

GRADUATION PROJECT  
VISUAL COMMUNICATION (BACHELOR OF DESIGN)

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Vol. 1 of 1

Project Title:

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A graphic novel based on legends and stories from the land of lakes, Udaipur and focusing more on the role of historic architecture in these stories.

Name:

Janki Mashruwala

Project Mentor:

Dr. Sharmila Sinha

2018



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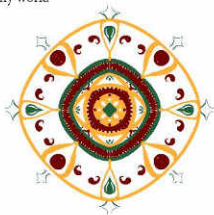
## About Mentor:

Dr. Sharmila Sinha is an alumna of IDC School of Design, IIT Bombay and MSU Baroda. Her career spans over four decades of Branding and Strategic Communication Design, Design Education and Design Researcher. A certified DeBono trainer, she has been a creativity evangelist, conducting workshops for the industry and academia for over two decades, abducting the mind and breaking fixated thinking to drive innovation.

As a communication designer, she has worked for top multinational and national Brands and Advertising agencies like Lintas, Clarion, Contract, O&M, Saatchi & Saatchi, and Inner Circle etc. She handled complete corporate and brand communication campaign for a wide spectrum of brands like ITC, Bata, Lipton, HLL, Tata Steel, ABP, Lafarge, LaOpala, Jenson & Nicholson and many more, winning many accolades' for her clients. As a design educator she has been involved in core design teaching as well as multi-discipline teaching at NIFT Kolkata & Mumbai, IIT Bombay & Gandhinagar, IIM Udaipur and NID Bhopal to name a few. She has been in the helm of curriculum development for many design programs. Her passion for research has driven her to present and publish her work in acclaimed design research conferences and journals and motivate design students to develop a research mind-set.

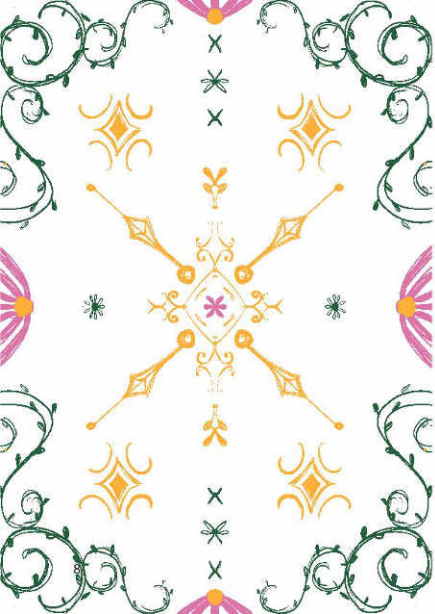
## About Me:

My name is Janki Mashruwala, I am from Surat, Gujarat. Currently pursuing my education in Bachelors of Design at Unitedworld Institute of design, Ahmedabad. I work as a Jr. Graphic designer at Nomads Cafe x Art, Surat. I am an alumini of Lourdes Convent High School, Surat. I am a good listener, problem solver, and team worker. I speak English, Hindi, and Gujarati fluently and I understand Marathi. Apart from designing I enjoy painting, sketching, and cooking, I also enjoy watching movies and exploring different mediums to create art. I am often called a diplomatic person as I like to find a middle ground in difficult situations. I can say that I am intuitive and very passionate about my work.



Among the top design institutes in India, Unitedworld Institute of Design (UID) is a rarity. Founded with the aim to outclass the top design colleges in India with its state of the art labs and hands-on creative learning, it seeks to create trendsetters and ideators who'll lead the future of design schools in India. UID stands apart from other B. Design colleges in India in exposure it offers to students which is unmatched by top design colleges in India. Precisely why its popularity grew among design institutes in India in a short span of time.





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# Synopsis:

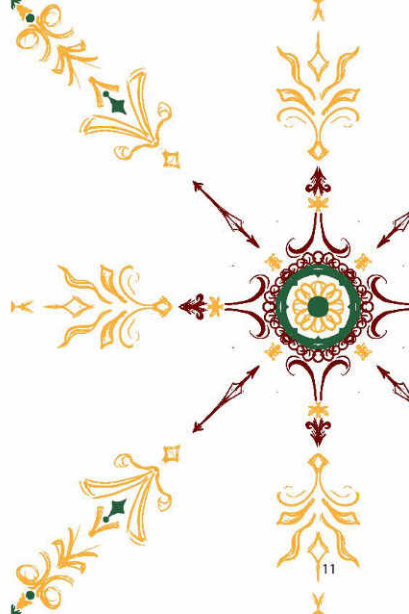


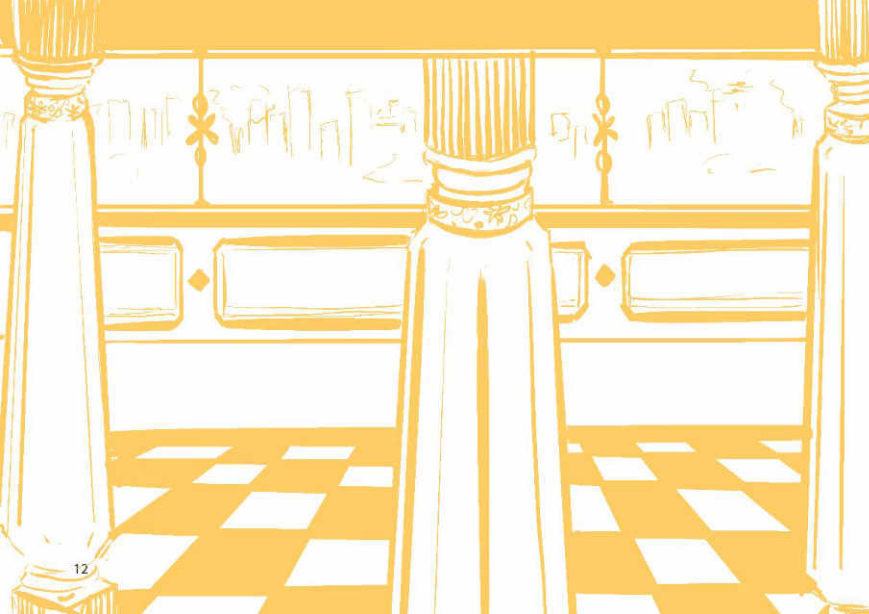
India has a rich cultural heritage including its rich heritage, including its rich style of architecture. Udaipur, old Mewar is one such place, ruled by rajputs, mughal and british is well known for its palaces and fortresses. The capital of Mewar was shifted from Chittorgarh to Udaipur under Maharana Udai Singh II, who laid the foundation in 1553 C.E. with construction of City palace. The city was formerly surrounded by a circular defence wall on all sides except on the west where it is bounded by lakes. Eleven gates glared this wall city.

# Timeline

## March

- 1st - 5th - End of research, script writing start
- 6th-10th - Character design
- 11th- 15th - Storyboarding
- 16th-20th- First 5 pages
- 21st- 27th- Design of the rest of the pages.
- 28th **April** - Editing
- 2nd May - Print



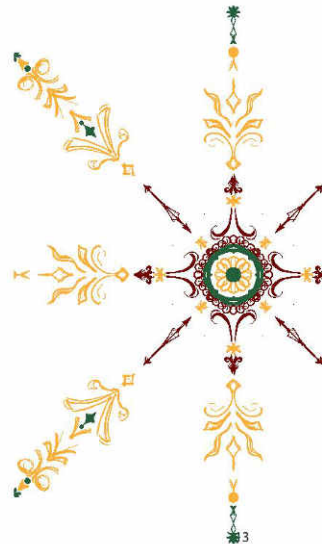


# Primary Research

## About

Udaipur was founded in 1559, by Maharana Udai Singh II in the fertile circular Girwa Valley to the southwest of Nagda, on the Banas River. The city was established as the new capital of the Mewar kingdom. This area already had a thriving trading town, Ayad, which had served as the capital of Mewar in the 10th through 12th centuries. The Girwa region was thus already well known to Chittaur rulers who moved to it whenever the vulnerable tableland Chittaurgarh was threatened with enemy attacks. Rana Udai Singh II, in the wake of 16th-century emergence of artillery warfare, decided during his exile at Kumbhalgarh to move his capital to a more secure location..Ayad was

In the myth, the hermit blessed the king and guided him to build a palace on the spot, assuring him it would be well protected. Udai Singh II consequently established a residence on the site. In November 1567, the Mughal Emperor Akbar conquered Chittor. To protect his territory from attack, Rana Udai Singh built a six-kilometre-long city wall, with seven gates, namely Surajpole, Chandpole, Udiapole, Hathipole, Ambapole, Brahmpole, Delhi Gate, and Kishanpole. The area within these walls and gates is still known as the old city or the walled city.





## Abstract

### Present scenario of background

Udaipur is a city and municipal corporation in Udaipur district of the state of Rajasthan, India. It is the administrative head-quarter of Udaipur district. It is the historic capital of the kingdom of Mewar in the former Rajputana Agency. Dubbed "the most romantic spot on the continent of India" by British administrator James Tod, Udaipur is a tourist destination and is known for its history, culture, scenic locations and the Rajput-era palaces.

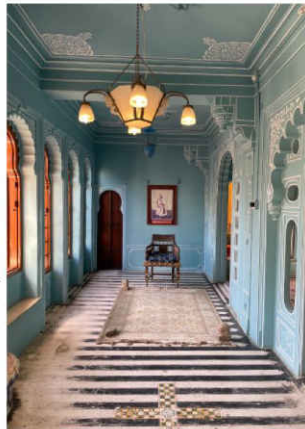
It is popularly known as the "City of Lakes" because of its sophisticated lake system. It has seven lakes surrounding the city. Five of the major lakes, namely Fateh Sagar Lake, Lake Pichola, Swaroop Sagar Lake, Rangasagar, and Doodh Talai Lake, have been included under the restoration project of the National Lake Conservation. Besides lakes, Udaipur is also

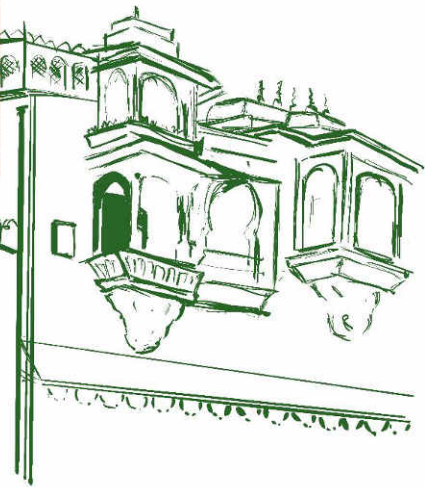
## City Palace, Udaipur

City Palace, Udaipur is a palace complex situated in the city of Udaipur in the Indian state of Rajasthan. It was built over a period of nearly 400 years, with contributions from several rulers of the Mewar dynasty. Its construction began in 1553, started by Maharana Udai Singh II of the Sisodia Rajput family as he shifted his capital from the erstwhile Chittor to the newfound city of Udaipur. The palace is located on the east bank of Lake Pichola and has several palaces built within its complex.

The palace was pictured as a hotel in the 1983 James Bond film *Octopussy*, where Bond (played by Roger Moore) stayed as he began his quest to apprehend the antagonist Kamal Khan (Louis Jordan). A 1991 documentary film directed for television by Werner Herzog called *Jag Mandir* consists of footage of an elaborate theatrical performance for the Maharana Arvind Singh Mewar at the City Palace staged by André Heller.

The palace was used for filming part of *Goliyon Ki Raasleela Ram-Leela* (English: *A Play of Bullets: Ram-Leela*) 2013 directed by Sanjay Leela Bhansali. On 15 August 2018, India Post issued a commemorative stamp depicting the Palace.

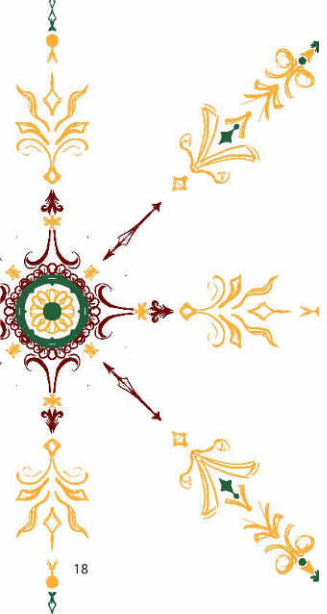




## Secondary Research







## Introduction



India has a rich cultural heritage including its rich heritage, including its rich style of architecture. Udaipur, old Mewar is one such place, ruled by rajputs, mughal and british is well known for its palaces and fortresses.

The capital of Mewar was shifted from Chittorgarh to Udaipur under Maharana Udai Singh II, who laid the foundation in 1553 C.E. with construction of City palace.

The city was formerly surrounded by a circular defence wall on all sides except on the west where it is bounded by lakes. Eleven gates glared this wall city.

## The evolution of Mewar can be categorized into five parts

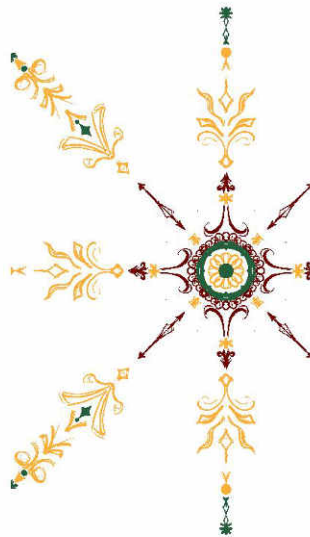
Mewar mature phase (1541- 1620 C.E.)

Mewar - Mughal early phase (1620- 1699 C.E.)

Mewar- Mughal mature phase (1699- 1777 C.E.)

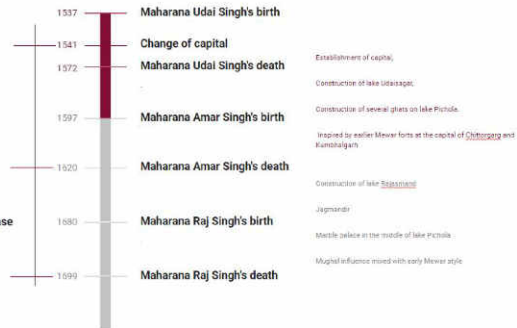
Mewar-British phase (1778- 1955 C.E.)

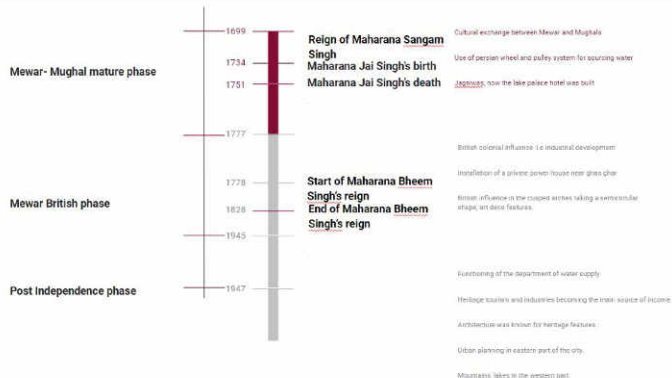
Post- Independence phase (1947 onwards)



Mewar mature phase

Mewar Mughal early phase





## City Palace

(The City palace museum, Udaipur)

### Rajput architecture

Chittorgarh and Kumbhalgarh are fine paradigms of earlier forts of Mewar. These guided the initial construction of the palace, which evolved into the palatial typology.

Maharana Udai Singh born 1537- Chittorgarh.

Why did he build/ change the capitol?

Since Mewar was under constant attack by the ever expanding Mughal army as well as the neighbouring kingdoms, Maharana Udai Singh II decided to change the capitol and stayed at Kumbhalgarh, in the woods until he came up with a new capitol.



### Basic information about the city palace:

Built in 1553

Location- Fish shaped hill  
Material used to make it- Marble and limestone.

Architectural style- Rajput planning and of an amalgamation of Rajput and Mughal architectural style.

Built and added to at various times between 16th and early 20th century

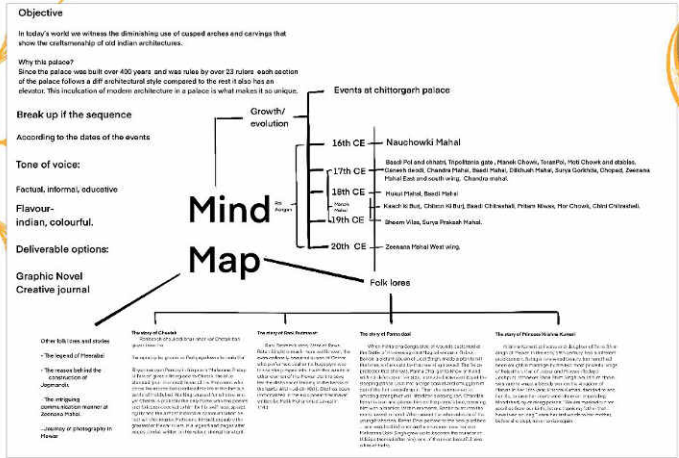
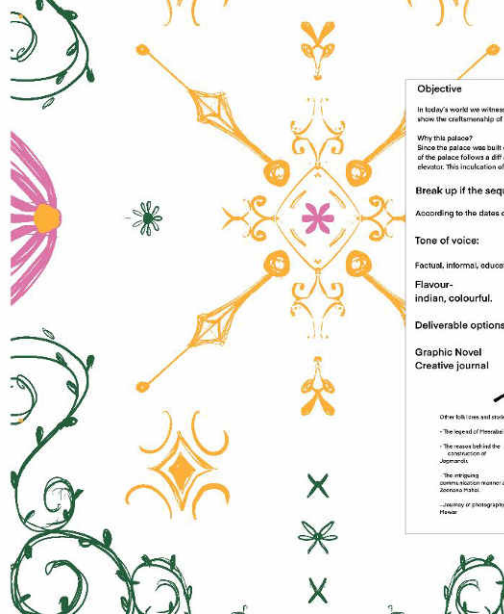
23 successive rulers

# Problem Statement

Diminishing of Indian traditional architectural styles and functionality in the recent times.

# Deliverable

Making a graphic novel on lores and stories from mewar while focusing on the architecture and its functionality, in order to make it more interactive and accessible to wide range of audience.



## Mood- board



Stories to be  
included in the book

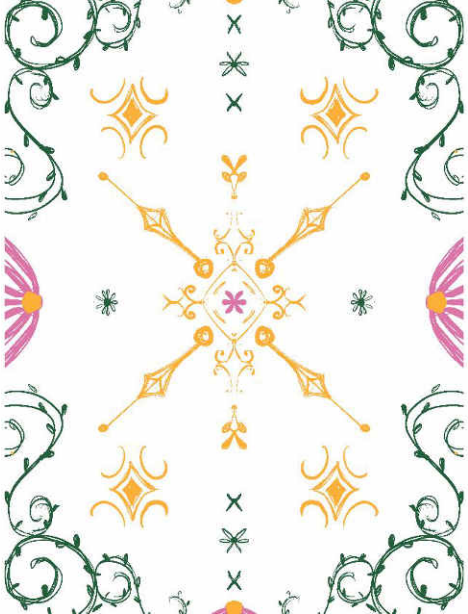
## The legend of Meera bai

Mirabai became an important figure of this Bhakti Movement in the 16th Century North-West India. Mira was born into a Rajput royal family of Merta. In her childhood, when her mother told the innocent Mira that Lord Krishna is her groom, she developed an uncanny devotion towards the popular incarnation of Vishnu and spent most of her time in worshipping him single-mindedly. Later on in her life, as a part of a strategic alliance, Mira had to unwillingly marry Bhoj Raj, the crown prince of Mewar. Her undying devotion to Lord Krishna garnered a lot of criticism from her in-laws. She was ordered to behave like a Rajput princess and was expected to take up the worldly responsibilities. But Mira's devotion had no other purpose.

According to a popular legend, Mirabai's in-laws tried many times to execute her, such as sending her a glass of poison and telling her it was nectar or sending her a basket with a snake instead of flowers. According to the hagiographic legends, she was not harmed in either case, with the snake miraculously becoming a Krishna idol (or a garland of flowers depending on the version). Yet another legend states that the Mughal emperor Akbar came with Tansen to visit Mira and presented a pearl necklace, but scholars doubt this ever happened because Tansen joined Akbar's court in 1562, 15 years after she died. It is said that Mirabai died when she was 47 or merged with her god at Dwarka.

Towards the end of her life, Mirabai left all that held her back and all that forced her to live a life she had no interest in. She broke the Rajput social codes, took to the roads, travelled far, and mixed with all kinds of people, including those forced to live on the margins of the society. Her 'bhajans'-poems through which she used to express her love for Lord Krishna, became their music too, something they still associate themselves with.

Mirabai's contribution to the Bhakti movement was primarily in her music. Her songs express her love and devotion to Krishna, almost always as Krishna's wife. The songs speak of both the joy and the pain of love. Metaphorically, Mirabai points to the longing of the personal self, atman, to be one with the universal self, or paramatma, which is a poet's



Mira is regarded as an incarnation of Radha. She was born in Samvat 1557 or 1499 A.D. in the village Kurkhi, near Merta, a small state in Marwar, Rajasthan. Mira was the daughter of Ratan Singh Ranthor and the grand-daughter of Dudaji of Merta. The Ranthors of Merta were great devotees of Vishnu. Mira Bai was brought up amidst Vaishnava influence, which moulded her life in the path of devotion towards Lord Krishna. She learnt to worship Sri Krishna from her childhood. When she was four years of age, she manifested religious tendencies. Once there was a marriage procession in front of her residence. The bridegroom was nicely dressed. Mira, who was only a child, saw the bridegroom and said to her mother innocently, "Dear mother, who is my bridegroom?". Mira's mother smiled, and half in jest and half in earnest, pointed towards the image of Sri Krishna and said, "My dear Mira, Lord Krishna-this beautiful image-is your bridegroom".

danced about the image in ecstasy. She sang beautiful songs in front of the image. She used to talk to the idol.

Mira's father arranged for her marriage with Rana Kumbha of Chitore, in Mewar. Mira was a very dutiful wife. She obeyed her husband's commands implicitly. After her household duties were over, she would go to the temple of Lord Krishna, worship, sing and dance before the image daily. The little image would get up, embrace Mira, play on the flute and talk to her. Rana's mother and other ladies of the house did not like the ways of Mira, as they were worldly-minded and jealous. They were all annoyed with her. Mira's mother-in-law forced her to worship Durga and admonished her often. But Mira stood adamant. She said, "I have already given up my life to my beloved Lord Krishna". Mira's sister-in-law Udabai formed a conspiracy and began to defame the innocent Mira.

She informed Rana Kumbha that Mira was in secret love with others, that she with her own eyes had witnessed Mira in the temple with her lovers, and that she would show him the persons if he would accompany her one night.



She further added that Mira, by her conduct, had brought a great slur on the reputation of the Rana family of Chitore. Rana Kumbha was very much enraged. He straightaway ran with sword in hand towards the inner apartments of Mira. Fortunately, Mira was not in her room. A kind relative of the Rana checked him and said, "Look here Rana! Do not be in haste. You will repent later on. Consider well. Enquire into the matter very carefully. Find out the truth. Mira is a great devotional lady. What you have heard now may be a wild rumour only. Out of sheer jealousy some ladies might have concocted a cock-and-bull story against Mira to ruin her. Be cool now". Rana Kumbha agreed to the wise counsel of his relative. The Rana's sister took him to the temple at dead of night. Rana Kumbha broke open the door, rushed inside and found Mira alone in her ecstatic mood talking to the idol. The Rana

She, no doubt, had great regard for Sadhus and mixed freely with them. Mira never cared a bit for the meaningless scandals. She stood unruffled.

Mira was persecuted in various ways by the Rana and his relatives. She got the same treatment which Prahlad got from his father Hiranyakasipu. Hari shielded Prahlad. Here, Sri Krishna always stood by the side of Mira. Once the Rana sent a cobra in a basket to Mira with the message that it contained a garland of flowers. Mira took her bath and sat for worship. After finishing her meditation, she opened the basket and found inside a lovely idol of Sri Krishna and a garland of flowers. Then the Rana sent her a cup of poison with the message that it was nectar. Mira offered it to Lord Krishna and took it as His Prasad. It was real nectar to her. Then the Rana sent a bed of nails for Mira to sleep on. Mira finished her worship and slept on the bed of nails. Lo! The bed of nails was transformed into a bed of roses.

When Mira was thus tortured by her husband's relatives, she sent a letter to Tulsidasji and asked the advice of the saint.



She wrote thus: "All my relatives trouble me, because I move amongst Sadhus. I cannot carry on my devotional practices in the house. I have made Giridhar Gopal my friend from my very childhood. I am strongly attached to Him. I cannot break that attachment now".

Tulsidasji sent a reply: "Abandon those who do not worship Rama and Sita as if they are your enemies, even though they are your dearest relatives. Prahlad abandoned his father; Vibhishana left his brother Ravana; Bharata deserted his mother; Bali forsook even his Guru; the Gopis, the women of Vraja, disowned their husbands in order to attain the Lord. Their lives were all the happier for having done so. The opinion of holy saints is that the relation with God and love of God alone is true and eternal; all other relationships are unreal and temporary". Once Akbar and his court musician Tansen came in disguise to Chitore to hear Mira's devotional and inspiring songs. Both entered the temple and listened to Mira's soul-stirring songs to their heart's content.

Akbar was really moved. Before he departed, he touched the holy feet of Mira and placed a necklace of emeralds in front of the idol as a present. Somehow the news reached the Rana that Akbar had entered the temple in disguise, touched the feet of Mira and even presented her a necklace. The Rana became furious. He told Mira, "Drown yourself in the river and never show your face to the world in future. You have brought great disgrace on my family".

Mira obeyed the words of her husband. She proceeded to the river to drown herself. The names of the Lord "Govind, Giridhari, Gopal" were always on her lips. She sang and danced in ecstasy on her way to the river. When she raised her feet from the ground, a hand from behind grasped her. She turned behind and saw her beloved Krishna. She fainted. After a few minutes she opened her eyes. Lord Krishna smiled and spoke to her these words: "My dear Mira, your life with this mortal husband is over now. Y

ou are absolutely free. Be cheerful. You are Mine. Immediately proceed to the bowers of Vraja and the avenues of Brindavan. Seek Me there, my child. Be quick". He then disappeared.



Mira obeyed the divine call immediately. She walked barefoot on the hot sandy beds of Rajasthan. On her way, she was received by many ladies, children and devotees with great hospitality. She reached Brindavan. She found out her Flute-bearer there. She went about Brindavan begging for her food and worshipped in the Govinda Mandir which has since become famous and is now a place of pilgrimage. Her devotees of Chitore came to Brindavan to see Mira. Rana Kumbha came to Mira in the disguise of a mendicant, revealed himself and repented for his previous wrongs and cruel deeds. Mira at once prostrated before her husband. Jiva Gosain was the head of the Vaishnavites in Brindavan. Mira wanted to have Darshan of Jiva Gosain. He declined to see her. He sent word to Mira that he would not allow any woman in his presence. Mira Bai retorted: "Everybody in Brindavan is a woman. Only Giridhar Gopal is Purusha. Today only I have come to know that there is another Purusha besides Krishna in Brindavan". Jiva Gosain was put to shame.

He thought that Mira was a great devotional lady. He at once went to see Mira and paid her due respects.

Mira's fame spread far and wide. So many princesses and queens have come and gone. So many Ranis, Kumaris and Maharanis have appeared on the stage of this world and vanished. How is it that the queen of Chitore alone is still remembered? Is this on account of her beauty? Is this on account of her poetic skill? No. It is on account of her renunciation, one-pointed devotion to Lord Krishna and God-realisation. She came face to face with Krishna. She conversed with Krishna. She ate with Krishna—her Beloved. She drank the Krishna-prema-rasa. She has sung from the core of her heart the music of her soul, the music of her Beloved, her unique spiritual experiences.  
<https://www.chittorgarh.com/>  
<https://scroll.in/article/859606/the-tragic-tale-of-krishna-kumari-of-mewar-and-why-it-isnt-told-as->





## The legend of Panna daai



For the next some minutes, let's head back our imaginations to the 16th century. The time when Mewar was surrounded by conspiracy and evil thoughts. At that time, Mewar was in the hands of Maharana Sangram Singh whose dedication and warrior ship earned him the title of 'Rana Sanga'.

Maharana Sangram Singh had four sons -

Bhojraj  
Ratan Singh  
Vikramaditya  
Udai Singh

Udai Singh was born in 1522. He was the youngest among them. He was just an infant when his father, Rana Sanga took his last breathe in 1528. It is said, he was poisoned by his own chieftains after the battle of Khanwa in which they were defeated. It was an entirely hard phase to cope for Mewar. Bhojraj was also killed while fighting for Mewar in 1526 when Rana Sanga was alive. After Rana Sanga's death, his eldest son ascended the throne as Rana Ratan Singh. He just ruled Mewar for four years (1528 to 1531) as he died in a battle.

Now, it was ill-tempered Vikramaditya's turn to take responsibilities of Mewar. His age was merely 14 years when he was declared as the ruler of Mewar. Taking responsibilities and fulfilling it are two very different tasks. Well, Vikramaditya was given the responsibility of Mewar but he was unable to fulfill it.

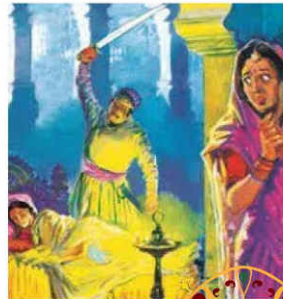


Vikramaditya was an immodest and disrespectful King. His arrogance was intolerable. Once, Chittorgarh was attacked by Bahadur Shah of Gujarat in 1535. With a small force of nobles and their armies, Vikramaditya fought back. As a result, he lost the battle and Chittor was dismissed. Bahadur Shah then returned back to Gujarat.

During this battle, Rani Karnavati asked Panna Dai to take Udai with her and head on towards Bundi. Some loyal servants also went with them. When the situation was stable, both Udai Singh and Vikramaditya returned to the capital. Even after the defeat, Vikramaditya was all same as before, an arrogant and vile-tempered ruler.

In 1536, Vikramaditya's behavior crossed all the limits. He abused a respected old chieftain at the Court. As a lesson, Vikramaditya was punished and sent to palace arrest by nobles. Thus, the youngest of all, Udai Singh was declared as 'The New King of Mewar'. Udai Singh was too young to take the responsibility of Mewar and understand political matters. So, the nobles invited Banvir to guard Udai Singh as well as to take care of other matters as his regent. Well, Banvir was the illicit son of Udai's Uncle or let's say Rana Sanga's elder brother, Prithviraj. Prithviraj was actually the Crown Prince but because of his fight with Rana Sanga, he was sent to exile. He eventually died there.

Prithviraj never succeeded to rule as Maharana of Mewar. In a way, Banvir considered himself as the rightful heir to the throne. But, he had two hurdles in his way. Banvir somehow conspired to kill both the hurdles. I mean brothers. (Obviously Duh!) Taking advantage of Vikramaditya's arrest, Banvir assassinated Vikramaditya. Now, he hurried towards the only remaining hurdle to his ambition, the 14-year-old, Udai Singh.

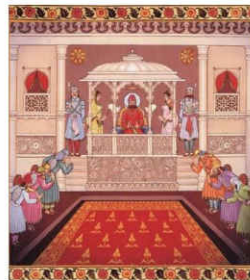


Both Udai and Chandan were sleeping firmly. She instructed the loyal servant to take the Udai Singh into a large basket filled with flowers and safely draw him out of the reach of Banvir, by the bank of the river. She said, she would join them there. After the servant left, She summoned all her courage and lifted her only reason to live, Chandan from his bed and placed him on Prince's bed, covering him with a blanket. She knew what was going to be the result of her decision but she also knew what was necessary.

A blood-thirsty sword was on its way to take Udai Singh's life. Well, Banvir had no idea whose life his sword was going to take. In a moment, Banvir entered the room. When asked about Udai Singh, Panna Dai pointed towards the bed. The moment of horror took place. Panna saw how Banvir murdered her son. A part of her wanted to cry her heart out but she had no reaction at all, as if she wanted to deny it, all of it.

Soon after this, Banvir informed the gathered chiefs in a meeting at court that both Vikramaditya and Udai were dead. He then proclaimed himself as the new King of Mewar. When Banvir was celebrating his victory, Panna Dai was standing still, seeing her son's cremation. The rollercoaster of emotions hit her hard. She knew, there was no time to shed tears which were actually tearing her apart from inside. Her life turned upside down in a blink of an eye.

Panna Dai then packed necessary items in a bag and hurried towards the river. She then decided to up-bring Udai in a different place where he will be safe and no one will know them. The loyal servants took the oath for Mewar's future, never to mention a word of what had happened that tragic night.



After several weeks, while she was in search of help from other chieftains, they arrived at Kumbhalgarh. The local governor of Maheshwari cast named Asha Devpura Shah agreed to provide them with a roof. For a couple of years, Udai Singh was known as Asha Shah's nephew. After knowing the truth, Rajput chieftains joined Udai Singh in the revolt against Banvir. He marched on Chittor to reclaim his throne with the help of Mewar and Marwar force. Thus, Banvir was defeated, in the battle fought near Maholi.

At last, Udai Singh rode to his kingdom and was crowned as the Maharana of Mewar. Mewar was in the right hands, because of just one lady. The lady who sacrificed her own son for Mewar. The Iron Lady!

<https://www.askingminds.com/panna-dai/>

Four years passed and Udai Singh was married to a Rajput Princess. In 1540, when Udai Singh was 18, Panna knew he was ready to defeat Banvir. Thus, Panna Dai contacted chieftains of Mewar and revealed to them the full story of the deception and the escape.

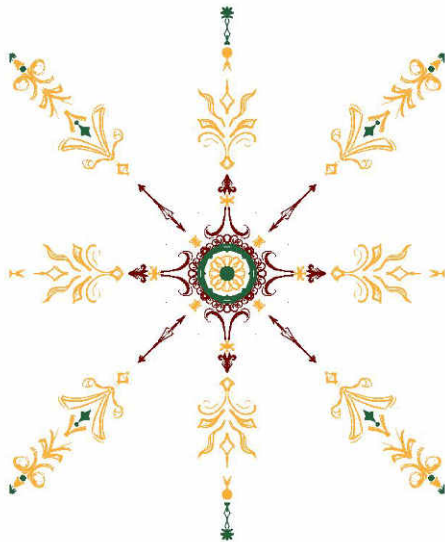
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Udai Singh was left in care of Panna, after Rani Karnavati committed Jauhar in 1535. When Udai was attacked by his uncle Banvir, Panna Dai sacrificed her own son's life to save him.  
[https://en.wikipedia.org/wiki/Panna\\_Dai](https://en.wikipedia.org/wiki/Panna_Dai)



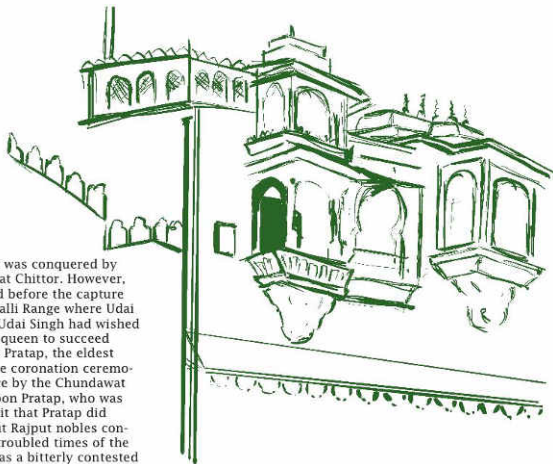
## The legend of cheetak



## Maharana Pratap of Mewar

Reign: 1568-1597  
Born: May 9, 1540  
Birthplace: Kumbhalgarh Fort, Rajasthan, India  
Died: January 19, 1597 (age 57)  
Predecessor: Udai Singh II  
Successor: Amar Singh I  
Issue: Amar Singh, Bhagwan Das (17 sons)  
Royal House: Sisodia  
Father: Udai Singh II  
Mother: Maharani Jaivantabai

In 1568, during the reign of Udai Singh II, Chittor was conquered by the Mughal Emperor Akbar after the third Jauhar at Chittor. However, Udai Singh and the royal family of Mewar escaped before the capture of the fort and moved to the foothills of the Aravalli Range where Udai Singh founded the city of Udaipur in 1559. Rana Udai Singh had wished Jagmal, his son, from her favorite - the Bhatiyani queen to succeed him. But after his death the senior nobles wanted Pratap, the eldest son, to be their king as was customary. During the coronation ceremony, Jagmal was physically moved out of the palace by the Chundawat Chief and Tomar chief Ramshah and prevailed upon Pratap, who was crowned as the next Rana of Mewar. Folklore has it that Pratap did not want to go against the wishes of his father but Rajput nobles convinced him that Jagmal was not fit to rule in the troubled times of the day; but it is quite possible that what occurred was a bitterly contested struggle for succession: something characteristic of most South Asian kingdoms of the age.



Though the chief reasons for resentment between Pratap Singh and Akbar is unclear, it is now largely agreed that it had to do with disagreements over the status of Mewar within the Mughal Empire, were it to at all accept Mughal suzerainty. The tensions were further characterised by the fact that Babur and Rana Sanga, grandfathers to Akbar and Pratap respectively, had earlier bitterly contested the control over the Gangetic plains and the Doab. It is evident that there had been some measures of reconciliation, such as acceptance of ambassadors and representatives between the two courts. However, none of these could ever be taken to any logical end.

**Conflict**  
Chittorgarh (Chittor fort), Pratap's ancestral home, was under Mughal occupation. Living a life on the run, the dream of reconquering Chittor (and thus reclaiming the glory of Mewar) was greatly cherished by Pratap, and his future efforts were bent towards this goal. In essence Pratap remained king of the whole of Rajputana (now Rajasthan) and the lands surrounding it except Chittor.

Nearly all of Pratap's fellow Rajput chiefs had meanwhile entered into the vassalage of the Mughals. Even Pratap's own brothers, Shakti Singh and Sagar Singh, served Akbar. Indeed, many Rajput chiefs, such as Raja Man Singh of Amber (later known as Maharaja of Jaipur) served as army commanders in Akbar's armies and as members of his council. Akbar sent a total of six diplomatic missions to Pratap, seeking to negotiate the same sort of peaceful alliance that he had concluded with the other Rajput chiefs. This is clearly evidential of the ends sought by each of the two rulers: for Akbar, having an independent or semi independent kingdom, within his otherwise consolidated empire was politically unsound and militarily dangerous; for Pratap Singh, on the other hand, to accept vassalage with little in return was a political suicide, and a steep fall for Mewar in the region's power structure.

**Battle of Haldighati**  
On June 21, 1576 (June 18 by other calculations), the two armies met at Haldighati, near the town of Gogunda in present-day Rajasthan. While accounts vary as to the exact strength of the two armies, all sources concur that the Mughal forces outnumbered Pratap's men.

However, the numerical superiority of the Mughal army and their artillery began to tell. Seeing that the battle was favouring Akbar and with the huge amount of death of soldiers on both sides, Pratap's generals prevailed upon him to flee the field so as to be able to fight another day. Myths indicate that to facilitate Pratap's escape, one of his lieutenants, a member of the Jhala clan, donned Pratap's distinctive garments and took his place in the battlefield. He was soon killed. Meanwhile, riding his trusty steed Chetak, Pratap was able to successfully evade captivity and escape to the hills. However, Chetak was critically wounded on his left thigh by a mardana (Elephant Trunk Sword), with spear of weight 263 kg, while Pratap had attempted to nail down the Mughal Emperor, Akbar.

Chetak was bleeding heavily and he collapsed after jumping over a small brook a few kilometres away from the battle field.

#### Aftermath

Pratap retreated into the hilly wilderness of the Aravallis and continued his struggle. His one attempt at open confrontation having thus failed, Pratap resumed the tactics of guerrilla warfare. Using the hills as his base, Pratap continued small raids and skirmishes against the outlying check-posts, fortresses and encampments of his adversaries; some of whom included the Hindu vassals appointed by the Mughals in the wake of Pratap Singh's defeat. During Pratap's exile, he received much assistance from Bhamashah, a trusted general and aide of Pratap, who along with his brother Tarachand looted Mughal territory of Malwa and offered this large booty to Pratap to carry on his fight against Mughal. Bhamashah was promoted to post of Prime Minister after this by Pratap.

With the large booty at his disposal, Pratap organized another attack and Battle of Dewar followed in which army of Mewar was victorious and Pratap was able to claim back much of the lost territories of Mewar, except Chittor.

#### Final days

Maharana Pratap died of injuries sustained in a hunting accident. He died at Chavand, which served as his capital, on 29 January 1597, aged fifty-seven. A chhatri, commemorating Pratap Singh's funeral, exists in Chavand and is an important tourist attraction today. It is said that as he lay dying, Pratap made his son and successor, Amar Singh, swear to maintain eternal conflict against the Mughals. Amar Singh fought 17 wars with the Mughals. After Mewar was depleted financially and in man-power he conditionally accepted them as rulers. The treaty between Amar Singh and Mughal King Jahangir had some obligations that fort of Chittor would not be repaired and Mewar would have to keep a contingent of 1000 horse in the Mughal service. Besides Amar Singh would not have to be present at any of the Mughal Darbars.



<https://www.indianrajputs.com/famous/Maharana-Pratap.php>

A government stone plaque mentioned the below lines on Chetak,

#### Chetak Chabutra

Here fell dead on June 21, 1576, Chetak-the daring and devoted horse of Maharana Pratap. In spite of being badly wounded Chetak saved his master in his critical hour by carrying him from Rakta-Talai to the other end of Haldighati by jumping across the nearby stream. To cherish the loyalty and sacrifice of Chetak, this memorial was raised.

Moss laden structures, the paint of which was peeling, were in various stages of decay. Historical monuments in this area screamed of Government apathy and lack of interest in celebrating one of India's greatest warriors. What a shame!

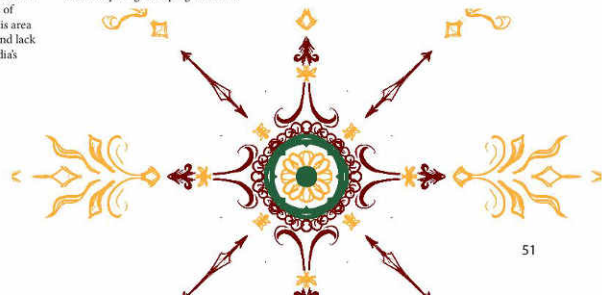
<https://asoulwindow.com/chetak-horse-of-maharana-pratap/>

During the war Chetak was made to wear a baby elephant's mask to confuse the elephants of the enemy. The Mughal army was numerically superior, while Maharana Pratap's men's morale was at its peak. It was a fierce battle and in that short period Pratap personally attacked Man Singh.

The folklore has it that Chetak placed his hooves on the trunk of Man Singh's elephant. Pratap threw his lance at Man Singh; unfortunately it missed the mark and killed the elephant driver instead. Man Singh soon retreated from the scene. However Mughal army and their artillery finally succeeded in surrounding Pratap.

The brave horse was injured badly while Pratap was trying to attack Man Singh. He was bleeding profusely, but on sensing his master in danger, rode him to safety.

The Mughal soldiers were chasing them; the brave horse labored on and managed to give the enemies a slip and took a final leap over a small brook few kilometers away from the battlefield. The brave and mighty horse collapsed and breathed his last, his master Maharana Pratap Singh weeping over him.



The date was 8th June 1576.

CHETAK was a pure KATHIAWARI breed horse.

The TRUE story is something like this.... A very small village called KHOD, near present CHOTILA in Saurashtra region of Gujarat state, had tribe of "Danti Charans" living there. They used to travel all over Gujarat and Rajasthan and do business of selling Good Breed Horses to Big Kingdoms.

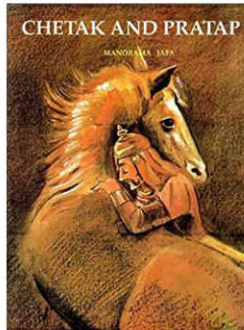
When they heard of the Maharana Pratap's fighting with Delhi Sultanate, they had selected Two lovely Colts from KATHIAWAR, both Grey colour one was 1 yr 2 months named "NATAK" and another was 3 months old named "CHETAK".

They took it to Chittor, and wanted to see Maharana personally to gift this both horses. But somehow they couldn't. After few days Maharana came to know from his sources that the Danti Charans from Saurashtra region of Gujarat wanted to meet him, and he called them. These Charans explained about the quality of the KATHIAWARI breed horses to him, and Maharana was NOT satisfied with the talks, and he asked them to show some proof...!

They kept NATAK in front of Maharana and put only sand up to Hoofs of the colt...and just gave a sound from behind....to all surprised...NATAK jumped and started running in ground...leaving behind his Hoofs into the Sand pit...!

Maharana was impressed with the KATHIAWARI breeds POWER and STRENGTH... and he accepted the gift of the CHETAK as both were from the same mother and father...and rest is History that everyone reads today in India.

<https://isharethese.com/chetak-maharana-prataps-brave-horse/>



# Jagmandir



## Jagmandir

Col. Tod writes in his Annals of Mewar -

"...Khuram and Muhabbat Khan compelled to take refuge in Udaipur....he (Shah Jahan) took up his abode on the island abode on the island, on which a sumptuous residence was raised, adorned with a lofty dome and crowned with a crescent. The interior was decorated with onyx, cornelean, jasper, and agates, and the floors were covered with rich Turkey carpets. Here Khuram resided, every wish anticipated, till a short time before the death of his father, when he retired to Persia.....Nothing but marble enters into their composition; columns, baths, reservoirs, fountains, all are of this material, often inlaid with mosaics, the uniformity pleasingly diversified by the light passing through coloured glass. The walls, both here and in the grand palace, contain many medallions in gypsum, portraying the chief events in the history of the family. Orange and lemon groves, and parterres of flowers intervene to dispel the monotony of the buildings, while on every side the tamarind and the cocoanut palm spread their welcome shade."

<https://historicalindia.org/article/jag-mandir>

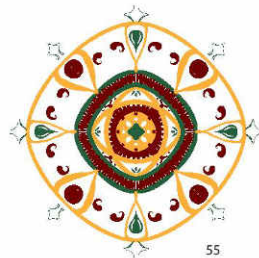


Jag Mandir Palace is a beautiful palace located on the southern island of Lake Pichola. The three-storied Palace is a palatial structure made in yellow sandstone and marble. Built in early years of 17th century, Jag Mandir Palace was raised by Maharana Karan Singh to serve as a hiding place for Prince Khurram (popularly known as Shah Jahan). Between the years of 1620-28, Maharana Karan Singh ruled the region and during this period Prince Khurram revolted against his father.

Maharana Karan Singh helped Prince Khurram as he was born to a Rajput mother. Khurram, accompanied by his wife and two sons left the kingdom. Then, Maharana Karan provided them a safe haven in the City Palace of Udaipur. The aristocrats were unsuccessful in adhering to the Rajput customs; subsequently Karan Singh shifted them to the Jag Mandir Palace. At that time, Jag Mandir Palace was under construction.

It is great to know that Mughal Emperor Shah Jahan (Prince Khurram) imbibed several ideas, especially of pieta dura work, for the world-renowned Taj Mahal from Jag Mandir Palace, during his stay in 1623-24. The Palace was completed by Maharana Jagat Singh during his reign (1628-1652) after the death of Karan Singh. The present form of the Palace is the result of further additions that were made to it by Maharana Jagat Singh. Talking about the historical facts, Maharana Swaroop Singh sheltered a number of European families in this Palace, during the revolt of 1857.

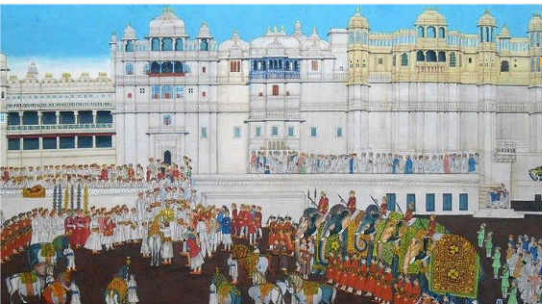
In Jag Mandir Palace, Gul Mahal catches the major attention as this is the place where Prince Khurram lived with his family. Gul Mahal is made in the Islamic style of architecture, which states that Karan Singh kept in mind the taste of Khurram. The hall has amazing interiors and is decorated with the Muslim crescent. To serve the religious purpose of Khurram, a mosque was also constructed in the complex of the Palace. Another attraction of this Palace is the courtyard, which is festooned with black and white tiles.  
<http://www.udaipur.org.uk/tourist-attractions/jagmandir.html>





They went on about how the princess drank the poison with a smile on her lips, how she chose death over her clan's dishonour. The truth is, she had no choice in death any more than she did in life. Those who possessed the power to choose, Bhim Singh, Jagat Singh, and Man Singh, all chose unwisely, and did so consistently for years.

<https://scroll.in/article/859606/the-tragic-tale-of-krishna-kumari-of-mewar-and-why-it-isnt-told-as-much-as-rani-padminis>



## Messaging at Zenana

There was a manner in which messages from the outside world filtered into the Zenana. It was exchanged between a series of persons before it reached the right recipient. The messenger was almost always a man, and male entry into the Zenana was forbidden. He would convey his message to the male attendant at the outer Zenani Deodhi. Further on, the message was given to the female attendant stationed at the inner Deodhi. She would then, in a hushed tone, say 'Baiya ne bulao!' or 'call one of the maids', or simply cough or clap to indicate the same. This mannequin indicates the female attendant at the inner Zenana Deodhi.



## Journey of Photography in Mewar

The earliest reference to the Camera in Mewar was found in the work of Col. James Tod, the British Political Agent in Udaipur. In his interactions with the then heir of Mewar, Kunwar Amar Singh, son of Maharana Bheem Singh (I. 1778-1828 CE), the Camera Obscura, a device that Col. James Tod had brought along with him, was explored. Expeditiously the Camera and Photography gained immense popularity across India and within The Mewar Family. It subsequently reached out to include not only the nobility but also a larger group of diverse local communities. This transient journey of photography in Mewar, including the evolution in its techniques, can be traced through this display. The exhibition features 60 reproductions of archival photographs from the collection of The City Palace Museum, Maharana of Mewar Charitable Foundation, Udaipur. A separate section is dedicated to painted photographs, a technique that involved hand painting photographs, and which emerged because of the growing popularity of photography, causing the royal miniature artists to apply their skill to a new task.





# Site exploration

# City Palace

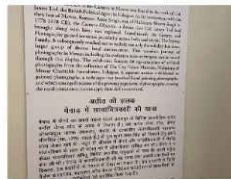






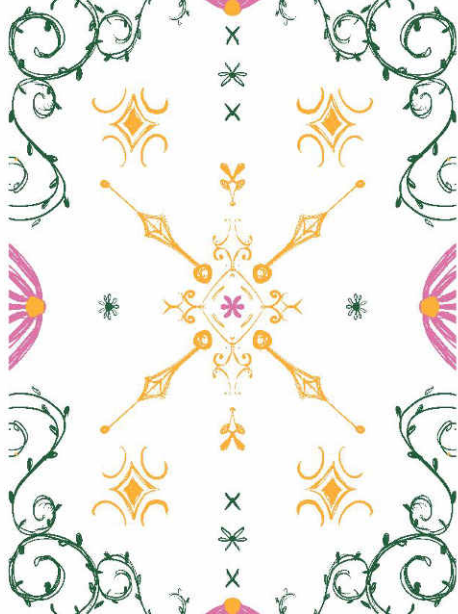








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Information taken from UDR Udaipur by Shikha Jain and Mayank Gupta.

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