

ROYAL HARBINGER

Reporting Fact of the Matter

Weekly



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CITY PALACE, UDAIPUR



Diwali and Dussera. Maharna Bhemsingh converted the garden of Naginabadi into Naginabadi ka Darikhana and then public audience used to be held there.

From Pagada Ki Hathani platform the Maharanas and other members of the royal family used to mount and mis-mount their horses, elephants and other conveyances. On the occasion of Gajashva Pujan, the adoration of elephants and horses, taking their seat on this platform the Maharanas used to worship these two animals.

Near Hankadi Badi there is a small hall that was used earlier as armoury where all the important arms and weapons of the Mewar army were kept including the lance of Rana Pratap. As also the Khadga, a double edged sword, that is believed Maharana Hamir Singh obtained from a deaf female anchorite and with its divine power recaptured the fort of Chittor as well as the territory that had fallen to Alauddin Khilji in 1303 AD.

worn by him and the saddle and the armour of his faithful steed Chetak can also be seen here.

On the walls of Chandra Mahal can be seen protruded human figures. The Maharanas used to sit in Lakh Gaukhada just after their crowning ceremony and would distribute one lakh silver coins, weighing about twelve grams each for charitable purposes.

A place popularly known as Badi Mahal has fruit trees and flowering plants. The real name of this palace is Shiva Prasan Amar Vilas. Several features of this building reveal the expertise of the architects of Mewar. The huge cistern in the centre of the garden used to be filled with coloured and scented water on Holi and the Maharanas and the courtiers played Phag.

The north domed room of Dikhush Mahal called Kanch ki Burj features exquisite glass work. Dikhush Mahal also known as Chitram ki Burj has specimens of murals that depict scenes of the festivals as they were celebrated by Mewar rulers.

In Badi Chitrashal the walls are decorated with carefully set porcelain bricks obtained from China. Yash Mandir has exquisite glass work ornamentation. So also has Moti Mahal.

In Mor Chauk or Chhoti Chitrashali there are fine peacocks in relief mosaic and decorative forms and other forms made out of colourful glass work. The Manak Chauk is also decorated with colorful glass ornamentation and fine paintings. The audience chamber of Surya Prakash has also glass ornamentation. On the front wall of Surya Chaupar is a large image of sun in gold with extending crystal rays. In the reign of Maharana Bhupalsingh a new painting of Sun was installed in place of the old one.

Surya Chaupar, has a balcony and a window named Surya Gokhara, sun window,

and on the exterior of the wall of this window there is an image of the sun in gold. The Maharanas are Suryavanshi, descendants of the sun. When the sun was not visible due to clouds, people of Mewar had the Darshan of the Maharana sitting in Surya Gokhara taking him to be the sun itself.

There existed a marble palace known as Moti Mahal that in the time of Maharana Fatehsingh was shifted to the embankment of Fateh Sagar lake. It now stands in the centre of the embankment.

Nau Satta ki Payaga was a stable for only those horses that were used by the Maharanas.

After passing through a gate named janani Deodhi, one sees Pitambar Rayaji's temple that has an idol of Lord Krishna dressed in yellow attire. The lower most chambers of Bhandar that was originally named Amar Mahal were used as armoury and on Dussera, Shastra Pujan was performed here in the presence of Maharanas. Later on, the palace was converted into the state treasury and gold, silver and other treasures of the state were kept here.

Ravala, the palace for royal ladies, has queen's apartments that are decorated with murals, inlaid glass work and panels depicting incidents of the life of Lord Krishna and his consort Radha.

In Osara, place of ceremony and celebration, ladies of the court and their guests assembled on auspicious occasions for pleasure and gaiety. Around the courtyard of Ravala are displayed transport equipment, trumpets of brass, cymbals, drums, domestic appliances etc.

Toran Pol is considered to be the main entrance to the central palaces. So all the rites related to coming in and going out of the royalty were performed here. The bridegroom who came to marry the daughter of the Maharanas had to strike the Toran at this gate.

So it got its name, Toran Pol. Palanka Khana, the saddle store, has an idol of Lord Ganesh in a big niche on the roof of the verandah.

Shambhu Niwas was built by Maharana Shambhusingh. It was generally used as guest house for important guests from Europe or other princely states of India. However, after Maharana Bhupalsingh ascended the throne and later adopted Bhagwatsingh as his son, the palace became the abode of the heir apparent. So Bhagwatsingh resided here till his death.

Fateh Prakash Palace built by Maharana Fatehsingh is a large and airy hall with rows of arched windows. It is also known as Minto Hall as its foundation stone was laid by Lord Minto. It is popularly known as Darbar Hall as Darbars were held here until the time of Maharana Bhagwatsingh.

The Crystal Gallery was opened to the public in 1994. A large number of rare objects collected from different parts of the world are displayed here. These unique pieces were ordered in 1877 by Maharana Sajjansingh from lamps to washing bowls, perfume bottles to paper weight and writing instrument, the collection has it all. The Gallery also boasts of a crystal bed, the only one of its kind in the world. A fabulous jewel encrusted carpet is also a special attraction.

The charming and attractive Shiv Niwas was built according to the wishes of Maharana Fatehsingh. As it is crescent shaped, it is also called Gol Mahal. Some of its parts are marvelously decorated with ornamentation of glass mosaic and paintings. Now it has been converted into one of the most luxurious hotels in Udaipur that takes one back in time to the era of the Maharanas and their regal style. Family portraits, original antique fixtures and furnishings from the house of Mewar give it a charm of its own.

Akhara ka Mahal used to be a holy building and the idol of Lord Shiva, Bananathji, was placed in the southern part of this palace. To the west of the Akhara ka Mahal there is a holy building and a bathing Ghat known as Shri Gulab Swaroop Bihariji ka Mandir and Bansi Ghat. Bhim Niwas is also decorated with glass mosaics and wall paintings.

In Parvati Vilas royal ladies used to worship Gangaur Mataji during Gangaur festival. Jal Niwas Palace has an enchanting fountain system. Near it is Pipali Ghat and a temple of Lord Shiva constructed on the wishes of Rupa Dhayabai, the foster brother of Maharana Arisingh Third.

Karan Vilas Palace that was used as dining hall and later on as state accounts office now houses the Govt. Archeological Museum. In one part of Karan Vilas artifacts relating to archaeology and musicology such as epigraphs, icons, paintings, weapons and costumes belonging to ancient and medieval Mewar are displayed. In the second portion is the office of the Deptt. of Archaeology and Museums, Udaipur.

In Saraswati Bhandar rare manuscripts, scriptures, literature and a big number of illustrated manuscripts were preserved. After the formation of Rajasthan State these materials were distributed among different departments. Another building that was record office of Mewar state, now serves as the office of the Archives Deptt. of Udaipur. Among several special features of these palaces one is that they have been designed and built strictly according to the norms laid down in Indian scriptures about royal architecture. The other one is that although built during various periods, the uniformity of design has been very well preserved.

- Ashok mather
(Source : Architectural
Glories of Mewar by Dr.
Rajshekhar Vyas)

Standing atop a hill and facing lake Picchola, City Palace, Udaipur is the biggest royal palace of Rajasthan. The splendid structure is 1500 ft. long and 800 ft. wide from north to south. The foundation of the palace was laid down by Maharana Udaisingh.

The story of the building of the impressive palace made of balconies, couplars and towers is quite fascinating. According to a legend, one day while out hunting, Maharana Udaisingh saw a hare as it emerged from a thicket. He shot an arrow that killed it. As in those days, he was worried about the location of his palace, he thought that the spot where the animal fell down was the right place. Lost in these thoughts, at a little distance he saw a sage, Premgiri in deep meditation. He went near the sage and sat there patiently. After coming out of meditation, the sage advised him to build his palace where the holy fire was burning. Accordingly, he constructed a small shrine there and established his throne there. This is the oldest part of the palaces known as Dhuni Mata or Nauchauki. The coronation ceremony of the kings used to take place here.

It is interesting to note that as required by treatises of Indian art and architecture, all the main roads of the city lead to the royal palaces.

On either side of the

frontage of the main gate of the royal palace, there is a verandah and living quarters that until 1955 were occupied by soldier orderlies who were posted as the guards of the gate. There is a minaret to the right that is known as Gadhi ki Chhatri, the clock turret chamber, striking hours of the clock that used to be regulated by the length of each day according to the Indian astrological system, has sixty Ghatikas in 24 hours. In the other minaret called Nagarkhana ki Chhatri the drums were used to be struck four times a day, indicating the quarter of time of the length of the day. The drums were also struck to signal the departure and arrival of the ruler.

Inside Badipol, gate, there are seven carved out stone arches, Toran Dwar. They commemorate the munificence of Maharana Jagatsingh First. They stand for seven weighing ceremonies when gold equal to the Maharana's weight was given to the needy. There is also a building where saddles were stored. Maharana Bhagwatsingh had established a library named Shiva Shakti Peeth. Now the library has been shifted. The building is at present being used as the central office of Maharana Mewar Charitable Foundation.

Then one sees Tripolia, a triple arched gate, built in the time of Maharana Sangramsingh Second. The

building over the roof of Tripolia is named Hava Mahal that was built in the reign of Maharana Swaroopsingh.

After passing through Tripolia one comes to Manak Chauk, a huge courtyard. Almost half of this courtyard serves as a sturdy roof of underground cellars beneath it. On the eastern side of the Chauk are handicraft shops where there used to be stables for elephants and horses.

Veteran journalist Ashok Mather's blog (ashokmatheronudaipur.com) with over 100 articles on udaipur's palaces, temples, lakes, gardens, festivals, fairs, wildlife etc. is getting very popular. It has interesting content for udaipurites as well as tourists.

es. The floor of the Chauk is so strong that in spite of the fact that it has been the venue of elephant fights it has not been damaged.

Near the east-south corner of Manak Chauk, is Surajpol that was constructed in the time of Maharana Karnasingh. It leads to Maharana Mewar Public School. Towards the right side of Manak Chauk is an open place known as Aggad where elephant fights took place on the occasion of birthday celebrations of the Maharanas and on Patotsav day of Eklingji.

Naharon Ka Darikhana used to be the main place for holding the outdoor Darbar, royal court, especially on Holi,

Sabhashiromani, the main assembly hall, was used for the purpose of discussing important and serious matters. Ganesh Chouk is a small courtyard paved with red-stones.

On the front wall of Ganesh Deodhi the image of Lord Ganesh that is decorated with fine mosaic glass work, has been installed in a niche.

The personal jewellery and ceremonial attire of the Maharanas were kept in Pandey Ji Ki Ovari. In the rooms and verandah of Nika Ki Chaupar are large paintings depicting different episodes from the life of Maharana Pratap. The suit of the armour

Bhagyashree and Dino Morea Inaugurate Artist Anita Goel's Show 'Udaan'



After a lull of over a year, as the COVID-19 pandemic finally ebbs and loosens its grip, it is time for all art aficionados to rejoice as art galleries re-open and welcome artists with open arms to showcase their works again. The Nehru Centre Art Gallery looked resplendent as actors Bhagyashree and Dino Morea graced and inaugurated Anita Goel's solo art show, 'Udaan'. The trio oozed charm as they looked as vibrant as the paintings themselves. While Bhagyashree looked ever so graceful in a mustard yellow and black outfit, Dino Morea looked dapper as always in a casual tee and jeans. The

soiree was also attended by noted art enthusiasts like Brinda Miller, Parvez Damania and Ajaykaant Ruia, to name a few.

'Udaan,' as the name implies, captures the spirit of birds in flight, symbolising freedom, aspirations, resolutions and the ambition to reach greater heights. It is also the artistic retelling of Anita Goel's personal journey towards light. It represents a release from the shackles of solitude – the free spirit or the fly-free ideology in the most ecstatic way possible.

Expressed Bhagyashree, "I think har kisiko udaan bhare ki iccha hoti hai, and when we look at birds in flight, we always wonder if we could achieve that kind of freedom for ourselves or choose the skies like they do. Anita's paintings convey this wonderful idea." While Dino confessed that he does not have much experience with art and has only painted in his childhood days, he nevertheless loved the tryst, "I love looking at beautiful artworks, and whatever looks most pleasing to the eye, I just go for that one. I'm very happy with this whole collection that Anita has showcased here; the paintings are beautiful!" Anita Goel's 'Udaan' will be on display at the Nehru Centre Art Gallery, Worli, till 22nd November, 2021.

The control of religion on meaning and work: Acharya Mahashraman

Acharyashree inspired to plan time in religion

Bhilwara (Pawan Garg) : Acharya Shree Mahashramanji, the present teacher of Jain Shwetambar Terapanth, who is doing a grand Chaturmas in Bhilwara, gave the holy inspiration to the devotees to curb religion on artha and work. In the context of the prosperity of Chaturmas, the process of expressing their goodwill on behalf of the people of Bhilwara at the feet of their adoration is going on every day. In the program, the office bearers present in the annual convention of Amritvani Sanstha expressed their hearts in front of their adoration. Acharya Shree blessed them with a holy path and auspicious blessings. Amritvani also arranges the 'Swar Sangam' competition in the presence of Acharyashree. In which 15 participants selected from across the country will participate.

Acharya Shree Mahashramanji, in his Mangal discourse for human welfare, said that there is a deep relationship between birth and death. If there is birth, then death is also inevitable. After death, when the soul moves forward, apart from the Tejas and Karman body, its karma goes with it, its relation with all other objects of enjoyment is broken. Only his karma goes with the soul.

In such a situation, a man should think that he should concentrate even on the enjoyable things with him or concentrate on the actions that go ahead with the soul. One should try to avoid having excessive desires and attachments to them. A soul engaged in sex and enjoyment also gets sorrow.

One should try to avoid sinful deeds and follow the path of righteousness. If a man takes two minutes out of his twenty-four hours, then in a day time can be taken out for sharing. In a householder, a man walks on the chariot of meaning and desires, but if religion controls them, then there can be the talk of self-welfare.

After the promising discourse of Acharyashree, the President of Jain Jyoti Yuva Samiti, Shri Pawan Singhvi, expressed his heart. Acharya Shree, while giving blessings, said that the flame of self-study burns among the youth, and the use of youth power in spiritual and religious works could also be a matter of welfare. Is. After that, the President of Amritvani Shri Prakash Baid, Patron Shri Sukhraj Sethia, gave his faithful expression by providing information about the institution, while Acharyashree blessed the office bearers and workers for a lot of religious-spiritual development.

After that, the program of auspiciousness was started by the residents of Bhilwara, then Yash, Aman Bullia sang the song. Shri Rishi Dugad presented the song. On behalf of the food system, Mr. Sumit Chordia, Mr. Gautam Dugad of the medical system, Mr. Anil Chordia of the housing arrangement, Mr. Ladulal Chordia of the road service, Mr. Babulal Pitalia of the utensils store, Mr. Dinesh Gokhru of the tent arrangement, Mr. Navratn Daga of the water system. He paid his respects. On the other hand, in the Mangal Sannidhi of Acharyashree, the President of Ladnun Arrangement Committee, Shri Shantilal Barmecha, gave his expression, and the logo of the Migration Arrangement Committee was unveiled at the feet. Acharya Shree bestowed holy blessings on everyone. The members sang the song of Chandanbala Mahila Samiti. Mrs. Veena Rathi revealed her book 'Ateet ke Jharokhe see Bharat' and Mrs. Rajimati Pokharna Surana 'Naman Jyoticharan' in Sri Charan. Ms. Kirti Naulakha recited poetry.

