

Purānā Ghāt

Purānā Ghāt is on the Jaipur-Āgrā highway, just as one gets out of Jaipur. There are a number of temples, Palace of Rānī Sisodiā, the temple of Bhawānīrām Bohrā, the temple of Jhunthārām Sanghī, Murlīdhar Rāṇājī Kī Nasiān. All these are bedecked with carvings and wall paintings.

Bhawānī Rām Bohrā's House

Bhawānī Rām Bohrā's house stands on the left, within a walled enclosure on a high ground, reached by a flight of steps from the road. It consists of a grand hall, square in plan, the inside being about 30 feet by 30 feet, surrounded on all its four sides by a corridor, about 11 feet in width, which in its turn is enclosed on three sides by a double storeyed gallery, provided with octagonal towers at the corners crowned by domed pillared pavilions and the rectangular pavilions roofed by curvilinear domes at the centre between them. Bohra sensing the Mahārājā's design to acquire the building for himself caused it to be converted overnight into a Śaivite temple. He installed an image of Śiva in the middle of the hall and erected over it a *Chhatrī*.

The outside of the building is decorated with paintings, mostly depicting scenes from the *Rāmāyana* and the *Mahābhārata*. All these rich paintings have degenerated due to lack of proper care and climatic vagaries [Pl. 55, 56].

Murlīdhar Rāṇājī kī Nasiān

This is situated at Purānā Ghāt on Āgrā Road about 5 km. away from Jaipur. This is an artistic place depicting subjects dear to Digamber jains like pilgrimage to *Chāndpur*, *Girnār*, *Mandāgiri*, *Sonagiri*, *Ṛṣi Mandal Yantra*. The workmanship in gold is minute. The paintings have been done in the tempera technique. But these paintings have lost their originality because of the tampering they have suffered over the years [Pl. 57].

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61. Herd of animals, 19th century, Śrī Kumār Singh Champāwat Kī Chhātrī, Ādarsh Nagar Cremation Gound, Jaipur.



63. Lord Śiva and Gaṇeśa, 19th century, Śrī Kumār Singh Champāwat Kī Chhātrī, Ādarsh Nagar Cremation Gound, Jaipur.

Ādarsh Nagar Cremation Ground

A large number of Chhatrīs are found in the Ādarsh Nagar cremation ground. These are also known as *Rāṭhōḍe kī Chhatrīyān*. This cremation ground is meant for the second line of nobility. Remains of paintings are found in a number of Chhatrīs but they have faded considerably due to negligence. Five of the Chhatrīs are profusely painted.

Ajīt Singh Bhāṭī Kī Chhatrī

Ajīt Singh Bhāṭī of Jaisalmer was a feudal prince in the Jaipur court. This Chhatrī has a marble central floor on which are engraved two pairs of feet and it bears an inscription :

'Rāvaljī sāhebji Śrī 108 Ajīt Singhjī Bhāṭī Jaisalmer kā Baikunth padhāryā lār Mahārānījī Śrī Champāvātī sāthe satī huvā Miti Jyēṭh sudi 9 Brahaspatvār Saṁvat 1882 kā dīn pahar chandhā charan saraṅ'.

रावल जी साहेब श्री १०८ श्री अजीतसिंह जी भाटी जैसलमेर का बैकुण्ठ पधारयां लार महाराणी जी श्री चंपावतीजी साथे सती हुवा मीती ज्येठ सुदी ९ बृहस्पतवार संवत् १८८२ का दीन पहर चंधा चरण सरण।

This inscription shows that this Chhatrī was constructed in the memory of Rāval Ajīt Singh Bhāṭī and his wife Rānī Champāvātī who became satī with her husband in Saṁvat 1882. This Chhatrī rests on eight pillars and its dome has sixteen wall paintings in the top half side and eight paintings in the eight niches of the bottom half side. The subjects which these paintings deal with are :

1. Worship of Rādhā Kṛṣṇa.
2. Śiva parivār and their Vāhans
3. Gaṇeśa
4. Holī and Phāg dance.
5. March with cavalry to the battle-field.
6. (a) Kṛṣṇa and Rādhā on a swing.
(b) Dholā-Mārū.
7. Kṛṣṇa theme.
8. (a) Kṛṣṇa in dalliance with Rādhā.

- (b) *Chīraharāṇa*.
9. (a) Kṛṣṇa making Rādhā's plaits.
(b) Rādhā and Kṛṣṇa in *fundi* dance.
10. *Mahārāsa*.
11. *Samudra-manthan*.
12. (a) Worship of Śṛināthjī.
(b) Kṛṣṇa milking the cows.
13. Rāma's *Rājyābhiṣeka* (Coronation).
14. Kṛṣṇa with the cow herds.
15. (a) *Narsingh Avatār*.
(b) Rāma's procession.
16. Kṛṣṇa breaking *gopīs* water pots.

Thākur Sāheb Srī Kumār Singh Champawat kī Chhatrī.

This *Chhatrī* is towards the east of Bhātī's *Chhatrī*. An inscription in the *Chhatrī* is dated in V.S. 1942 (1882 A.D.) The centre of the dome is painted with lotus petals all round. Just below it are portrayed Rādhā and Kṛṣṇa, hand in hand. They are repeated in a narrow panel all around the circumference. Further below are sixteen niches in which two or three subjects are painted at a time as in Ajit Singh Bhātī's *Chhatrī*. Mythological themes are also depicted. The Kṛṣṇa theme includes *Govardhan dhāran*, Kṛṣṇa stealing clothes of *gopīs*, Kṛṣṇa playing *holī* with Rādhā and other *gopīs* and *Daśāvatārs*. Besides these, other subjects such as Viṣṇu on Śeṣa Nāg, Śiva Parivār are also painted. Mundane subjects painted on arches in oval formats include *naṭas*, wrestling, female figures holding wine cups, flowers, alms-giving, hand fans, parrot-cage, looking in the mirror, playing musical instruments [Pl. 58-61, 63, 65, 123, 124].

The *Chhatris* are now under the control of the state government which, however, has treated the paintings with indifference.