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Chronicling Mewar History through the Arts



1 गुरिल (गुहादित्य) 564 से 586 ई. 2 भोज 586 से 606 ई. 3 महेंद्र 606 से 626 ई. 4 नाग (नागादित्य) 626 से 646 ई. 5 शिलादित्य 646 से 661 ई. 6 अपराजित 661 से 688 ई.



27 रावल हंडवाल 1088 से 1103 ई. 28 रावल वैरसिंह 1103 से 1107 ई. 29 रावल विजय सिंह 1107 से 1116 ई. 30 रावल अरिसिंह 1116 से 1138 ई. 31 रावल चौदसिंह 1138 से 1148 ई. 32 रावल विक्रम सिंह 1148 से 1158 ई.



52 राणा विक्रमादित्य 1531 से 1536 ई. 53 राणा अय्य सिंह II 1537 से 1572 ई. 54 राणा प्रताप I 1572 से 1597 ई. 55 राणा अमर सिंह I 1597 से 1620 ई. 56 राणा कर्ण सिंह 1620 से 1628 ई. 57 राणा जगत सिंह I 1628 से 1652 ई.





7 महेश्वर II
688 से 716 ई.

9 रावल सुभाष I
753 से 773 ई.

10 रावल मल्ल
773 से 793 ई.

11 रावल श्रीधर I
793 से 813 ई.

12 रावल सिंह
813 से 828 ई.

13 रावल सुभाष II
828 से 853 ई.



33 रावल रण सिंह
1158 से 1168 ई.

34 रावल क्षेम सिंह
1168 से 1172 ई.

35 रावल सामन्त सिंह
1172 से 1179 ई.

36 रावल कुमार सिंह
1179 से 1191 ई.

37 रावल मथन सिंह
1191 से 1211 ई.

38 रावल यदम सिंह
1211 से 1213 ई.



58 राणा राज सिंह I
1653 से 1680 ई.

59 राणा जय सिंह
1680 से 1698 ई.

60 राणा अमर सिंह II
1698 से 1710 ई.

61 राणा संग्राम सिंह II
1710 से 1734 ई.

62 राणा जगत सिंह II
1734 से 1751 ई.

63 राणा प्रताप सिंह II
1751 से 1754 ई.

Chronicling Mewar

History through the Arts

This book has been published for, and accompanies the exhibition *Chronicling Mewar: History through the Arts*, at the Bihar Museum Biennale; organized virtually by the Bihar Museum, Patna, from 22nd March - 28th March 2021. The Museum Biennale is the first of its kind to be organized; showcasing treasures from Museums across India.

The exhibition attempts to trace the journey of 1,454 years of Mewar history, and as the title suggests, through the Arts. This book provides a brief walkthrough of the exhibition.

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Preface

The land of Mewar has stood as testimony to around 1,454 years of glorious history. Through these years, there have been several transitions in the socio-economic-political and cultural spheres. Chronicling Mewar: History through the Arts, attempts to trace this journey.

The star attraction of the exhibition is a 56 foot long, 5 feet high Phad painting, It is the longest of its kind to have been produced, and the only one to have depicted the history of Mewar, to near entirety. Over 1,200 years of Mewar history and legend, from the time of Bappa Rawal up to the present day, can be found contained within this dynamic piece of art itself. It illustrates a long list of rulers, and is filled with stories about love and marriage, battle and conquest, loyalty, devotion, sacrifice, and immense valour on part of its people.

The Phad is accompanied by select, rare pieces from the collection of The City Palace Museum, Udaipur which resonate with some of these ideas. They showcase aspects such as silver-smithy, and its ritual use; Mewar having had extensive silver resources to its advantage; its military might, that made it a formidable force to reckon with; grand architectural projects and accomplishments be it forts, palaces and others, as captured in the mediums of photographs, sketches and paintings; and modes of transportation utilized by the Mewar Family, which can be found illustrated in the Phad painting as well. Co-relating the Phad and the other exhibits, each section is accompanied by select details from the Phad painting which best depict the respective concepts.

The exhibits mirror the concept of patronage; each being an outcome of years of understanding, appreciating and facilitating the creation of such works of art. Together, they act as a resource; chronicling the history and culture of Mewar. We invite you to explore the exhibition through this book.

The Glorious History of Mewar



विजय नदी के पार जागे तक कर्णा
राविलकी विजय
या या



The Mewar Phad

A Phad is a cloth painting that is popularly produced in the state of Rajasthan, and used by countless numbers of storytellers to recount the legends of heroes and folk deities. Traditionally, this type of a painting would bear narratives of the folk deities of Rajasthan, predominantly of Pabuji and Devnarayan. These paintings are sometimes known to be exceptionally large in size. Painstakingly, they are executed on long pieces of cloth or canvas, called Phad, which is also from where it gets its name.

This very iconic Phad painting from the collection goes by the name 'Glorious History of Mewar', after the contents of the artwork. Unlike other traditional Phad paintings that stick to set themes, such as stories of Pabuji and Devnarayan, this Phad is rare because it deviates from this practice, illustrating the history of the land of Mewar, to near totality. A couple of stories associated with the illustrations, are told in this book, as an example.

Glorious History of Mewar, Phad | Abhishek Joshi |
August 2018 | Cloth painting | 17070 x 1524 mm | CPMU 2019.49.0001





The founding of a new dynasty

At a very young age, it was predicted that Bappa Rawal was destined for greatness. He grew up as a simple cowherd, raised by a Brahmin woman in Nagda. Nagda at the time was the capital of Mewar. One day, as the young Bappa Rawal was passing through a forest, he met a sage called Maharishi Harit Rashi.

The great sage at once realized the immense potential in the boy and predicted that he would be king of Mewar and the world would sing his praises for all eternity. Bappa Rawal (r. 734 -753 CE) went on to achieve all that was destined. He gained control of not just Nagda but also Chittor, which he made his new capital.



Jaimal-Kalla: The four-armed warrior

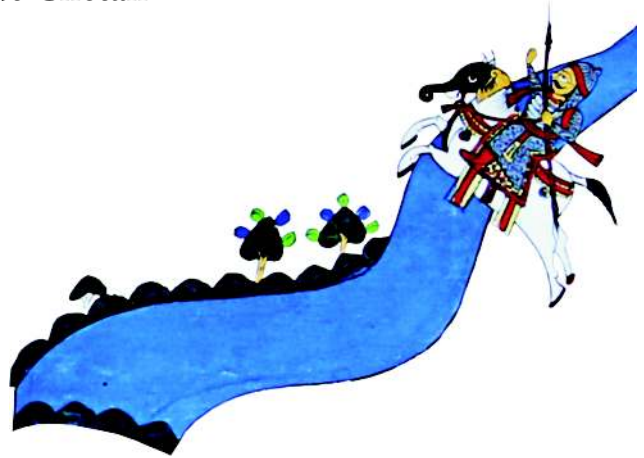
One time, Akbar and his army, camped at a distance of ten miles from the fort of Chittor in an attempt to conquer it. The fort was under the command of two brave warriors, Jaimal and Kalla, who defended it with all their might for nearly four months. But in time, food supplies began running low and the armies were forced to leave the fort and meet the enemy. In the battle that followed, Akbar wounded Jaimal in the thigh. But brave soldier that he was, he did not stop fighting. He called out to Kalla who lifted him up on to his shoulders and together, they fought as one, with two legs and four hands, attacking every soldier who came in front of them.

Eventually, Jaimal fell and Kalla was beheaded in the battle, but his hands continued to strike his enemies. Today Kalla is worshipped in his village of Ranela as a four-armed deity.



The devout Chetak

The story of Chetak, the horse of Maharana Pratap, is known to everyone in Mewar. Brave and loyal, it is said that Chetak was very fierce and could only be controlled by Maharana Pratap (r. 1572 – 1597 CE). In the battle of Haldighati (1576 CE), fought against Akbar's army, Maharana Pratap was mounted on Chetak. Both the Maharana and Chetak were wounded in the terrible battle, and they moved away from the battlefield.



They were, however, spotted by Akbar's soldiers who chased them hard. Chetak pushed himself to keep moving but he was getting tired. They reached a stream and it seemed they would not be able to make it any further. Then Chetak did the unthinkable: using the last of his strength, he leaped across the stream to safety! Having thus saved his master at the cost of his own life, Chetak breathed his last.

The artist

The humongous task of executing this brilliant artwork was achieved by Mr. Abhishek Joshi, an artist from the region of Bhilwara in Rajasthan. He belongs to a family of traditional artists; a profession that has continued down through the ages, from father to son. Interestingly, he was supported in his endeavour by his wife, Mrs. Seema Joshi, and daughters, Ms. Abhisikha Joshi and Ms. Aarti Joshi.

The project was commissioned by the Maharana of Mewar Charitable Foundation, the Trust that governs The City Palace Museum, Udaipur, as part of its efforts toward reviving, uplifting and supporting traditional artists and their craft, and in keeping the living heritage alive.

The theme of this Phad painting, being a first for Mr. Joshi, required him to acquaint himself with the storyline. He thus involved himself in extensive research on the subject matter. It took him nearly one and half years to complete this work, at the end of which he was rewarded by the Maharana of Mewar Charitable Foundation with the Maharana Sajjan Singh Award, in the year 2018.

The award acknowledges and honours works of permanent value to society through the mediums of painting, fine art, sculpture, architecture and craft.



The process: canvas

Equally tedious as the painting process is that of making the canvas and the colours that are used. This Phad painting, of an astonishing 56 x 5 feet, is the largest of its kind to have been produced till date. It is a painting on cloth and a long process follows through to eventually convert the cloth into a canvas, for the artist to work with. First, the cloth is starched using a gluten-free starch paste that is made by combining malt or flour in water, and simmering it over a flame till it reaches the right consistency. Once it cools, it is applied on the cotton cloth. It is then stretched out, placed on a flat surface, and left to dry under the scorching-hot sun; after which, the well-dried cloth, that has now received added strength, courtesy the starch, is rolled up and kept aside.

The starch application additionally results in the surface becoming rough; not the best to work with, and hence, the entire fabric is burnished with an agate stone, providing a smooth finish. The canvas is now ready for use. The artist would sequentially draw out the characters and then follow up with filling in the colours.

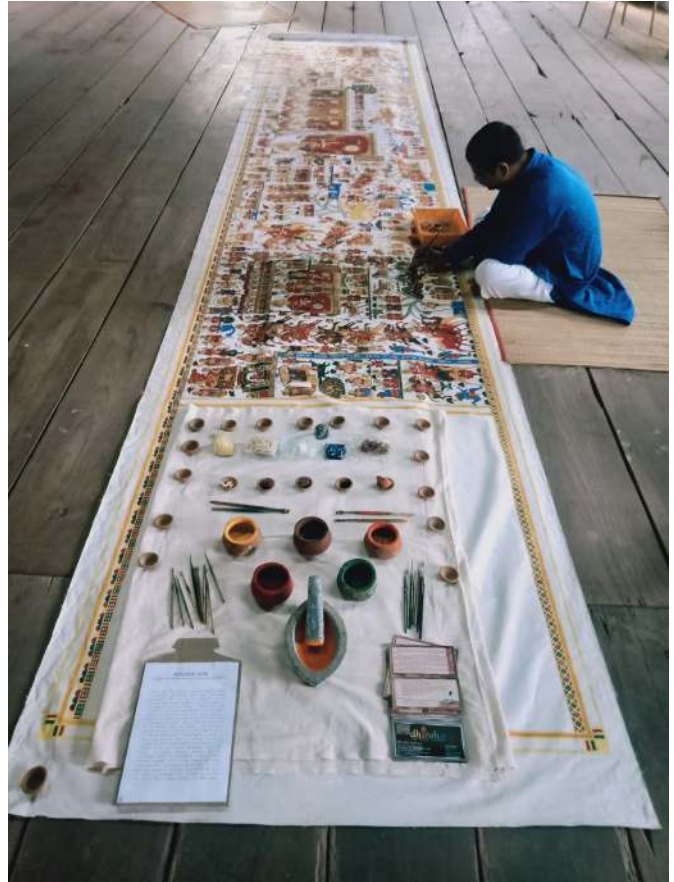


The process: Canvas Colour

Every region is known to have its own unique colour palette. Paintings produced in Mewar are known to be extremely vibrant and bold in its colour choices; red, orange and yellow are predominantly used, as also in this Phad painting.

A majority of the colours used in this painting are in-organic, of mineral origin. These minerals are soaked individually in water for 5 to 6 months, post which, they are ground by hand; a process that is very long and tedious.

Once the desired consistency is achieved, and when required for use, a plant based gum and herb solution is blended with it.



The in-organic colours are considered to be more durable as opposed to organic colours, and are therefore frequently chosen for use.

Here is a list of colours and their source of origin, used by Mr. Joshi:



In-Organic

Red- Cinnabar

Yellow- Orpiment

White- Gypsum

Orange- Realgar

Organic

Blue- Indigo

Black- Soot (Kajal)

Combination Colours

Blue + Yellow = Green

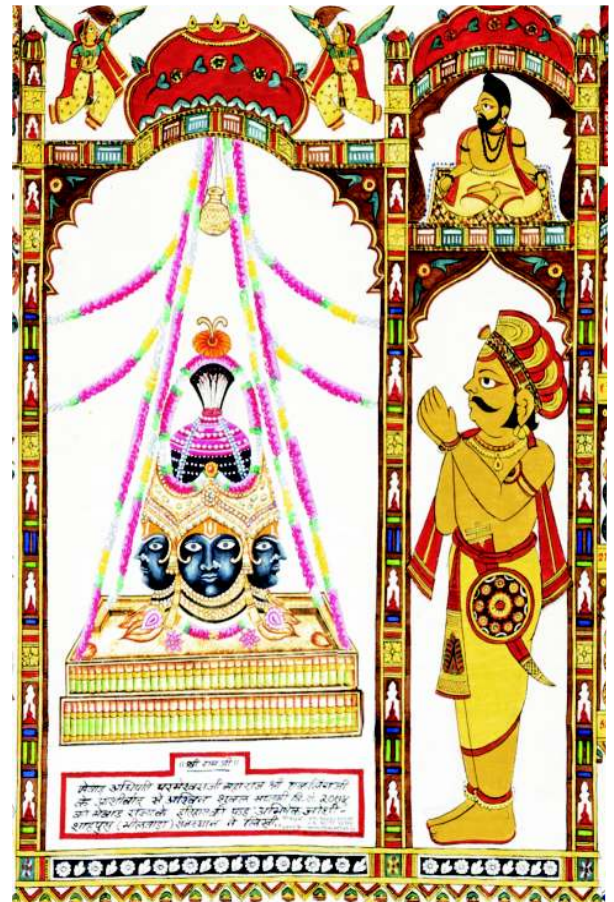


Silver in Ritual

The Maharanas or the Custodians of the Royal House of Mewar have always considered themselves to be mere servants or dewans of their patron deity, Shree Eklingnath ji. The deity presides in the temple complex of Kailashpuri and is considered to be a manifestation of Lord Shiva. The Maharanas serve as His earthly representatives; bound by duty and custom, as per His will, administering on His behalf. Daily and annual devotions are made to Him, with devotees thronging in from far and wide.

Silver and gold, being precious metals, have often been used, since time immemorial, in the service of Shree Eklingnath ji; for fashioning religious vessels and other accoutrements.

Mewar particularly, with its abundant supply of silver, experimented more with silver smithy; the skill, passed down from generation to generation. While the silver in the collection dates to the late 18th - 20th century, the tradition continues to be a living one; not only will one find stylistic similarities between the ones discussed in the succeeding pages and those at Kailashpuri for example, but one can also see the transition within The City Palace of Udaipur, where some of these objects, at times, transform from a Museum object into a living one, as part of a ritual or celebration.



Detail from Phad painting



Lamp (Aarti)

Late 19th, early 20th Century

Silver

210 × 445 × 275 mm

CPMU 2014.29.0035

This is an inverted, cone-shaped lamp, with wick receptacles that taper towards the top. It has an elongated, curved handle attached to the base. It is used in rituals such as an aarti, or worship of the deity. This ritual involves the illumination of the deity, to reveal Him in all His glory. For the devotees, it serves to awaken their senses. Each receptacle of this lamp would be filled in with Ghee or clarified butter, or oil, and topped with a wick, which would be lit during the worship. This particular piece appears to be a Mewar make.



Parasol (Chhatra)

20th century

Silver

600 × 360 mm

CPMU 2014.29.0110

In contrast to the Lamp, that generates warmth and light, the purpose of this object, within the context of a temple, would be to provide shade to the deity. This five-piece silver parasol is traditionally placed above the deity; functioning as an umbrella. Symbolically, it stands for the deity's divine, supreme aura. Several religious chants are found inscribed on each of the parasols.

Military
Might



The history of Mewar is laden with stories of its heroic men who have fought bravely on the battle field, in order to ensure the freedom of its land, and the safety of its people. It has always been at the receiving end of constant threat from neighbouring kingdoms, and from ambitious warlords from other parts of the Indian sub-continent, who had heard of its bounty and riches. Time and again, the brave warriors of Mewar overthrew the countless opponents who vied for Mewar territory. This section is in honour of the Mewar defence forces of the Erstwhile State of Mewar.

The armoury collection at The City Palace Museum, Udaipur boasts of a vast range of Swords, Daggers, old Guns, Rifles, Pistols, Revolvers, Ammunition, Armour, etc. as also the Flags of the Erstwhile Mewar State and the Mewar State Forces.



Detail from Phad painting



Sword (Khanda) with scabbard

Metal, Wood and Cloth (Velvet)

Overall length: 910 mm, Blade length: 740 mm, Scabbard length: 752 mm

CPMU 2018.46.0729

Traditionally, this Sword is called a Sakela / Khanda in Mewar, and is very typical of the region. The base metal employed is iron, with an inlay work of gold wires.

The blade runs single-edged all through-out but is double-edged towards the tip. One side of the blade is non-edged to enable the bearer to hold the blade of the sword, without cutting or injuring oneself. The centre of the blade has two fuller lines.

This sword has a basket type, golden hilt, with a solid guard to protect the hand. The grip is entirely wired. The basket hilt is also typical of Rajasthani Khandas. The blade is fitted to the iron basket hilt by screws through the blade seating. At the end of the pommel, there is a spike that could double-up as an attacking weapon. The dome cap, disc pommel and entire hilt have an inlay work of gold wires.

The scabbard is of a wooden base, covered with red, velvet fabric. The locket and chape are gilded, while a gold braid of zari work runs along vertically over the body of the scabbard.





Shield | Hide, Metal |

Diameter: 580 mm, Circumference: 1822.1 mm, Height: 75 mm | CPMU 2018.46.0843

On the battlefield, one has to take appropriate measures to protect oneself. This shield is perhaps the most ingenious defence equipment for a soldier at the warfront; its thickness making it almost impregnable. The surface of this shield is thick and stiff and is probably the hide of a rhinoceros. The hide has a lacquered surface. It has four iron bosses at the centre, decorated with gold.

Four metal rings, with four iron loops are fastened through to the bottom of the bosses, at the front side. The leather strips attached to the rings bear a covering of green-coloured velvet cloth, which would enable a steady grip.



Architectural Pursuits of the Maharanas of Mewar

During their respective reigns, the various Maharanas of Mewar understood and worked within the dynamic political situations of their times, with neighbouring kingdoms constantly on the look-out. They did what was best expected out of them, for their people and their mother land. During peaceful times, they dedicated their attention to architectural pursuits, constructing magnificent palaces and temples, and in strengthening their boundaries by way of fortifications. It was only the best set of architects or Shilpacharyas who were commissioned for several of these projects.

Prior to Udaipur, the present home of the Mewar Royal Family, several other flourishing towns served as the capital; Nagda being its oldest. Lying at a distance of twenty kilometres to the north of Udaipur, Nagda (Nagdriha), was proclaimed as capital in 626 CE by Nagaditya (r. 626-646 CE), the fourth ruler of Mewar. It remained likewise up until the early 13th century. At different points of time, the capital shifted to and fro between Nagda and Aghatpur (Ahad).

Rawal Jaitra Singh (r. 1213-53 CE) shifted the capital to Chittorgarh, and constructed the fort wall for the first time. At some point of time, during the reign of Maharana Kumbha (r. 1433-1468 CE), Kumbalgarh served as the second capital of Mewar alongside Chittorgarh.

In the 16th century, Chittorgarh faced several invasions; including rulers from Delhi, Malwa and Gujarat who were very ambitious and wanted to acquire Chittorgarh for themselves.

Maharana Udai Singh II (r. 1537-1572 CE) realized that he had to look elsewhere, someplace peaceful to establish his capital. After much wandering and deliberation, in 1553 CE, he came to an area, today known as Udaipur; a place named after the Maharana himself, and established his base there. The City Palace, Udaipur grew with successive reigns of the Maharanas, most of whom zealously pursued the architectural constructions and expansion of the established Palace Complex.

Artists have used several mediums to capture and document these creations; be it the age-old tradition of painting, or sketching, or with the arrival of the camera in Udaipur in the 1860s, through photographs.



Detail from Phad painting

Architectural drawing of Vijay Stambh, Chittorgarh

Gajadhar Ghasiram Ambaram Jangid, Udaipur
1916-1934 CE

Handmade Paper, Pencil And Ink

902.97 x 541.528 mm

CPMU 2020.48.0001

This architectural drawing is of the Vijay Stambh or the Victory Tower, located at Chittorgarh District, Rajasthan. As mentioned in the drawing as well, the tower was constructed in the memory of Maharana Kumbha (r. 1433-1468 CE) who defeated Malwa King, Sultan Mehmood Shah in 1448 CE.

This drawing mirrors the structural conservation and restorative practices of the early 1900s which is when the artist cum architect, Ghasiram Sharma of Udaipur took on the project. The structures at Chittorgarh, including the Victory Tower, had weakened over the years. The British cited an alarming possibility of it collapsing. This threat was communicated by the British to the king, Maharana Fateh Singh of Udaipur (r. 1884-1930 CE), with suggestions to demolish the structures. When the issue was raised in his court, it was decided to conserve the heritage structures and for which the Gajdhar or architect, Ambaram Sharma, was commissioned. He together with his teenage son,



Ghasiram Sharma, and other family members from their family of architects took on the project, systematically documenting and restoring the structures to their former glory.

The project took several years to complete, and was overseen by two successive kings, first under Maharana Fateh Singh and then his son Maharana Bhupal Singh (r. 1930-1955 CE). A teenager when the project started, Ghasiram Sharma, grew tremendously in his skill and trade, working on several of the State commissioned projects and was awarded the title of Gajdhar by the Mewar Court. This entire sketch by the artist 'Gajadhar Ghasiram Ambaram Jangid, Udaipur', with its fine-line detailing, has been executed with the help of a handmade Crow quill pen, and pencil. Erase marks bordering the completed sketch are suggestive of the artist's practise; the lines would assist, enabling precision to be achieved. A joint running horizontally across the paper indicates that the artist fused two sheets of paper together to execute his sketch.

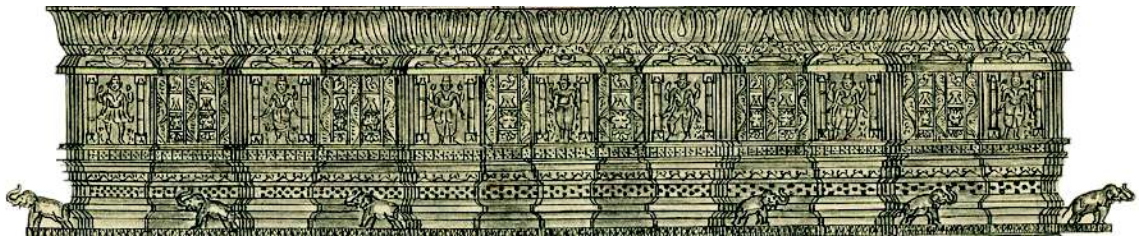
Inscriptions on the drawing, in pencil

-Devnagri - 'Vijay Stambh, Chittorgarh' (top portion) (Name of monument, Location)

- 'Gajadhar Ghasiram Ambaram Jangid, Udaipur' and 'Paimana 1 inch = 4 feet' (bottom, right) (Artist's name, Scale 1 inch = 4 feet)

- 'Maharana Kumbha ji ne Malve ke Sultan Mehmood Shah ko Paraast kiya uski yaadgaar me V. S. 1505 Issvi San 1448 me Banwaya" (bottom) (This was constructed in the memory of Maharana Kumbha who defeated Malva King Sultan Mehmood Shah in 1448 CE)

-Several numbers, indicative of measurement





Maharana Bhupal Singh seated on a State boat during Gangaur festivities at Udaipur

Herzog & Higgins

1945 CE

Gelatine Silver Print

288 × 241mm

CPMU 2008.06.0360

Maharana Bhupal Singh (r. 1930-1955 CE) was the first amongst the Mewar Family to have his entire life documented through photographs. Photography, by that time, had ventured beyond the courtly settings to explore and capture several other themes including scenic views such as this.

Taken from across the lake Pichola, with the very beautiful City Palace of Udaipur in the background; this photograph captures Maharana Bhupal Singh seated on the State boat. He was the last of the Maharanas of Mewar to have used the State boat to partake of the Gangaur festivities.

Gangaur is an eighteen-day festival celebrated in Rajasthan in spring during which women honour the goddess Gauri, consort of the god Shiva, to be blessed with a long and happy married life.

Clay idols of the two are prepared and adorned with beautiful garments and jewellery, and are worshiped; at the end of the festivities, these are then immersed in water. In Udaipur, Gangaur Ghat is a special spot on the banks of the lake Pichola, near The City Palace, where the idols are brought for immersion.



View of Manek Chowk, The City Palace, Udaipur

1900-1915 CE

Gelatine Silver Print

369 × 238 mm

CPMU 2008.07.0067

This photograph was taken at the large public courtyard of Manek Chowk. It showcases the iconic facade of The City Palace of Udaipur, about half a century before it was converted into a Museum. The Palki Khana is visible at the far end, while caparisoned elephants, stationed at the courtyard fit into the central frame of the photograph. Set against the backdrop of the palace, the open space was often utilized for public gatherings, celebrations, and grand ceremonial processions.



**The Suite Life
Royal Modes of Transport**

With a kingdom spaced far and wide, and at a time prior to the arrival of modern transportation, how did the Mewar Royals manoeuvre around the vast expanse?

The City Palace Museum, Udaipur has retained and exhibited a large collection of the regal modes of transport that were utilized by the Mewar Family, between the 18th and 20th centuries. Broadly, they are of two types; those for the royal ladies and those for the Maharanas. For the former, the hand-borne Mahajaans were used in which their privacy was ensured by way of provision of beautifully embroidered curtains and shutter doors. For the latter, carry chairs including Tam-Jaams and Takhat, and elephant borne, open litters such as Pharkies, used during the hunts, and the Howdah, for grand ceremonial processions, were employed. They are majorly of wood, and embellished with polychrome designs, ivory work, glass inlay and mirror work. A few pieces from the collection are entirely in silver.



Detail from Phad painting

Red and golden, this wooden Taam-Jam has a serpentine head for a handrail, lion figures as a hand rest and a tiger head at the top of the foot rest. Intricate glasswork appears in the niches of the wood carvings at the sides of the seat. At the back there is a sun motif, an emblem of the House of Mewar.

Locally known as a Taam-Jam, this single-seat sedan chair was a regal mode of transport used by the Maharanas. Maharana Bhupal Singh of Udaipur (b.1884, r.1930-55 CE) particularly preferred sedan chairs such as this, to manoeuvre around while attending festivities, gatherings and others. The seat is knitted with cane, and covered with floral-patterned cushions. Enhanced security is provided by the locking system in the form of metal rods, on either sides of the armrest.



Carry chair (Taam-jam)

Late 19th, early 20th century

Wood, Cane, Metal, Fabric, Glass

3000 × 850 × 570 mm

CPMU 2016.41.0007

Palanquin (Mahajaan)

Late 19th, early 20th century

Wood, Metal, Fabric, Leather

3640 × 1260 × 680 mm

CPMU 2016.41.0013



This type of a wooden palanquin, also called Mahajaan, was for the royal ladies or brides, and is closed on both sides with shutter-doors. The handrail at the ends enabled the palanquin to be carried for transportation. Simple on the exterior with its monochrome dark-brown hue and leather roof, the interior chamber is strikingly the opposite, with delicate fabrics utilized for cushioned seats and pillows, embroidered curtains that can be drawn as per requirement, to enable privacy. Two metal miniature finials tower on the rooftop.

About The City Palace Museum

Maharana of Mewar Charitable Foundation, Udaipur

The City Palace Museum, Udaipur is housed in the 450 year old grand palace of Udaipur, former abode of the Maharanas of Mewar. The foundation stone of the palace was laid in 1559 CE by Maharana Udai Singh II (r. 1537-1572 CE), father of the renowned Rajput warrior king, Maharana Pratap Singh I (r. 1572-1597 CE). Subsequent building and expansion projects were ensued over the years, by several generations of Maharanas that succeeded him, and for whom the palace was a home.

Portions of the palace were converted into a Museum in 1969 by Maharana Bhagwat Singh Mewar of Udaipur (r. 1955-1984 CE), and was officially opened to the public on 20th October 1969. The Museum is run by a Trust called the Maharana of Mewar Charitable Foundation (MMCF), currently under the leadership of the 76th Custodian of the House of Mewar, Shriji Arvind Singh Mewar of Udaipur, the Chairman and Managing Trustee, MMCF. The Trust works towards being a 'temple of inspiration' for the coming generations; continuing the model of self sustainability or 'Eternal Mewar', while safeguarding and preserving the cultural heritage and the time honoured traditions of its people.







17 रावल जलद
851 से 971 ई.

18 रावल लखान
971 से 973 ई.

19 रावल साहिबान
973 से 977 ई.

20 रावल शक्तिनगर
977 से 993 ई.

21 रावल अम्बाधवा
993 से 1007 ई.

22 रावल सुविमर्ग
1007 से 1021 ई.



42 रावल राम सिंह
1302 से 1303 ई.

43 राणा हमरि सिंह
1326 से 1364 ई.

44 राणा क्षत्र सिंह
1364 से 1382 ई.

45 राणा जरा
1382 से 1421 ई.

46 राणा मोहन
1421 से 1433 ई.

47 राणा कुंवा
1433 से 1468 ई.



9 महाराजा भीमसिंह
1778 से 1828 ई.

10 महाराजा जवान सिंह
1828 से 1838 ई.

11 महाराजा खरदर सिंह
1838 से 1842 ई.

12 महाराजा खलसिंह
1842 से 1861 ई.

13 महाराजा शंकर सिंह
1861 से 1874 ई.

14 महाराजा जगत सिंह
1874 से 1884 ई.



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The City Palace Museum, Udaipur



Eternal Mewar



Image: Detail from Architectural Drawing of Vijay Stambh, Chittorgarh | Gajadhar Ghasiram Ambaram Jangid, Udaipur | 1916-1934 CE |
Handmade Paper, Pencil And Ink | 902.97 x 541.528 mm | CPMU 2020.48.0001



Eternal Mewar
*Custodianship unbroken
since 734 AD*

Maharana of Mewar Charitable Foundation

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