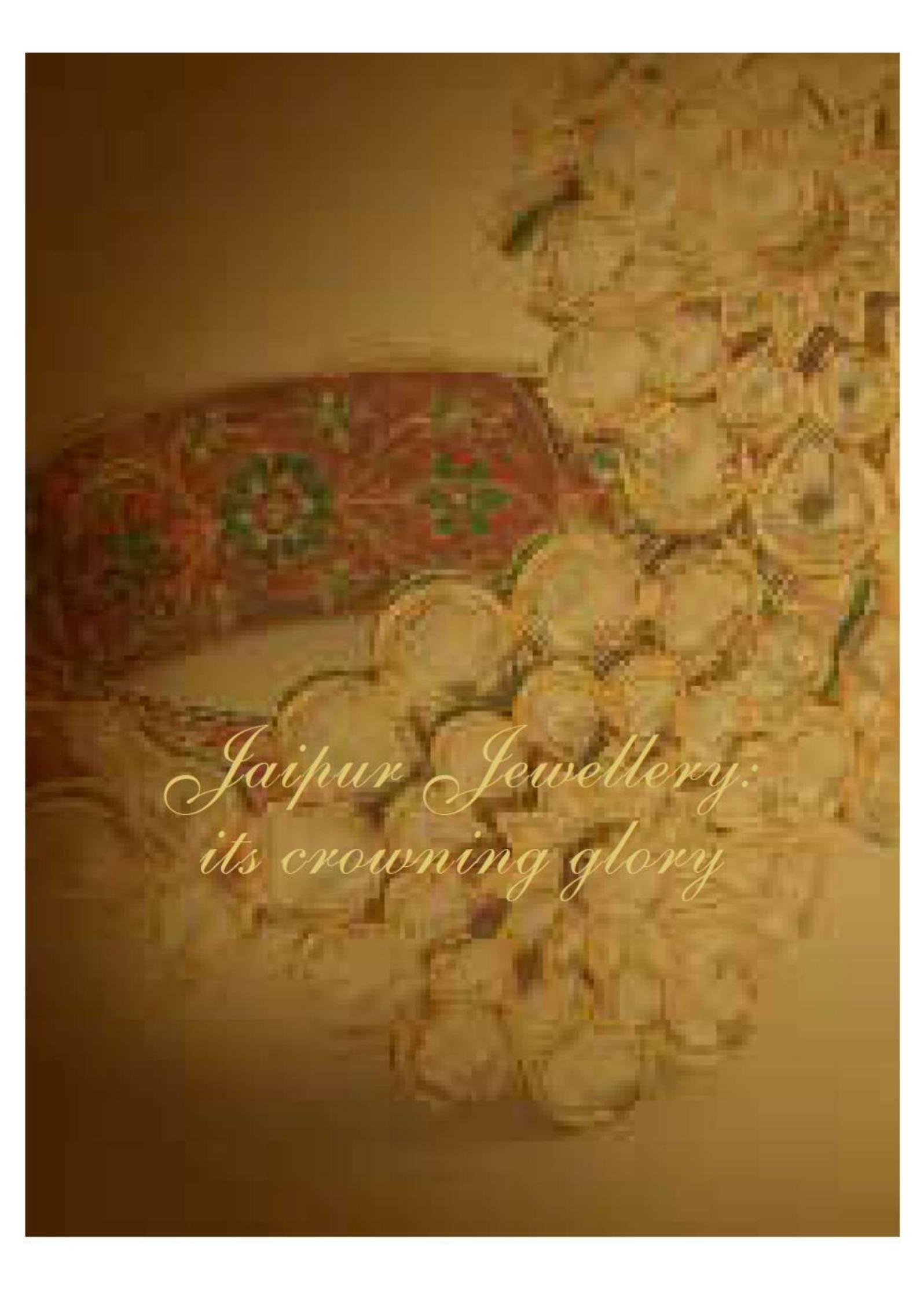
Thus spoke the unique Spanish artist and sculptor Pablo Picasso for all artists and all works of art. Art speaks to every onlooker and every visitor in the city of Jaipur and it is art that stares from every wall, palace, façade, door, window, balcony, garden, temple and every other structure ever built in this veritable city. Such is the presence of art since erstwhile times that it is almost inseparable from even the everyday life of its people till today, and has become synonymous with all things manufactured and created in this haven of artists, craftsmen and art connoisseurs converging amidst its soft, warm, pink-hued embrace from all walks of life.

The art of Jaipur is sometimes termed as the Dhundar School of Art. Dhundar art is a generic classification spanning Amber, Jaipur, Shekhawati, Uniara and Alwar. While these artistic traditions started from Amber and Jaipur, the techniques of wall paintings, murals, frescoes and miniatures also extended to Uniara, Shekhawati and Alwar. As they flourished under their respective patrons, they reached their own stylised forms. Dhundar is an area of blinding sandstorms and shifting sand dunes, where unwary travellers are commonly waylaid. But it is also home to thinkers, writers and poets. Elaborate ballads recounting tales of valorous kings and their beautiful queens have originated from here. And in time, an entire poetic heritage found expression through colourful imagery and the art of Jaipur was born. Art was expressed on ivory, wood, on walls, on cloth, on stone, metal, leather, paper sheets and scrolls illustrated with calligraphic scripts in Devanagari, Sanskrit and Urdu. All depicted tales of heroes. The art of puppetry and theatre picked up these legends and made them come alive as they were imprinted on the psyche of the people. The vibrancy of paintings in clean bold lines and elaborate ornamentation lent a larger-than-life aura to the heroic kings and queens who ruled here. Mesmerising miniatures were expressed on stone and jewellery, objet d'art, apparel and wall paintings. Together, they reflected a unique way of life.

COMMON THEMES AND DISTINCTIVE FEATURES

The Krishna of Braj provided a universal and everlasting thematic inspiration for poetry, music and dances, which even the Mughals gave artistic representation to, and the unique amalgamation led to the birth of the Dhundar School of painting. The distinctive features in the art of both Amber and Jaipur include bold lines and sharp colours and a clothing style influenced by the Mughal attire of Akbar's court. Though the women wore Rajasthani clothes, the motifs were Mughal, as was the jewellery. Paintings were done directly on red sandstone, akin to the folk art of Mandana, where paints and colours were directly applied on the floor or wall surface.

The technique of *arias* was developed during the reign of Maharaja Jai Singh I and the smooth surfaces of the walls of palaces and *havelis* were ideal for multi-coloured



*Jaipur Jewellery:
its crowning glory*



*'Gems are the most precious
gift of Gods to mankind.
(Upanishads)*

India has a special connection with gems and jewellery, after being ruled by rich and powerful kings and queens, becoming the fabled land of maharajas their beautifully adorned queens and temples laden with treasures untold. Such was the fame of this land of gold and riches that it was referred to as *Sone ki Chidiya* or the Golden Bird.

Mythological beliefs propound that gods reside in the best of things and large gemstones are endowed with magical properties of invincibility and immortality, which imparts them their monetary value. In fact, these sacred beliefs are common the world over, from Incas to India and have transgressed barriers of civilisations, land, sea and of course, time. As per tradition, Indians first adorn the idols that they worship and then their own person with gems, jewellery and unique ornaments. This love for ornate, decorative artefacts has generated exquisite and priceless jewellery, which has accumulated into an unusual collection of ritualistic and symbolic pieces for different occasions.

Jaipur has the unique distinction of being one of the most important landmarks and a leading entity in the craft of gems and jewellery. The founder-ruler, Maharaja Sawai Jai Singh II, who was a connoisseur of all things fine, astutely invited the best of jewellers and their artisans from all over the Mughal Empire. Indian art and culture thrived and flourished during their reign when magnificent creations like the Taj Mahal of Agra and the fabled *Takht-e-Taoos* or the 'Peacock Throne' were built by the empire's famous craftsmen.

Maharaja Sawai Jai Singh II's vision was to convert Jaipur into the biggest trade and gem-cutting centre of the world. To this end, he sent royal invitations to the best of jewellers and their artisans and craftsmen from Delhi, Benares, Lucknow, Calcutta (Kolkata), Madras (Chennai) and coastal Gujarat to set up base in Jaipur. As an astute, perceptive appraiser and patron of gemstones and also being a farsighted administrator, he realised that the art of gems and ornaments could flourish only in conjunction with the development of other arts and crafts. The skills of artisans like ironmongers, brass and coppersmiths, silver and goldsmiths in exquisite metalwork and their enamelling techniques complemented the cutting and polishing of gems. Performed in perfect tandem, each specialised practise contributed its bit to produce a unique Artifact from a rough, uncut piece of rock. Together, they made fine ornaments.

Delving into the history of Rajasthan, it is revealed that long before Jaipur was established, the Maharaja of Amber had realised that the key to prosperity for their arid land of Dhoondhad was trade and not agriculture. And the most prosperous of trades was the one involving gems and creation of precious jewellery. Accordingly, the commanders-in-chief and governors of the Mughal forces, namely Raja Man Singh I, his son and grandson all worked earnestly to make their capital a haven for these master craftsmen. Some of the earliest arrivals were those of Lahore's celebrated master craftsmen of *minakari* or enameling on gold and silver jewellery. These artisans later embraced the Sikh faith and today, master craftsman Sardar Kudrat Singh, traces his ancestry to these original few masters, who set foot in Jaipur on the exciting



Today Jaipur is considered the gem and jewellery capital of the world. Of the 40,000 gem-cutters and craftsmen of jewellery living today in the city, many are descendants of those patronised directly by the rulers. Skilled craftsmen use diamonds, lacquer, gold and precious stones to create the famous *minakari* or enameled jewellery of Jaipur.

Top: A *serpench*, or a turban crest, worn by the king, studded with emeralds and rubies and surrounded by a gold-and diamond-studded *kundan* design. Leaders, monarchs and kings favour the wine-coloured ruby for its ability to guide and help make wise and noble decisions. Emerald is a stone of prosperity and riches

and also encourages spiritual growth, clear vision, memory, faith, and intelligence and communication powers. It is also known as the 'healer's stone.'

Facing page: A unique circular pendant resplendent with rubies offset by emeralds, both of which were the favourite stones of the royalty. Studded in pure gold, these items are masterpieces.

Top: A pendant of 'uncut diamonds' with the nine auspicious *Navratna* stones embedded in between. 'Top quality and flawless ruby is the gem for the Sun, natural pearl for the Moon, red coral for Mars, emerald for Mercury yellow sapphire for Jupiter, diamond for Venus, blue sapphire for Saturn, hessonite for Rahu (ascending lunar node), and cat's eye for Ketu (descending lunar node)' *Parichad-Jataka*.

Below: A glistening 24-carat, pure gold *Mahalaxmi* locket depicting the goddess of wealth. The gold casting is studded with diamonds and decorated with tear

drop emeralds in a typical *jhalar*. This diadem is akin to popular Mysorian pendant *Nagaru* worn by married women as a symbol of good luck and eternal marital bliss.

Facing page: A tribal necklace accentuated with coral beads and vivid stones-studded *minakari* beads interspersed with asymmetrical, intricately carved gold beads.

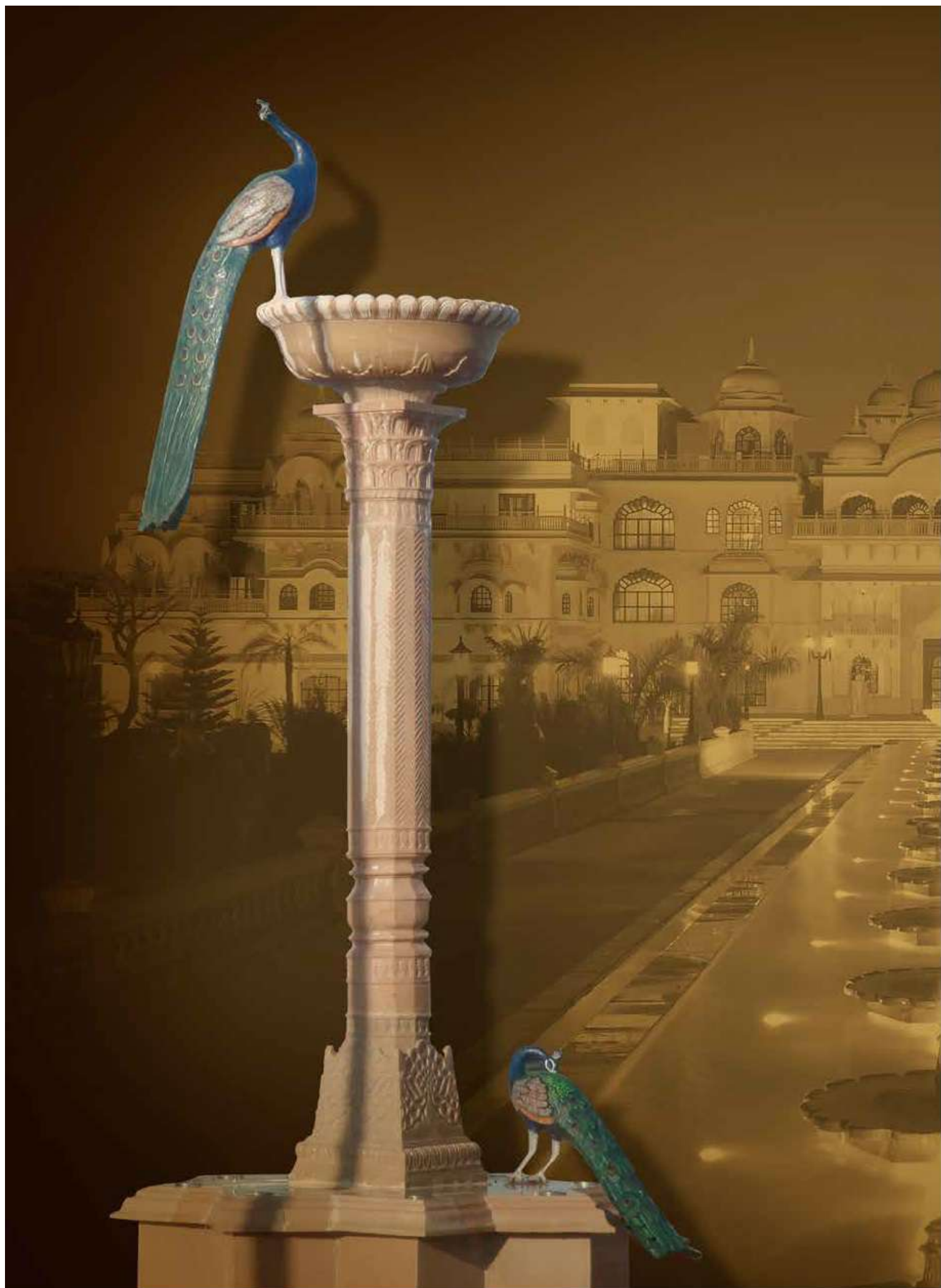


'Jewellery Trade' trail. This family is still much venerated for their exclusive and traditional skills in the *minakari* technique and even the present generation of jewellers draws upon the horde of original material, stocks and some finished ornamental pieces brought in from Lahore in the erstwhile days.

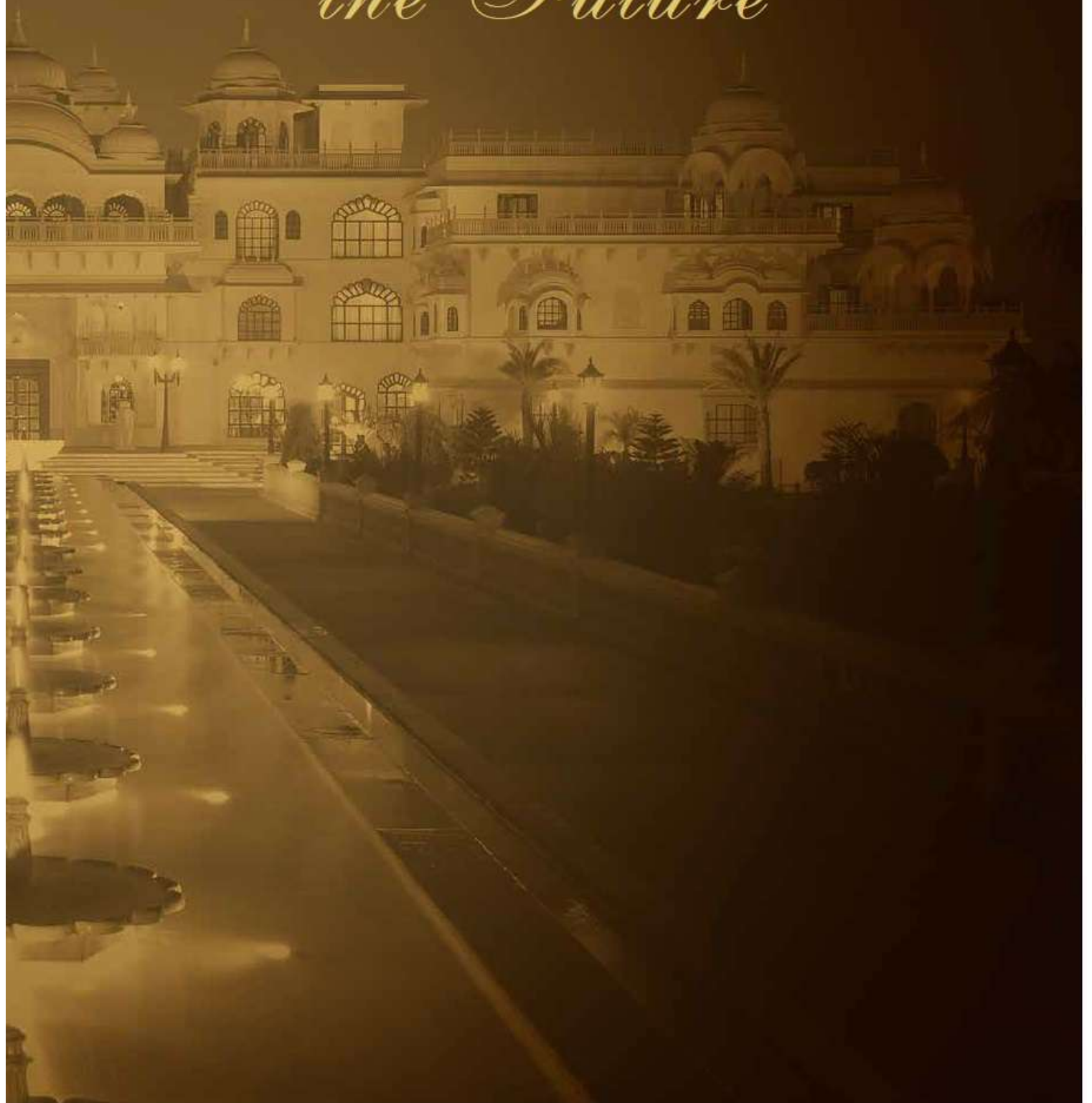
Besides the Mookim family from Delhi, several other jeweller families from

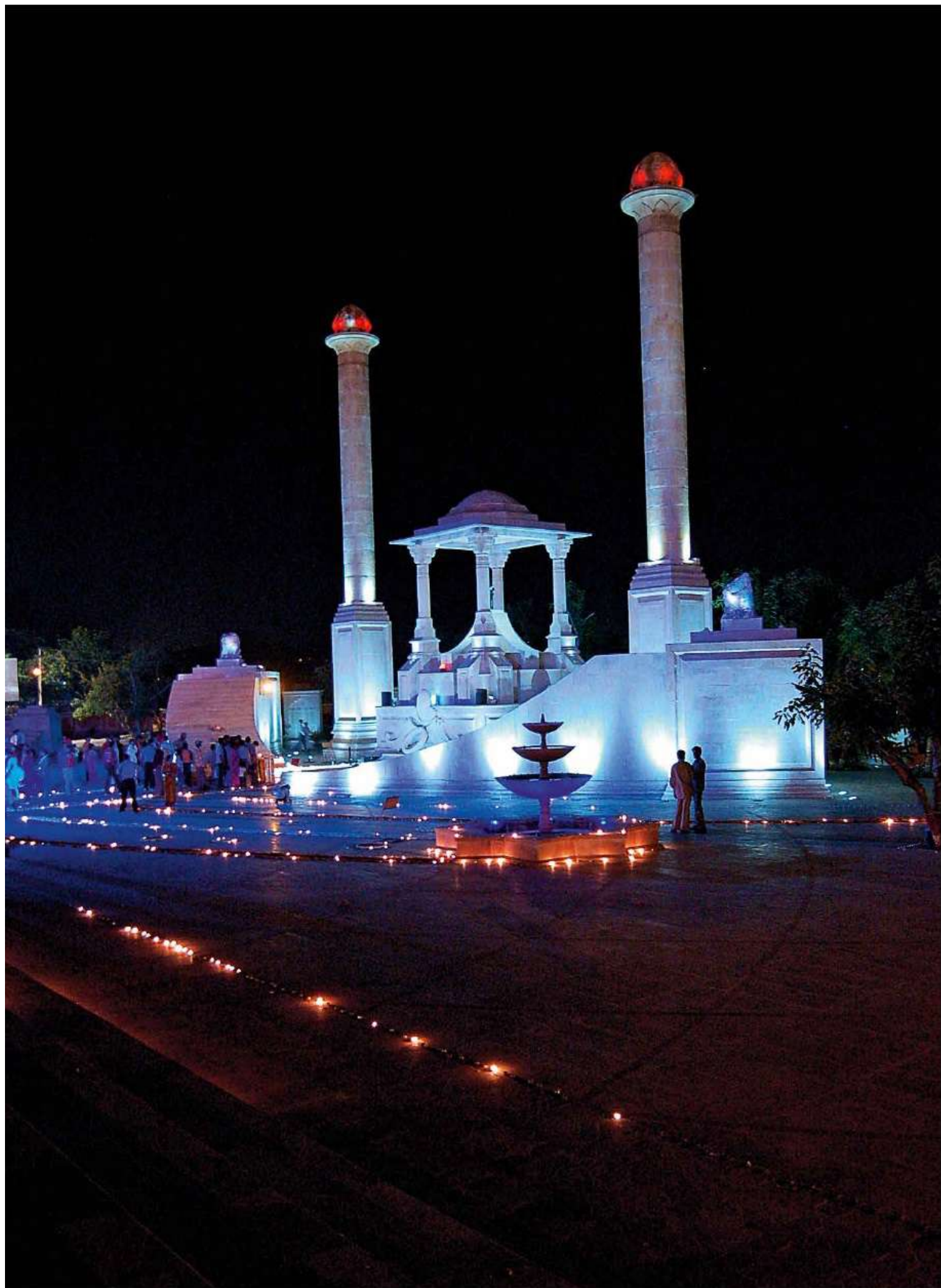
Delhi shifted their base to Amber and later to Jaipur, following the royal invitation. These included names like Malpani, Phophalias, Jargad, Singi, Ajja Miyan, and Hafiz family of the famous blue *haveli* in Jaipur. Later, during the period of Sawai Ram Singh II, the family of Lala Kashinath too migrated from Delhi. Around the same time, Kishan Chand Singhad with his branches in other cities like Madras, Calcutta, Machhliapatnam in Andhra Pradesh and Nagpur provided a ready and functional sales network to Jaipur jewellers. This countrywide sales service was over and above the annual purchases being made by the maharaja, and helped the trade to flourish and bloom providing a very conducive environment. Phoolchand Dhandhiya's forefathers also came from Lucknow along with Ganesh Lal Bairathi and Kesar Chand Musal of Malpura. Two other prominent families who migrated to Jaipur before the death of Sawai Madho Singh were Durlabhji Tribhuvanji of Morvi, Gujarat, and Ramjilal of Patna, Bihar. These were the original set of merchant jewellers who crystallised the dream of Maharaja Sawai Jai Singh II and provided a firm foundation to the trade and craft of gemstones and their processing in Jaipur.

The safe and protected working environment of Jaipur, its financial support and fair dealing practises were not found in other contemporary principalities. It was the vision and missionary zeal of its maharajas that catapulted Jaipur as the sole and largest gemstone trade and industrial centre of not just India but also of the world.



*Gazing into
the Future*







he great English poet William Wordsworth said in his affable style, 'Life is divided into three terms—that which was, which is, and which will be. Let us learn from the past to profit by the present, and from the present, to live better in the future.' Truly inspired and suitably

enthralled by the glorious era of the Maharajas, the enterprising people of Jaipur themselves have played a pivotal role in the city's development. Key government agencies such as the Urban and Housing Department, Urban Improvement Trust, Rajasthan Housing Board and Jaipur Municipal Council have taken up the challenge of promoting a better quality of life for both inhabitants and visitors to this splendid city. Today, Jaipur is the pride of Rajasthan and the entire country.

It was the holistic and all pervading vision of the erstwhile rulers that set the city on the path to the modern era. After Rajasthan came under democratic rule, the city merged into the national mainstream and marched steadfastly forward.

Centuries ago, when the genius Maharaja Sawai Jai Singh II and Vidyadhar Chakravarti conceptualised the plan of the city, little did they know that it would one day spread beyond its walled periphery. Year after year the city grew and earlier set boundaries dissolved. Eventually people from across the country made Jaipur their *karmsthal*—their own land—and the pressure of accommodating a floating population became greater. At the same time, the city met with a rare calamity in 1981, when floods damaged a huge part of the basic infrastructure. The magnitude of damage was so high that the two local bodies that then existed—Urban Improvement Trust and Jaipur Municipal Council—failed completely to mitigate the effects of the disaster and civic services virtually collapsed.

The state government then thought of creating a dedicated urban development agency to manage the city's infrastructure and dedicate new living spaces for its people. After much deliberation, in 1982, the Jaipur Development Authority (JDA) came into being. Since then, JDA has been taking care of the city's planned development and beautification, without disturbing its heritage and basic architecture.

ENHANCING THE QUALITY OF LIFE

Jaipur has been greatly admired since time immemorial, from the Mughals to the British, it was acclaimed as a 'pleasure city.' However, there was much scope to improve. The state government wanted to create a new-age city without compromising on legacy. The JDA was formed with a team of specialists from all fields, who would be able to creatively blend the old with the new in order to provide the people an enhanced quality of life and a better standard of living. To ensure that the agency would achieve its goals, it was given all the powers that would support its growth and improvement.

The JDA decided to formulate a master plan, which would include city planning, infrastructural measures (construction of flyovers, bridges, parking spaces and so on), development of commercial as well as residential schemes, development of basic amenities such as community centres, parks, ring roads, development and rehabilitation of the *kucchi bastis* or slum dwellings, preparation and implementation of guidelines for creating colonies, environmental planning and conservation, development of rural areas around Jaipur and improvement of the public transport system as well as state highways. JDA has taken up myriad ambitious infrastructure projects in terms



Traditional Kalbelia dancers perform at the Jawaharlal Nehru Marg, a heritage monument for the new and developed Jaipur in contemporary times.

Facing page : The Amar Jawan Jyoti or the Martyr's Memorial was built to honour the bravery of Jaipur's legendary martyrs and soldiers. An illuminated night view of the monument shows how the hue of the monument magically changes from one vivid colour to another.

JAIPUR IN THE EYES OF PEOPLE

And now I have seen Jaipur
and now I can die.
MAX LENNER

The fortifications of the city ...
are so like those of the Kremlin that
I could almost have fancied
myself at Moscow.
BISHOP HEBER
Traveller

I am disposed to think that in point of
neatness and beauty,
the Grand Chowk would scarcely be surpassed
by more than half a dozen streets
in England ... (Jaipur is)
the most beautiful city in India.
BRITISH MILITARY VISITOR
1820

The artist is renowned not only
for painting of his colours but
also for the evenness with which they
are applied. With respect to the supremacy
that Jaipur has been able to
retain for its enamelled jewellery, it has
been rightly said, Enamelling is the master art craft of the world,
and enamels of Jaipur in
Rajputana rank before
all others and are of matchless perfection.
HENDLEY
1884

The streets of Jaipur are like
undulating rivers of colourful costumes
of veiled beauties.
Arched doorways, balconies and
oriels make houses of even the
common people look like palaces.
SIR EDWIN ARNOLD

The magic of your daring is in the designs
of the Lantar Mantar. You had well
understood the principle of abstraction
from the Shilpashastras. You had grasped
the emphasis on imaginative
reconstruction of materials beyond mere
imitation of nature.
MULK RAJ ANAND
Writer

Interested in town planning, he collected
the plans of many European cities of the
time and then drew up his own plan.
Many of these plans of the old European cities of the time are preserved
in the Jaipur
Museum. The city of Jaipur was so
well and wisely planned that
it is still considered a model of town planning.
Pt. JAWAHARLAL NEHRU
in Discovery of India

Jaipur was established in the name of a
prince but it is a people's city.
It is the first city in India which was planned
and built by attaching the highest priority
to people's health, habitation,
livelihood, trade and profession,
and their good taste and aesthetic sense.
NAND KISHORE PAREEK
Jaipur Historian

The view of Jaipur city from the
hill behind it is ravishing ...
The city, while it is new, is assuredly the
most beautiful among the ancient
cities of India, because in the latter everything
is old, the streets are unequal and narrow.
This on the contrary, has the splendour
of the modern with equally wide and
long streets.
FATHER JOSE TIEFFENTHALER

In paying homage to Jaipur, therefore, we
pay homage to the genius of a prince
who often adventured from the precincts of his
palace to pursue knowledge,
to mingle with the people in their festivals,
and whose abounding love for the men and
women is obvious from the fact that he
found an abode for the least of them in the miniature cosmos of Jaipur – the city of
victory, which immortalises his name.
MULK RAJ ANAND
Writer

... there is room for all at Jaipur.
SIR HENRY LAWRENCE
1854

We passed through a gateway,
and Jaipur lay before us,
a surprise and wonder forever.
SIR WILLIAM RUSSELL
a accompanying the
Prince of Wales on his visit to Jaipur

Jaipur is a unique memento of life,
drenched in beauty,
a source of culture and civilisation.
CARTER BRESSON
Photographer

The city was such a joy to behold. Its architecture
was unique. Maharaja Man Singh once told
that whatever we are, we are because of Jaipur.
MAHARANI GAYATRI DEVI

You are my God in the name of Guest;
You make every day of my city a fest
Please feel at home ...
I know it's not London, Paris or Rome
The silhouette of a camel is merging in the haze
The day breeze says 'Padharo Maare Desh.'
VP and USHA RAJANSHI
Historians

He was the founder of the new capital
named after him, Jeypoor or Jeenagpur, which
became the seat of science and art, and eclipsed
the more ancient Amber with
which the fortifications of the modern city
unite, although the extremity of the
one is six miles from the other. Jeypoor
is the only city in India built
upon a regular plan, with streets bisecting each
other at right angles. The merit of the design and execution is assigned to
Vidyadhar,
a native of Bengal, one of the most eminent
coadjutors of the prince in all his scientific
pursuits, both astronomical and historical.
COLONEL JAMES TOD
Historian

*Jaipur is a celestial theatre of fairy
tales. The seven-storeyed
Isar Lat pinnacle peeping into the heavens,
the golden gables of the pyramidal
architecture of Chandra Mahal,
marble kiosks washed in transparent
moonlight, the Hawa Mahal looking down
with its thousands of eyes bear
testimony to the wealth and prosperity
of former Jaipur rulers.*
ANDRE SHEVOIRHLONE

*Gulabi nagari ki aabha niraali,
Chaahe dekhein virasat ya ab
Har or hai nafasal ...
(The beauty of the Pink City
we see its heritage or its present
modernised version,
its beauty has no boundaries.)*
ASHA SOOD
Writer

*Some of the strongest forts, beautiful and
comfortable palaces and temples with
architectural perfection.
Indeed, all these
have made Jaipur a dream in the desert.*
TN GUPTA and RS KHANGAROT
Historians

*A vision of darling and dainty loveliness,
of storeys of rosy masonry
and delicate overhanging balconies
and latticed windows.
Soaring with tiers of fanciful
architecture in a pyramidal
form, a very mountain
of airy and audacious beauty,
through the thousand pierced
screens and gilded arches
of which the Indian air blows cool over
the flat roofs of the very highest house.
Aladdin's magician could
have called into existence no
more marvellous abode.*
SIR EDWIN ARNOLD

*Delhi has only one similar road, namely the Chandni Chowk, but at Jaipur all the
roads resemble it and bear that name.
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 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.*
A FRENCH SCHOLAR
and friend of
the Governor-General. 1832

*JAIPUR is well known as the 'Pink City' of India. It is one of the very few planned
cities in the country and is famous for its traditional
Architecture and Civic Design aspects, well
laid out roads, parks and palaces. Visitors to
Jaipur can have a glimpse of the Town Planning principles of the late Medieval Period
actually put into practise.*
B KAMBO
Chief Town Planner & Architectural Adviser, Rajasthan

The City of Jaipur founded by Jai Singh has many pleasing colours and fragrances.

SHRI KRISHNA RAM BHATT
Author of Jaipur Vilas

The city of Jaipur is the most magnanimous of all cities.
BHATT MATHURA NATH SHASTRI
Author of Jaipur Vaibhavam

*Jaipur excels Kashi in the Vedic Scholarship and
modern Sanskrit poetry. Therefore, Jaipur is known as aparaa (another) Kashi.*
DEVARSHI KALANATH SHASTRY, Scholar

For classical studies go to Varanasi or Jaipur.
MADHUSUDAN OJHA, Scholar

*Jaipur is undoubtedly one of the best-known places in India, being famous not only
for its romantic history, but for the beauty and symmetry of its capital. The 'Rose-
pink City' was designed and constructed by Maharaja Maharaja Sawai Jai Singh II
early in the eighteenth century, and its broad straight streets, flanked by picturesque
buildings, constructed of the local pink stone, anticipated that regularity of town-
planning that is rarely found elsewhere than in modern America.*
CCH JMISS
Lt. Colonel, B.A., D.S.O.

*Jaipur was famed throughout the world and was so beautiful that
even Indrapuri could be called its maid-servant.*
BAKHATRAM SHAH
Author of Buddhivilasa (1790 A.D.)

*Jaipur is a vast open-air-museum as it still
The city of Jaipur has always been a planner's
hums with artistic activities.*
KC KUSLISH
Founder, Rajasthan Patrika

*The men had colour in their lives and movement.
Around the carpeted square durbar floor
That held the jewelled and enamelled hour Flowered the rows on rows of intent turbans,
Ochre, and mauve, and scarlet; a disturbance Of rumour like a breeze swept through
the court;
And, in a gateway, swaying like their thought,
The howdah of an unknown elephant.*

*Outside was poverty. These roseate lives
Sucked blood from hungry men,
but made a start
Between their gem-hilt wars upon the art
And buildings that are our inheritance:
Grant them aesthetic standards, positives
Yet to be made mankind's experience.
Here in Jaipur the old and new worlds meet;*

*The forts, the temples, and the palaces
Look out on legislatures offices
And schools and hospitals.
This wide grave street
Worn by three centuries of slippered feet
And tripping pads of camels branches out
In roads that go impartially to meet
Old pleasure-gardens and new factories.*

*Here is a future growing from past beauty
Owning past inspiration – and a duty
To all men of all trades to build a city
Known for flourish of its industries;
Its roads made smooth for ordinary men
And knowledge climbing stairs to soar again.*

RN CURREY, INDIAN LANDSCAPE: A Book of Descriptive Poems,
London, 1947