

A portion of Pundrikji-ki-Haveli



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PUNDRIKJI-KI-HAVELI BRAHMAPURI, JAIPUR



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PUNDRIKJI-KI-HAVELI BRAHMAPURI, JAIPUR

Situated in Brahmपुरi area of Jaipur City, the Pundrikji-ki-Haveli was built during the reign of Maharaja Sawai Jai Singh (1700-1743 A.D.), the founder of the Jaipur for residence of his Royal Purohit



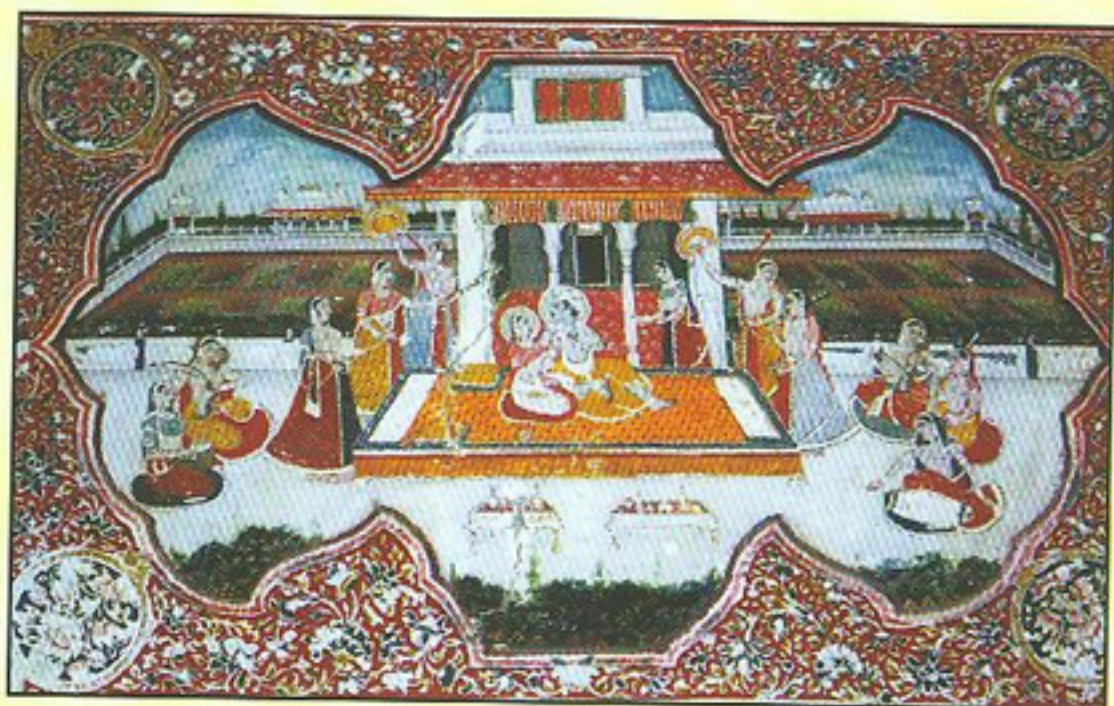
Ratnakar Bhatt, who was a great scholar of astrology and tantra vidya. He performed the Pundrik sacrifice, so the Maharaja honoured him with the title of Pundrik. Thus the Haveli is known as Pundrikji -ki- Haveli.



The present remains of the Haveli declared as a nationally protected monument comprise only the south-west portion of a large complex. It is a double storeyed building consisting numerous small rooms, an octagonal bastion on the south-west and jharokas with jali work. This Haveli is famous for having mural paintings in a room at the upper floor depicting scenes of royal court, celebration of Holi, Gangaur and other festivals, royal procession, army movement from palace, etc.



The wall paintings of the Haveli were executed during the reign of Sawai Jagat Singh (1803-1819 AD) by applying Fresco- Secco technique. In this technique, colours are applied on a specially prepared ground of lime plaster mixed with sand, marble dust and coconut. Mainly earth colours are used in execution of these paintings. These are white, yellow, ochre (ramraj), light brown, green (hara bhata) and shades of red prepared with Indian red (geru). The background is executed in a single colour i.e. red.



white or ocher colour for the terraces, light brown for the courtyards and earth green for meadows and are delineated by the architectural lines. This creates a sense of equilibrium and clarity that is typical of the Jaipur School of painting.

The wall painting is divided into three horizontal bands. The lower band comprises bunch of flowers, the overlying band is reserved for large size theme based paintings and in the merging area of wall and ceiling, the flower decorations are alternated with pretty figure of *nayikas*. The ceiling is decorated with garlands of flowers. Main characteristic of these paintings is their elegance, scenes of proportion, rhythm and living atmosphere.

Among the important themes- Royal Court with Maharajas in their personal life, Royal celebration of Gangaur, Holi, hunting scenes and Darbar with Mugal rulers are noteworthy. An interior scene of a beautiful palace and some courtly scenes are notable.

The Darbar scenes of the Maharajas and another with Mugal rulers are quite interesting. Here,

in Mugal court-scene, the rulers are not seating on the ground as usual but on wide stools on which they adopt the customary semi- kneeling position with the legs folded under the body.

The scene of Gangaur celebrations is more dynamic and lively. In a scene of palace, rooms and porch having slender columns in four storeys have been depicted with a large garden and central fountains in the foreground. Numerous women in various postures have been shown along with a gentleman, probably *Raja*, seated on a wheeled palanquin very similar to the one still to be seen in the Amber Palace.

In another scene a young prince and his lady are leaving a small palace surrounded by tree and rocks on horse-back escorted by a large number of servants. Many are carrying a stick very closely resembling a polo stick. It may be that they are on the way to *Chaugan* ground, which was played also by women as is shown in several miniatures of the time.

