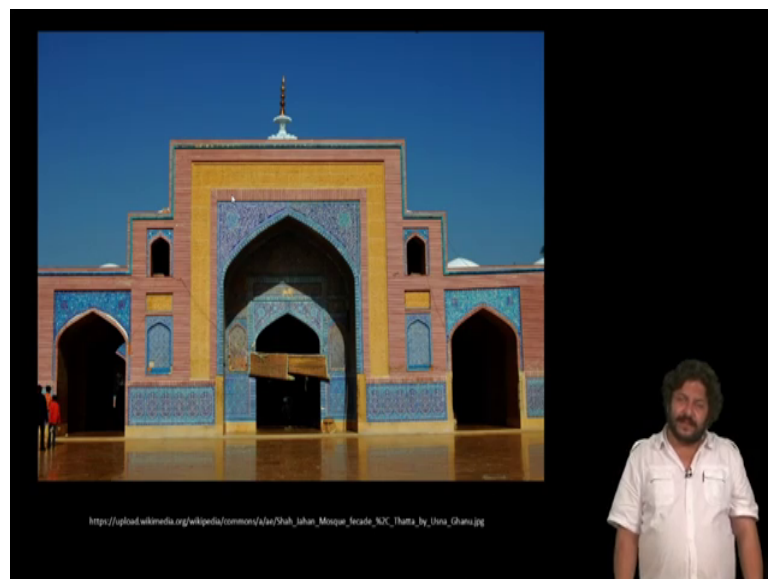
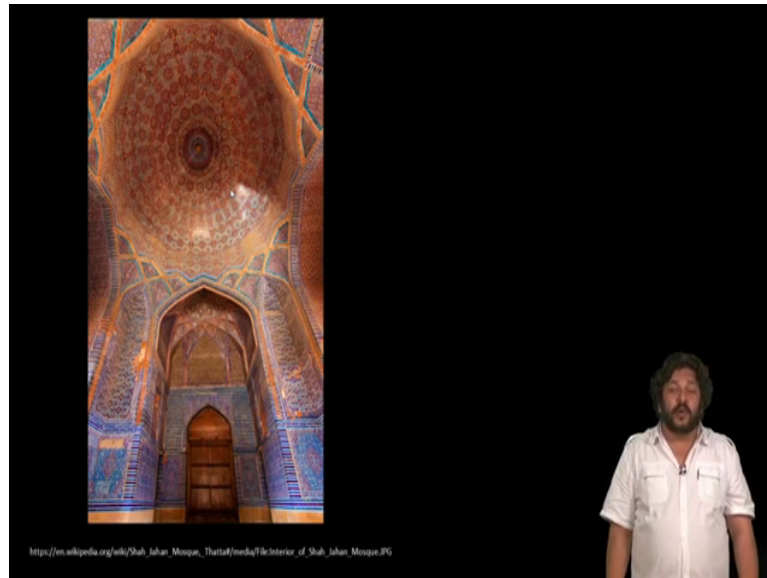


History of Architecture in India.
Dr. Pushkar Sohoni.
Humanities and Social Science.
Indian Institute of Science Education and Research, Pune
Mod 03 Lec No. 12.
Mughal Architecture – Part 02

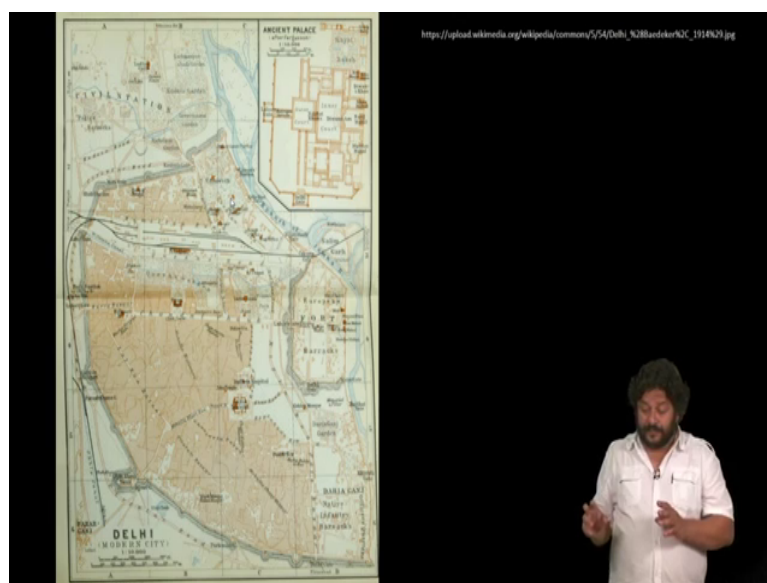
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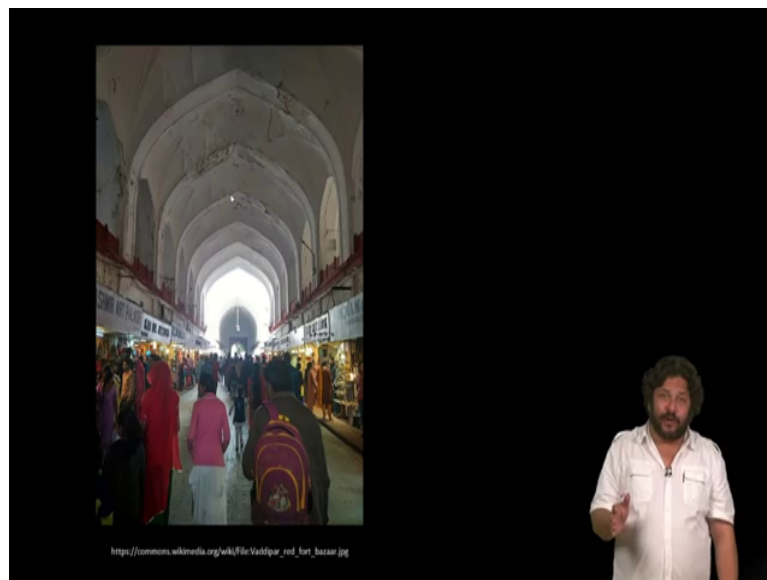
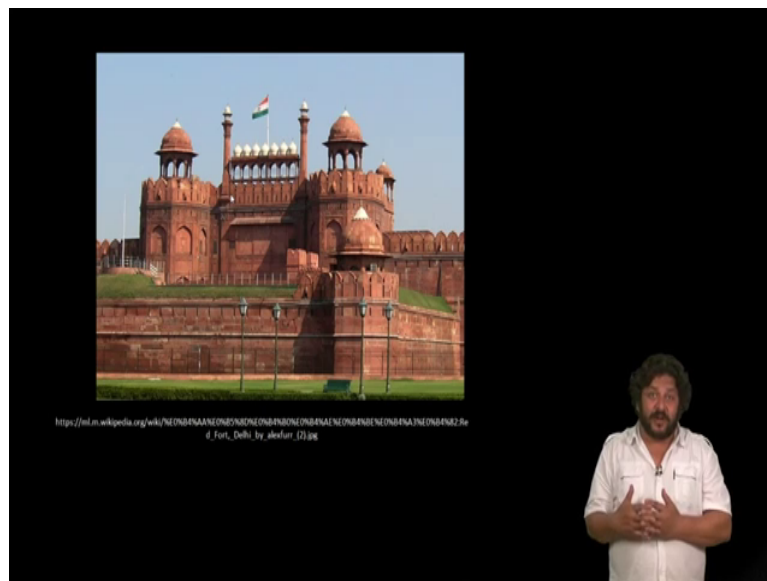
One of the greatest Mughal builders was the Emperor Shah Jahan, who is credited with building the Taj, but it was not just the Taj Mahal that he patronised, he also built for himself a brand-new city in Delhi that he called Shahjahanabad. The citied end of Shahjahanabad is called the red fort and it has become an emblem of the Republic of India now, but early in his career Shah Jahan when he was a mere governor of Sindh is credited with building this mosque, this mosque which he patronised is unlike anything else that the Mughals are building, this is because in Sindh in Thatta, people are looking westward for architectural inspiration, this mosque is closer in both its craftsmanship and its style and its planning logic to buildings that you will find on the Iranian plateau.

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But the city of Shahjahanabad, which is built in Delhi just north of the Purana Kila becomes a hallmark of what would be called the Shah Jahan style and which would be known as the Mughal style all over India soon after. The city of old Delhi with its numerous gates is what Shah Jahan built names like Kashmir gate, Ajmer gate, Lahore gate are all gates of this city, to the Eastern edge of the city, along the banks of the Yamuna River was a palace of fortified city that he built for himself, this would eventually be called the Red Fort.

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The Red Fort is where India historically declared independence in 1947, and thus it became inextricably tied up with an image of new India, as you enter the red Fort, you come across a bazaar called the Chattra bazaar, which is a kind of covered bazaar that you find in many Mughal cities, alcoves on both sides provides space for shopkeepers, whereas the main area

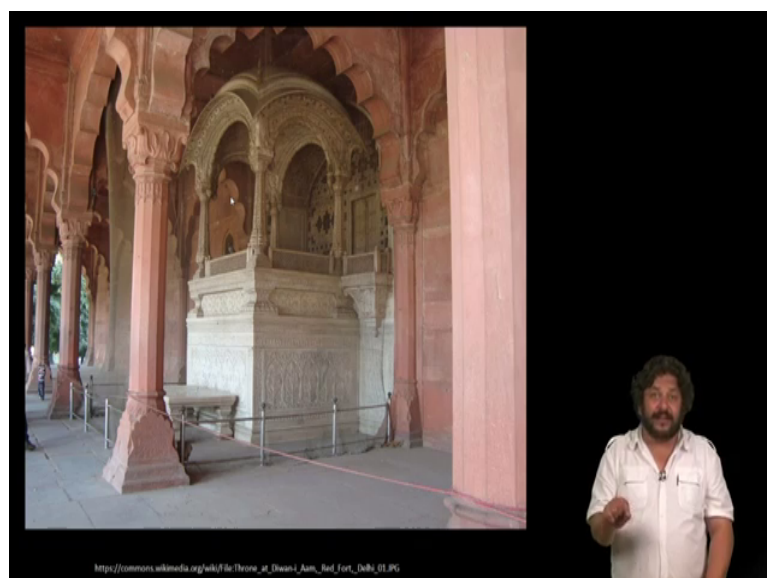
through which the customers process is completely covered. This is not unlike the big bazaars you have in Iran.

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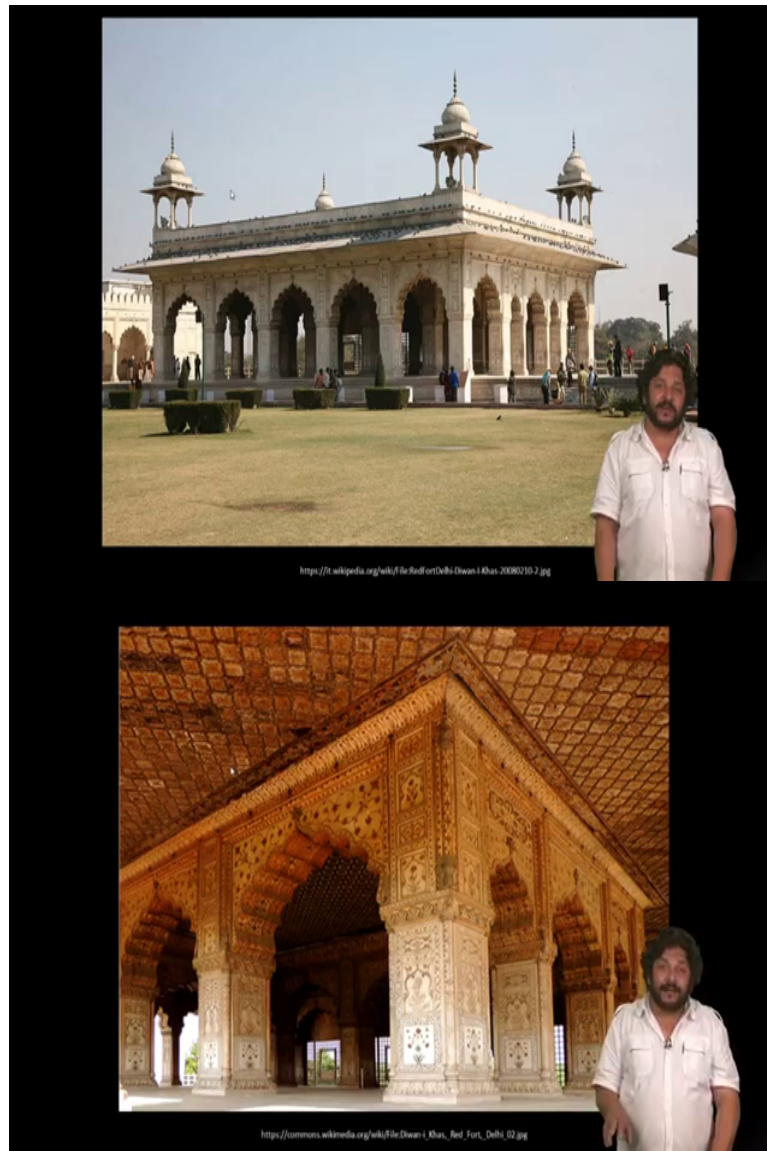
Inside the Red Fort are whole series of pavilions that Shah Jahan built, this one called the Diwan-i-Am or the hall of public audience, is one where as we saw a whole series of barriers in terms of railings, in terms of ropes, in terms of heights of various platforms would separate the common people from the Emperor, Shah Jahan favours a number of new elements in his building programs, the most famous of which is the Kust Arch and the Baluster Column, the multifoil arch with scallops is something Shah Jahan uses in almost all his buildings, as is the baluster column and we will look it, drawings of both these later.

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Inside you have a platform. The Mughal Emperor did not sit on a throne which was like a seat, but really a throne which was platform called the Takht, above this platform you see a curvilinear roof, this would be the characteristic Bangla roof that Mughal buildings get associated with again, to be examined in a set of drawings later.

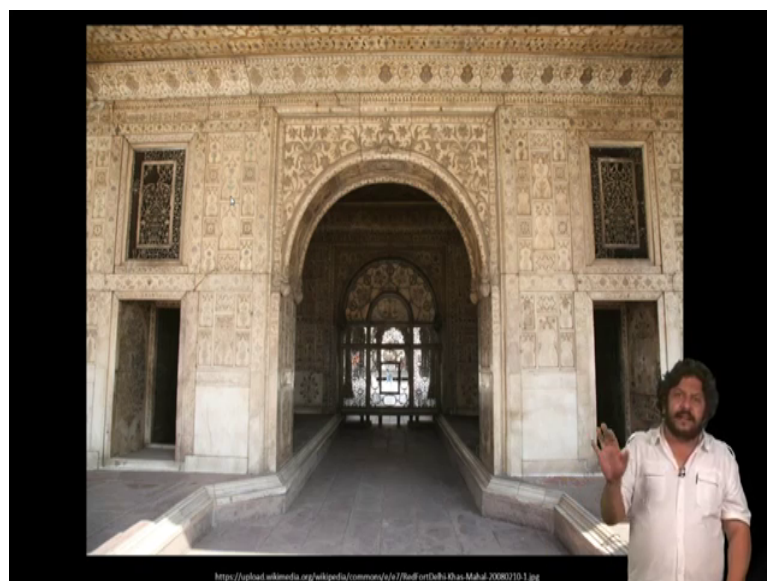
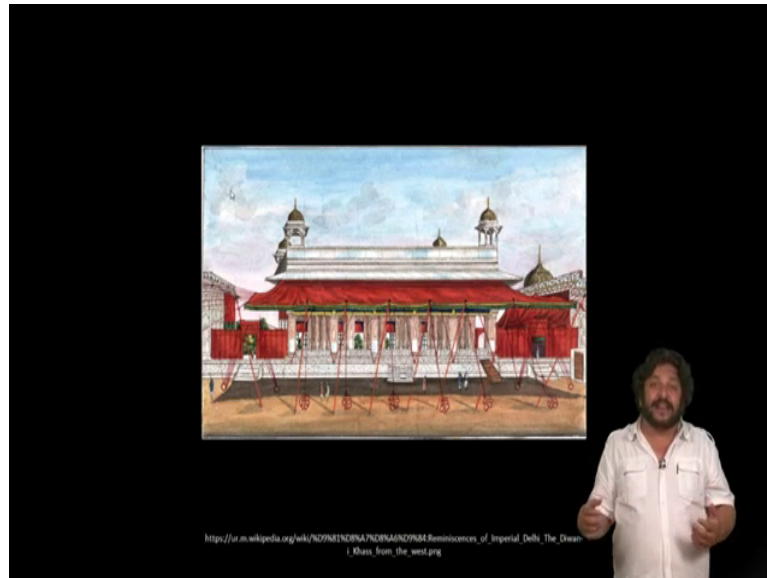
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A much smaller building, much like the Diwan-i-Am is the Diwan-i-Khas or the Hall of private audience which would be open only to a select few, who would be entertained in an audience with the Emperor, inside this building is a luck more lavishly decorated with some techniques of stone inlay that come in from Italy, particularly form Florence in the reign of Shah Jahan, this technique called Pietro Dura or stone inlay is masterfully worked by a artisans of Agra and then later also in Rajasthan, some at so, that it is impossible to imagine

these regions with these tradition, but we do know again from the scholar Babcock, that these traditions really come from Europe in the 17th century.

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What we also forget is that these buildings were completely covered with tent like awnings with the rugs, with curtains, with all kinds of material that made the building living, so now and will look at an empty building. It really is looking like a naked person, inside there is rich curved marble in the chambers that are known as the chambers of residence of the Khas Mahal, you have pools of water that flow through various chambers, sleeping chambers and living portals, the water would have made the hot summers of Delhi tolerable, being on the banks of Yamuna, having hydraulic system through which freshwater was continuously channelled was not a big challenge. The decoration of these walls resembles what is called a Chini Khana or a set of niches, they were used to display porcelain, particularly from China, the Chinese blue and white vase that are you bequestly found across in India were also found at the Mughal court.

They were displayed in niches on walls and in some of the later buildings the niches disappear and a replaced with decorative motives on the walls themselves like you see here, here is a painting of the Prince Shah Jahan being received by Jahangir after campaigning in Ajmer, noticed that you see elements of Mughal decoration like the Chini Khana on the walls behind the Emperor, you also see in pictures like this, a lot of the elements that are completely missing from the buildings now.

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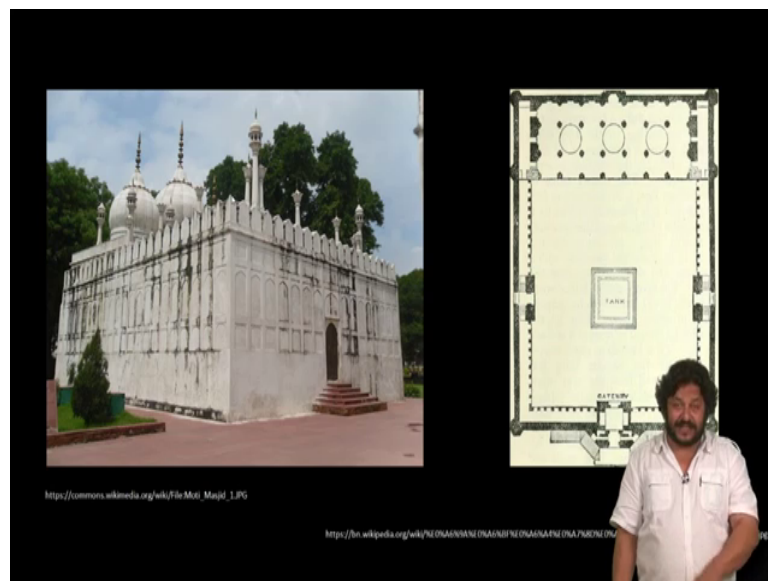
Here are some details of the Pietra Dura technique used by the Mughals, note that all the inlaid stone, inlaid to marble is actually semiprecious, they are not using cheap stones, but quite expensive materials on entire surfaces of the buildings, not surprising because it is in this period that the GDP of India is a quarter of the GDP of the whole world, the Mughal Emperor is one of the richest people on earth and the Empire is one of the most prosperous.

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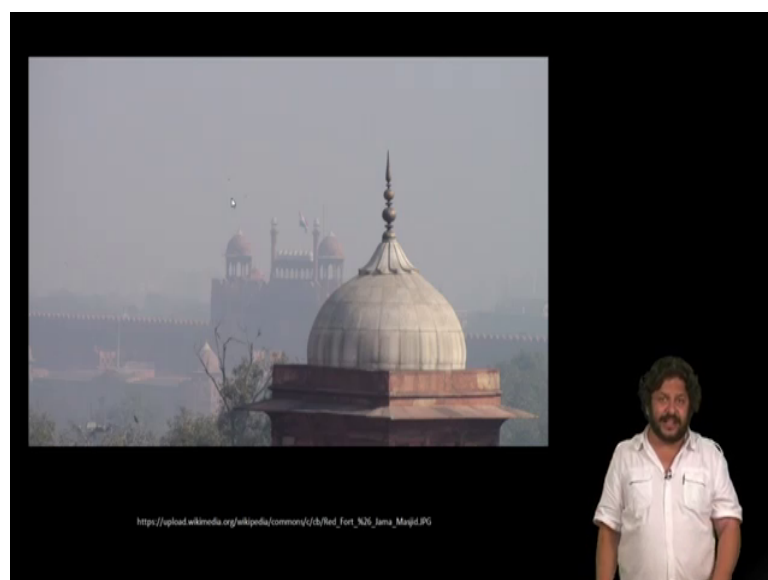
So, what people can afford to have only in small decorative objects in Europe can be done on the scale of buildings in India for decoration.

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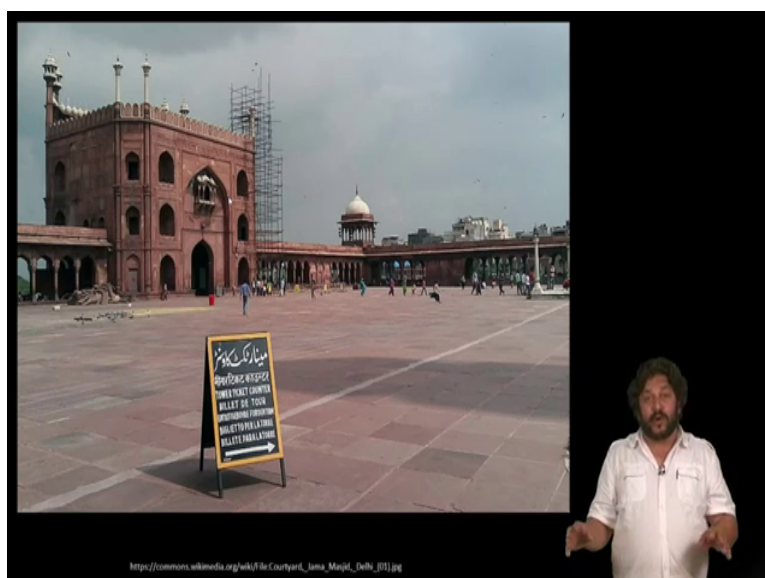
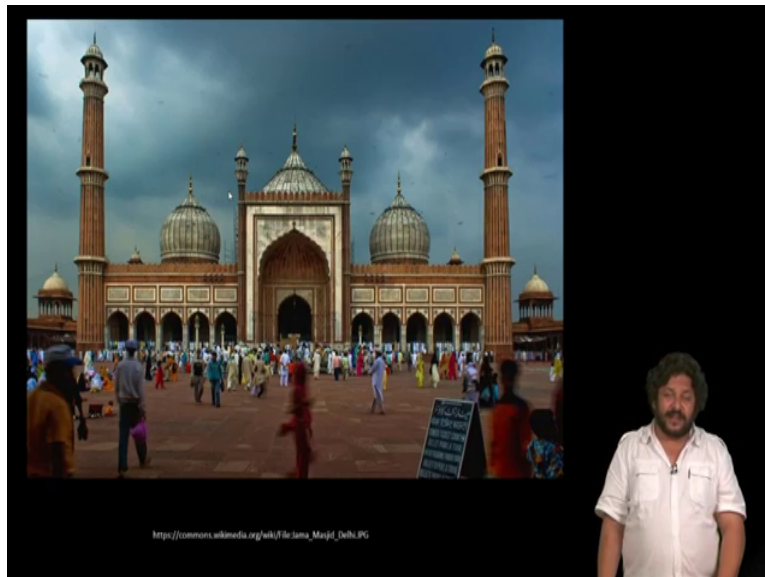
Inside the red fort is another small mosque called the Moti Masjid, most probably named on account on the small pearl like domes it has, a private royal mosque meant only for the Emperors worship, the Moti Masjid also became a model for several mosque in the Mughal domains and we shall see one of these mosque set Aurangabad built under Aurangzeb, a few minutes later.

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The whole ensemble on the red fort, the Jama Masjid from whose tower we are looking at the red fort over here, the city walls made for an impressive spectacle and visitors have left behind several accounts of how grand this city of Shahjahanabad was.

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The Jama Masjid, which is completely surrounded by urban scholar now, stood alone, very proudly with a large great way on top of a large flight of stairs, much like the Buland Darwaza at Fatehpur Sikri, as this picture from the 19th century shows. The Jami mosque is one of the largest mosques in India and still holds an active configuration. The big courtyard can host thousands of people.

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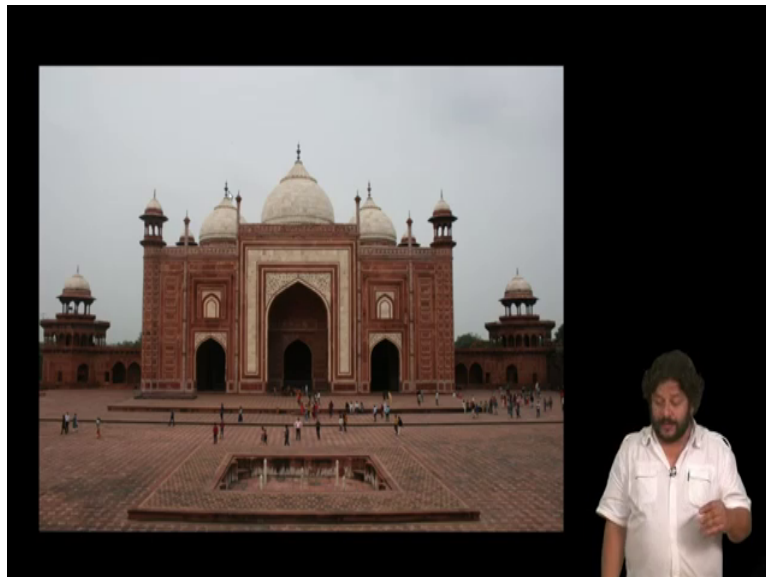
The most impressive building that Shah Jahan patronises is a mausoleum in the memory of his wife that he builds in the city of Agra, known as the Taj Mahal. The whole complex is entered through a gateway which itself would be a monument had it not been overshadowed by the building that is inside, again notice the whole string of chatries, the monumental Evan doorway that the Mughals get from the timurids and also the largely biaxial symmetry, which is to say that four facades of the building are more or less the same.

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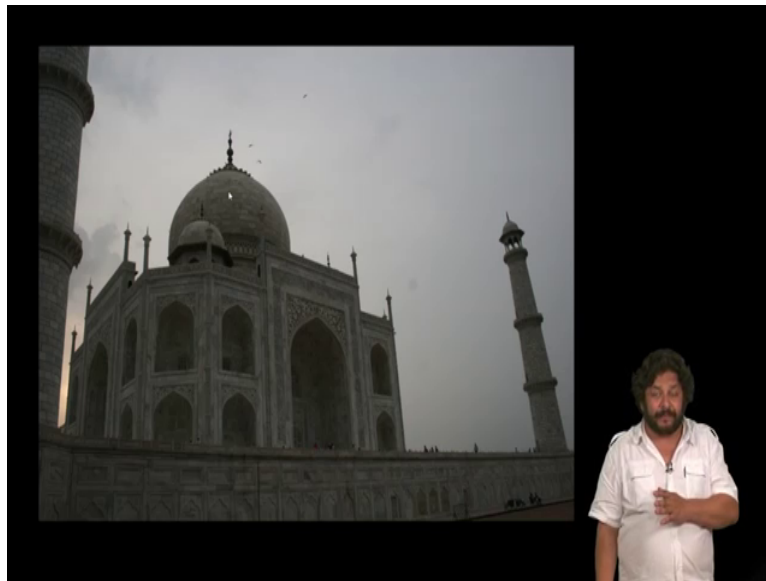
Inside upon entering, you see a building that has been described is one of the most beautiful buildings on earth, it is considered to be a wonder of the world, but this building does not stand in isolation, it actually is in the same lineage of buildings that we have starting from Humayun tomb and which will later end with Safdarjungs tomb in Delhi, this building not build in marble, but it is clad in marble because marble is not a good building material, the building is built in brick, the marble is only attached on as revetment. This building is also unusual because it does not set in the middle of a Mughal garden, but at the end of it on the banks of the Yamuna River.

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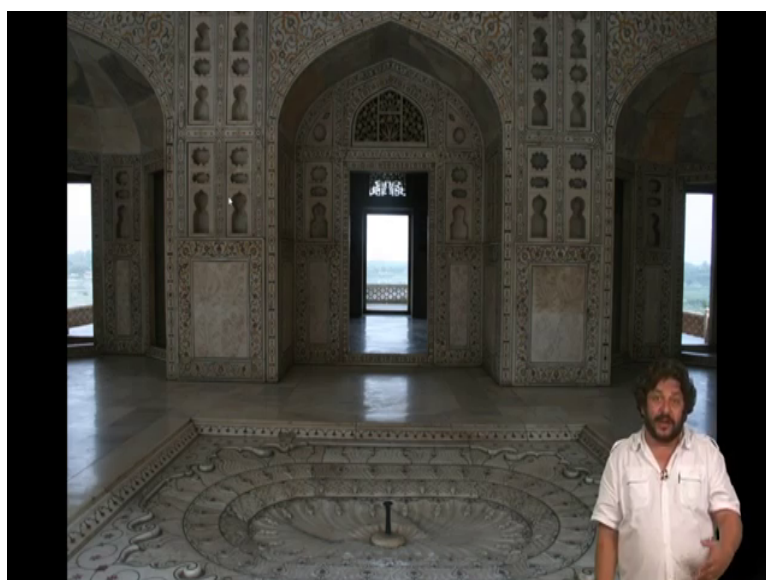
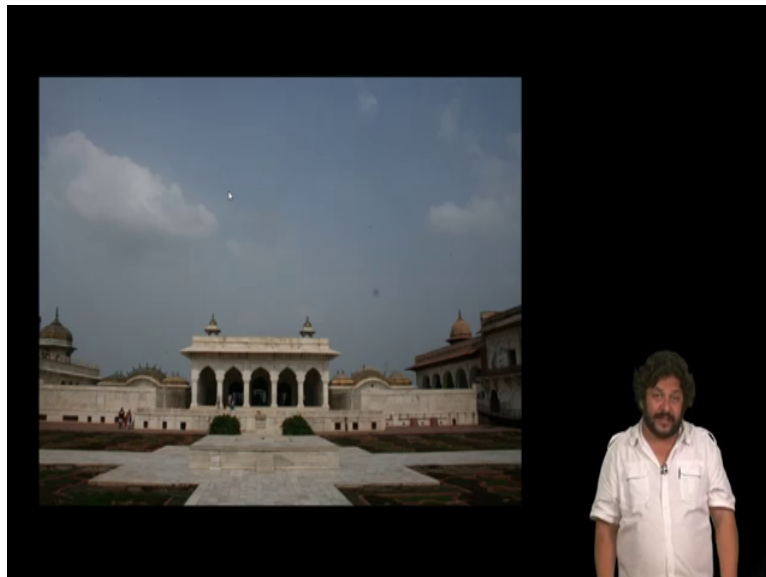
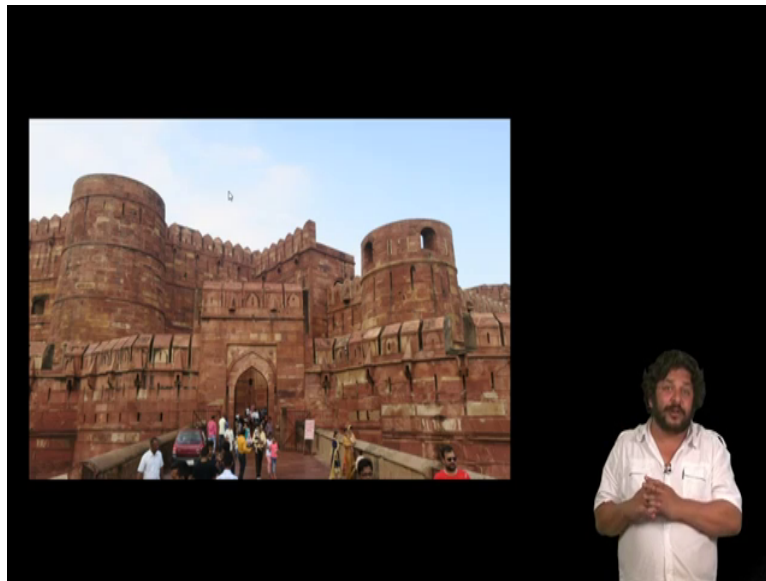
On either side of this marble building on the high platform are these red buildings, one of which is called a Musafir Khana or a guest house and the other one of which is a mosque. The mosque in the guesthouse do not have to look different from each other because there is no prescription that says a mosque or guesthouse have to look a certain way, the mosque certainly has to indicate the direction of Makkah which is towards the West, when you are in the Indian subcontinent.

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The Taj, like Humayuns tomb, like Akbars tomb and like many other Mughal monuments sits on a very high platform and already there is a sense of hierarchy when you are allowed on to that platform, and there is a sense of living the Normand in and pedestal world behind.

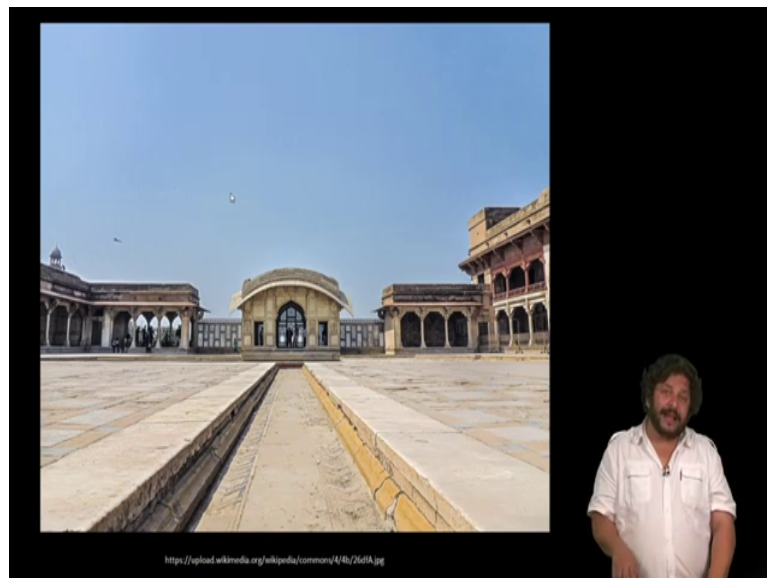
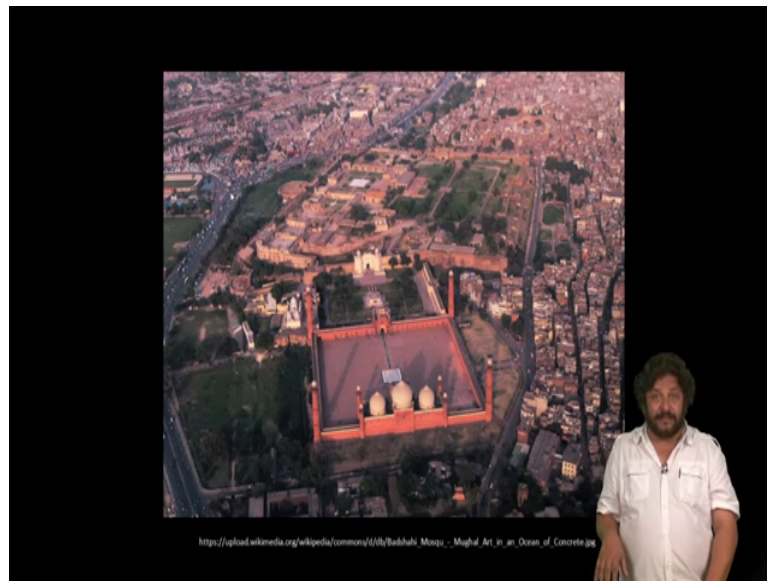
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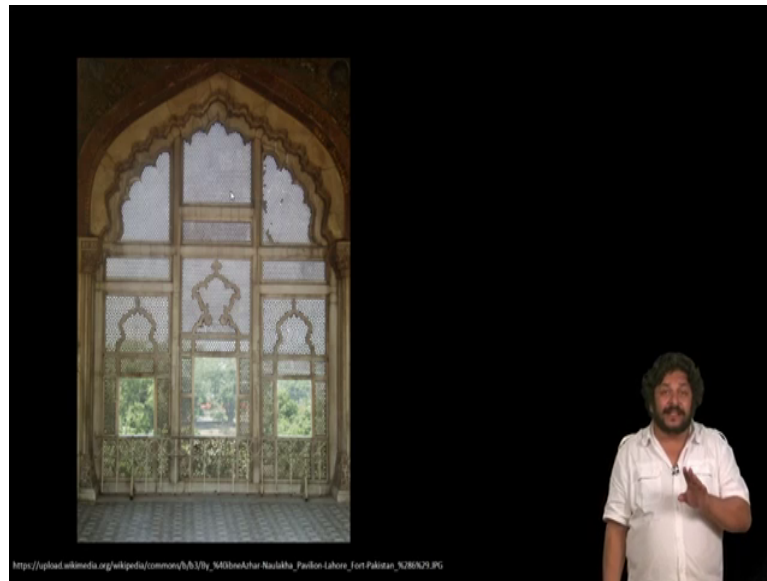
Shah Jahan also builds a number of buildings in the red fort at Agra not the Delhi red fort but the Agra one, he builds for himself a whole set of pavilions and the pavilions are on either side, which have those curvilinear roofs called the Bangla roofs are attributed to his two daughters, Aurangzeb sisters, clearly Shah Jahan, unlike his predecessors, uses marble everywhere he can, almost all decoration in his palaces is in marble. Whereas with Akbar we had the use of sandstone and the use of marbles sparingly for effect with Shah Jahan, it is all marble, sandstone has taken a backseat. In this pavilion in the Agra fort, you can clearly see the niches that comprise the Chini Khana, these are niches in which various kinds of porcelain objects would have been displayed, again long colonnades with this fluted columns, the multi-foiled arches all the hallmarks of Shah Jahans architectural patronage can be seen in the Agra fort And the pavilions with these curvilinear roofs, the Bangla roofs that I keep talking of, finds full expression under Shah Jahan, we shall talk about where this particular form comes from and how it is picked up by the Mughals and how it gets exported all across India.

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In the city of Lahore, while not quite India, but certainly a part of undivided India before 1947, we have a similar kind of fort which is expanded by Shah Jahan son Aurangzeb, while you see the fort in the background, what you see is a white gateway added by Aurangzeb, a small Mughal garden in front of it and towards us a big mosque called the Badshahi mosque that Aurangzeb builds, but inside Lahore Fort is another pavilion built by Shah Jahan, that is this pavilion that entrance us because this curvilinear roof has been put centre stage now.

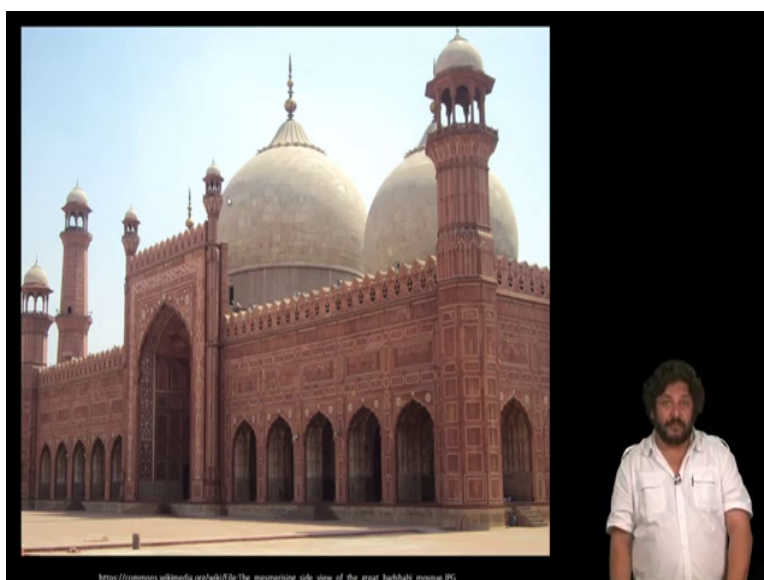
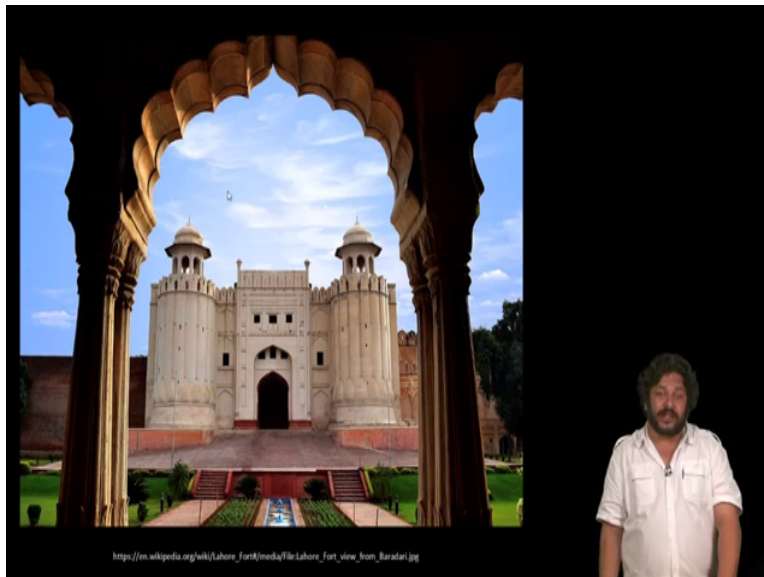
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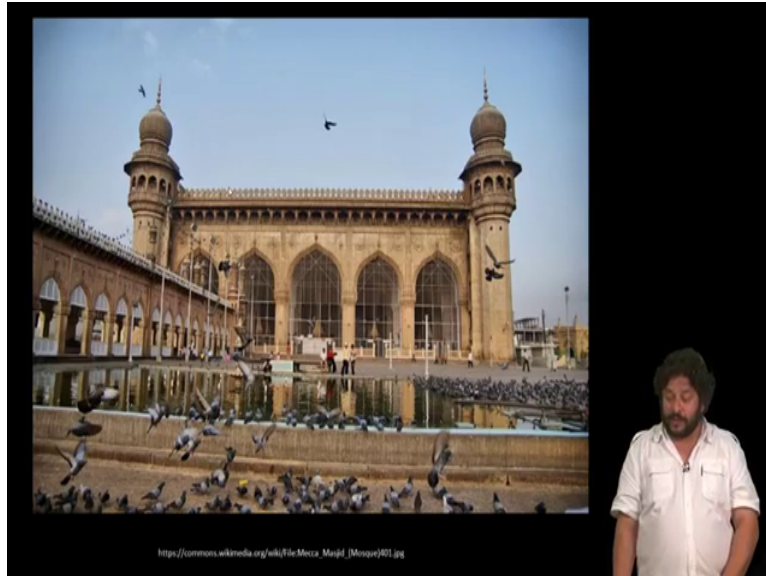


Shah Jahan still favours very intricate marble screens for his decoration and his pavilion at the back overlooks a set of gardens through these marbles screens and it is exactly this kind of finesse that is lost when his son comes to power, his son faces a lot of political uncertainty has a very suspicious temperament is a very zealous and orthodox religious figure and decides to disband paintings at earliest because he has no time for the arts, choosing instead to build one set of buildings, mosques, largely mosques.

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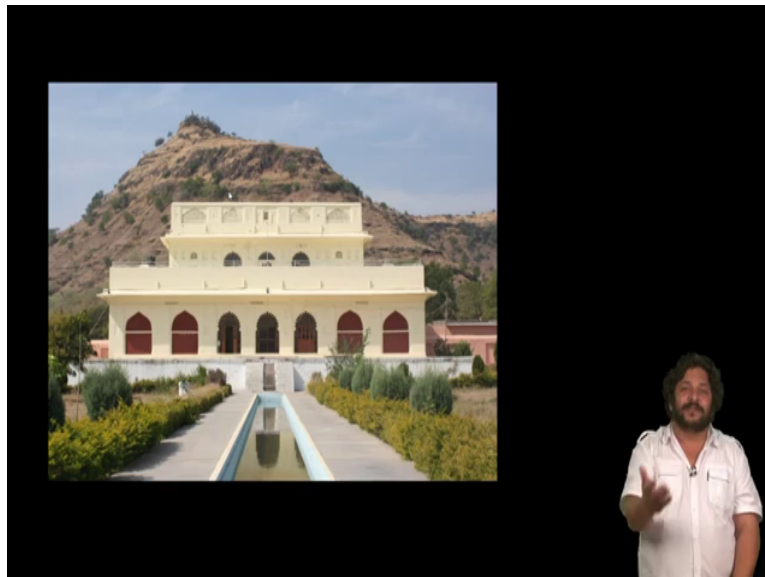
Aurangzeb





Aurangzeb reign will thus be known as we saw in the Lahore Fort this is the gateway he builds not a military gateway, but a ceremonial gateway to get to the mosque that is beyond, the Badshahi mosque that he builds in Lahore is one of the largest again following a same prescribed pattern of mosques, almost the same as the one built by Akbar at Fatehpur Sikri, except for the big bulbous domes behind, Aurangzeb makes great strides in conquering kingdoms of the Deccan, such as Bijapur and in all these places like Bijapur that you see here, where you already have an existing Jami Mosque, he expands it, so he expands the mosque in Bijapur, he expands a Kutub Shahi mosque or the Makkah Masjid in Hyderabad or Golkonda.

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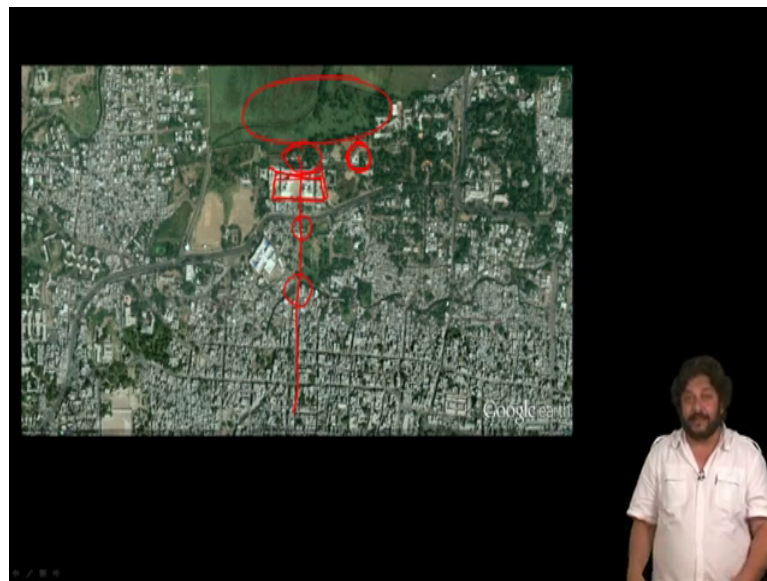
He expands the Jami Masjid in Aurangabad, the question is, does he build any palaces and does, particularly in Aurangabad and even when he does not, his nobles do, a noble man of his from Rajasthan called Pahad Singh builds himself this Palace called the Suneri Mahal, which is now State Archaeologist Department Museum in the city of Aurangabad, situated on the campus, Dr Babasaheb Ambedkar Marathwada University, this particular building is exemplary of Mughal Palaces, it sits in a large walled enclosure with these water channels, you have cascades of water coming down, the building is symmetrical and the landscape is very important to it sustains, it is no coincidence that the hill at the back frames the building, almost to that the suggest the water is flowing down from the hill.

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Aurangzeb similarly will build himself this Palace called the Kila Yark in Aurangabad, one he is serving as the Governor of the Deccan as a Prince, this building does not survive in this shape any more, this is a picture that was taken early in the 20th century.

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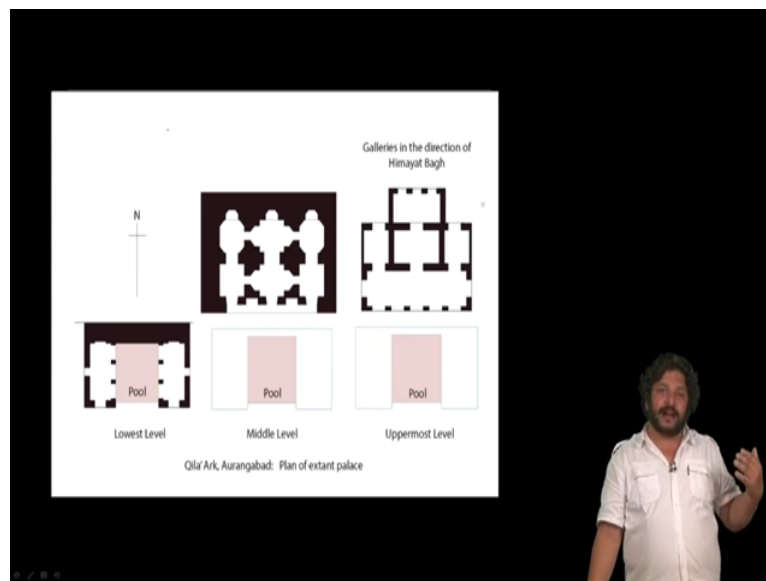
If you look. This is where the Palace stands there was a big processional way going straight down with the number of city gates in this places the building that you see here used to be a maidan called the Aam Khas Maidan, suggesting that this was the area that separated the common people from the Royal enclosure, a fantastic mosque called Shah Alamgir Masjid, is over here and it is royal mosque model long the Moti Masjid in the red fort in Delhi, behind is a huge garden called Himayat Baugh which still exist to some degree today, the palaces of Aurangzeb are in very bad shape, this is what they look like now, completely plastered over, they have been redone and served as a college in the 70s and 80s till they were completely abandoned.

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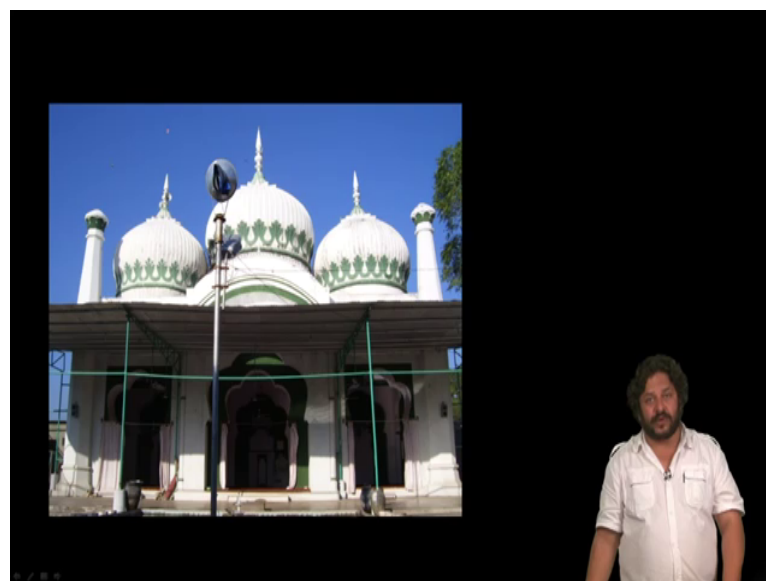
But going inside, you start seeing places traces of Mughals splendour such as these Alcoves and the Chini Khana, looking closely at the walls from the inside, you see the elements of the Mughal architecture like the multi-foiled arches and the Cyprus column or the Baluster columns.

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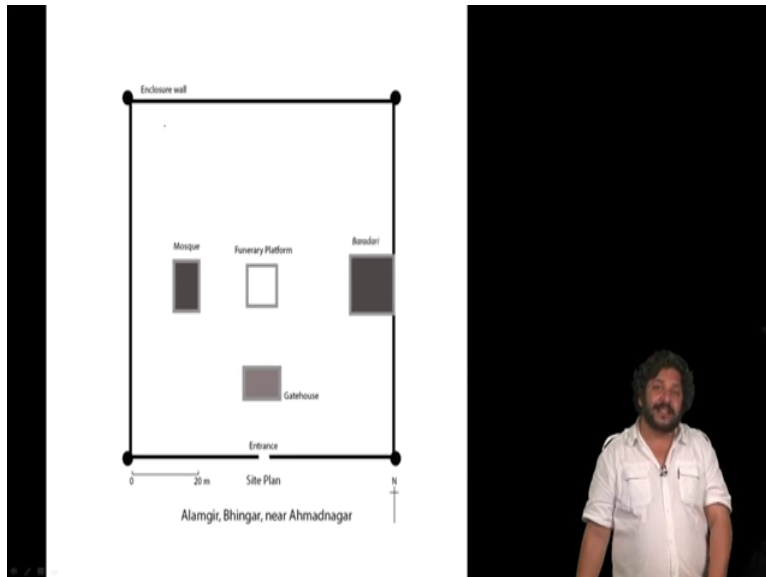
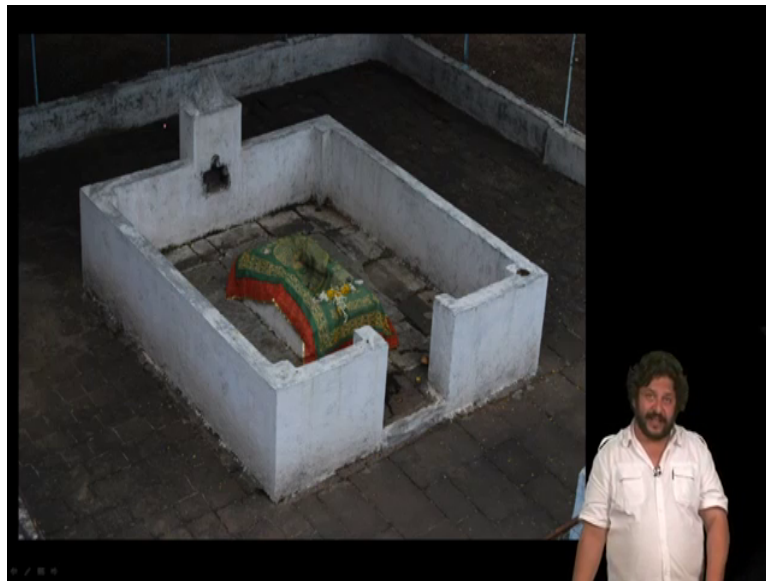
Mapping this Palace what you see is a layout of three-stories in terraces with whisters controlling the waterway on one side and gardens at the back.

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This is Alamgiri's mosque, the small Royal mosque in this complex which looks a bit like the Moti mosque or Moti Masjid in its proportions.

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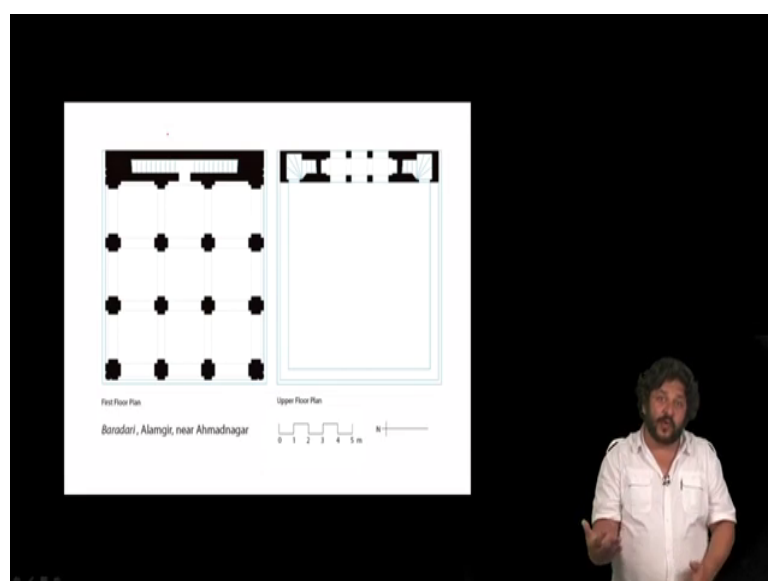
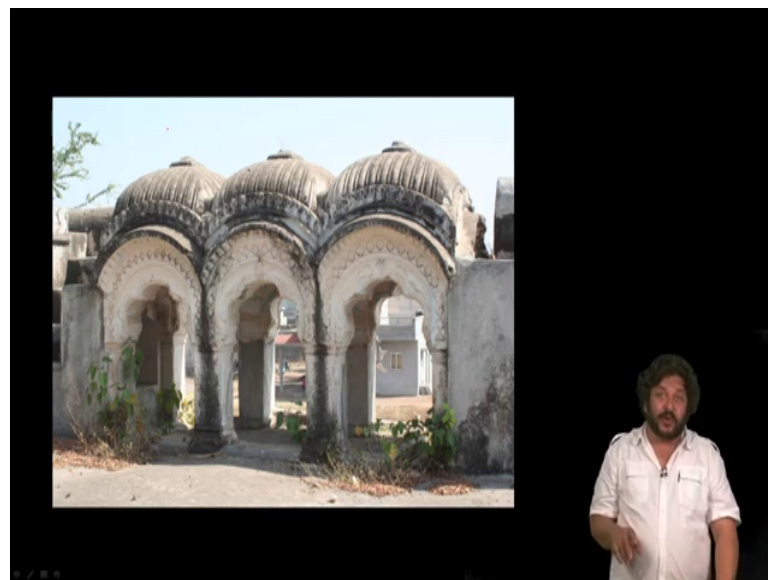
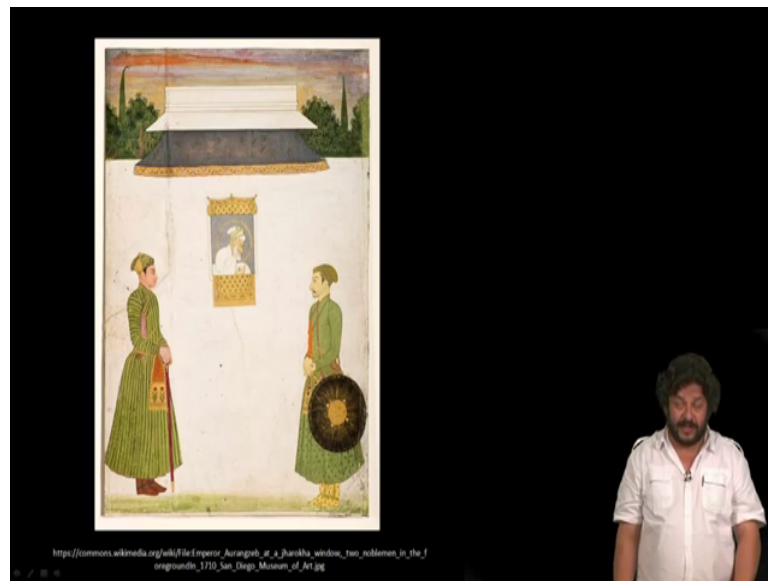
The only other notable thing that is attributed to Aurangzeb in the Deccan is a place where he died close to Ahmednagar, he had been campaign at this place for years and it was a very simple military camp with a small enclosure wall on the outside, a mosque and a baradari on the inside and a gatehouse that control access to it. Later, when Aurangzeb dies a small funerary platform was built in the centre where his body was embalm before it was sent to its final resting place in Khuldabad, this is that funerary platform that was constructed after his death.

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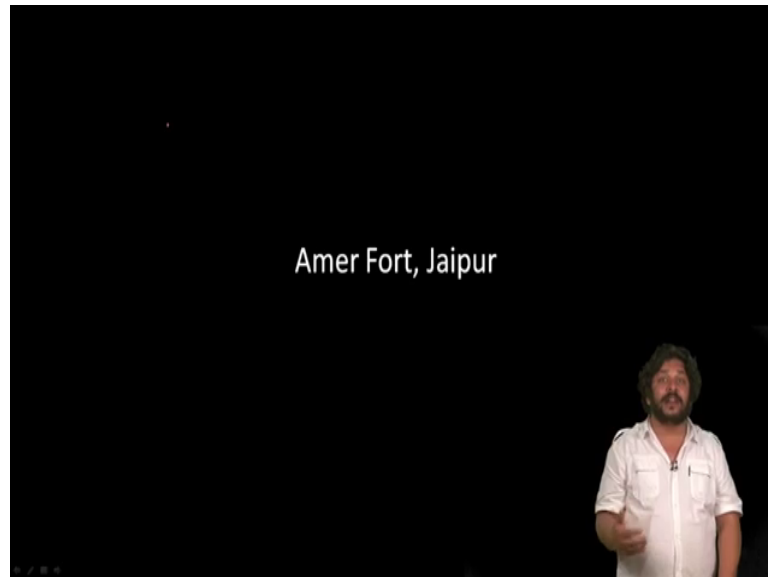
But it is this baradari, which is of interest to us because it displays another feature of Mughal architecture, the Jharokha, which is very important in the political life of the Empire, at Bikaner is where Aurangzeb spent the last few years of his life organising his troops, reviewing his troops and making small campaigns outside, those three arch openings on top provide the Jharokha, the small window like opening through which the populist, notably a select populist would see the Emperor appear regularly and therefore know that he was well and alive, in a court which was full of intrigues and conspiracies, it was very important for the living Emperor to be seen by people to dispel all kinds of rumours about him.

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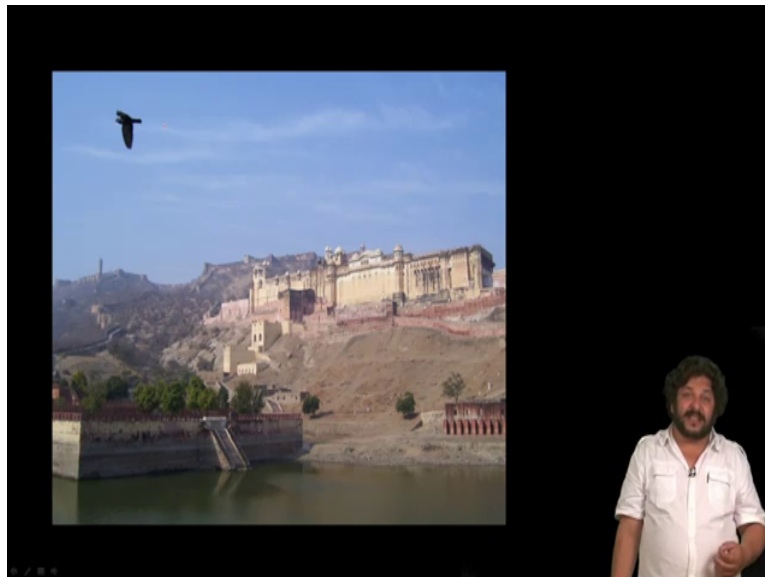
A lot of Mughal paintings also display this features of the Jharokha and here is a painting of Aurangzeb appearing to his troops in the morning, this is what this Jharokha looks like from the inside of the building, a small place where the Emperor would appear to his troops who were stationed outside the wall, note the roofs on top are the curvilinear Bangla roofs.

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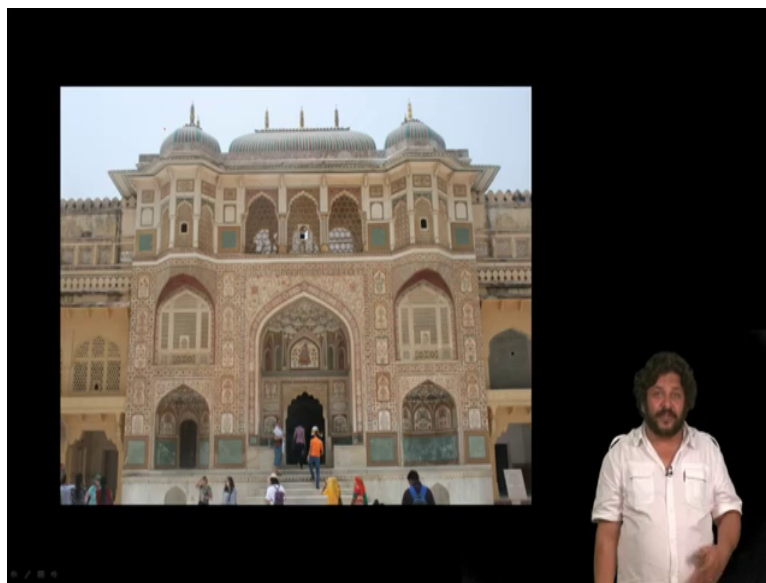
This is what the Baradari looks like, the staircase is within the wall, which is also part of the enclosure wall of the royal camp, so when the Emperor goes up the stairs and sits above those stairs in that Jharokha he is sitting at the very edge of the royal camp with his troops on the outside.

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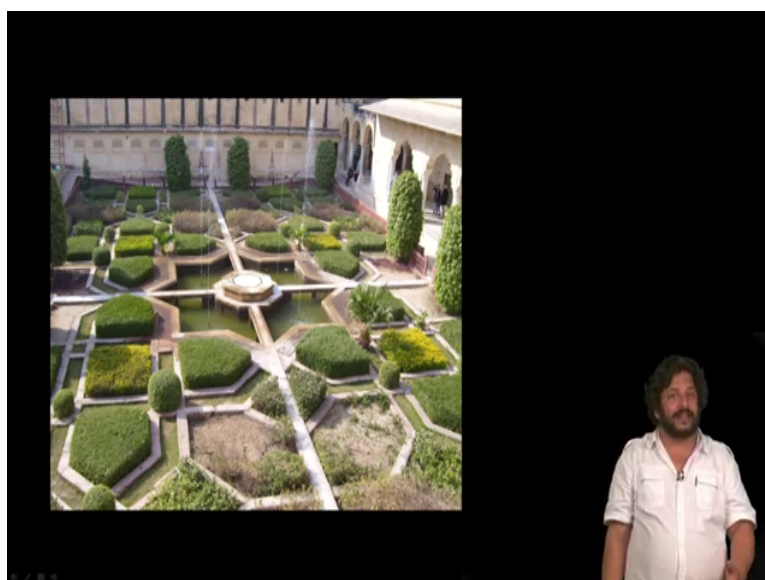
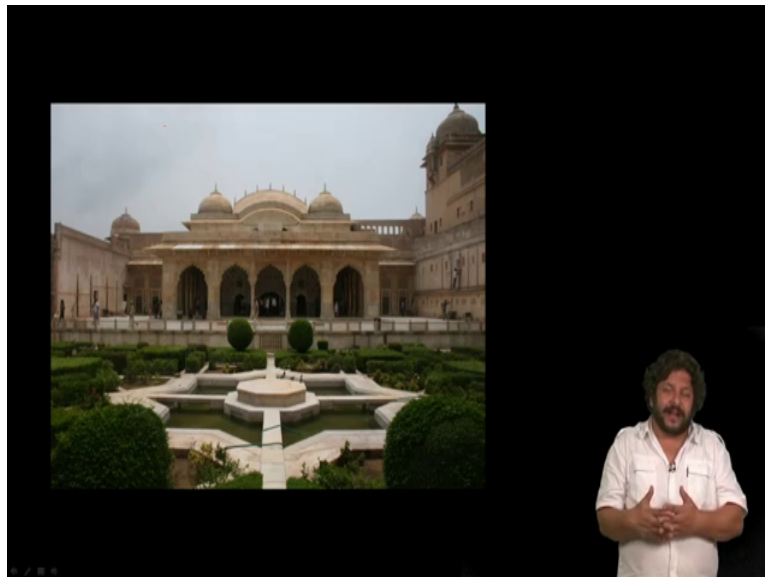
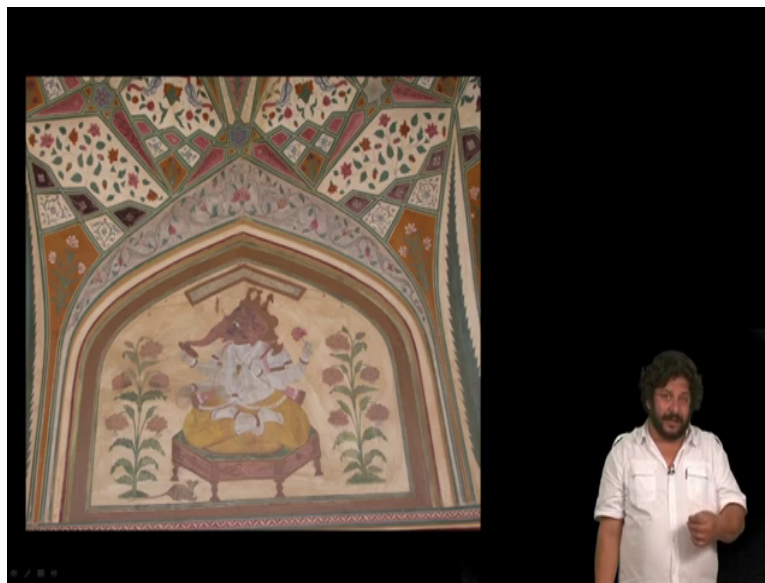
Now the Mughals also had a whole string of cousins, the Rajputs who were there first and second cousins from the time of Akbar and Jodha onwards and a lot of these Rajput princess grew up at the Mughal court. Similarly, a lot of the Mughal Princess were sent to the Rajput courts and thus the visual vocabulary of the Mughals and Rajputs was the same imperial architectural vocabulary, the fort of Amer, which is the fort outside of Jaipur is one such extent set of buildings that shows the connections between the Rajputs and the Mughals, set high on a hill. It is impregnable and it is distant from the city of Jaipur, which was found in later.

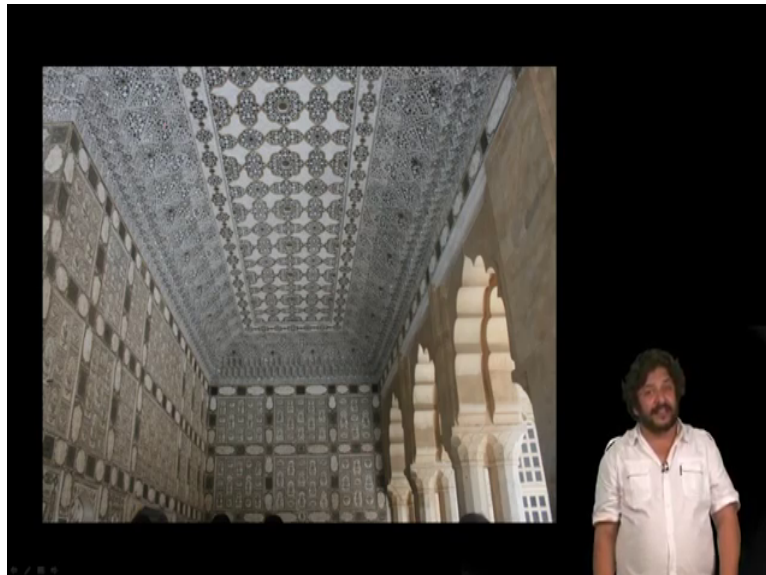
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Upon entering one sees a number of shapes that are now familiar, we have seen these in the pavilion at Lahore Fort, in pavilions at the fort in Agra, these longitudinal wall ted spaces with eaves that come down sharply, things that we have been calling Bangla roofs, you also look at the arches which are multi-foil, the columns which are shape like balusters and you know this is a Mughal architectural vocabulary.

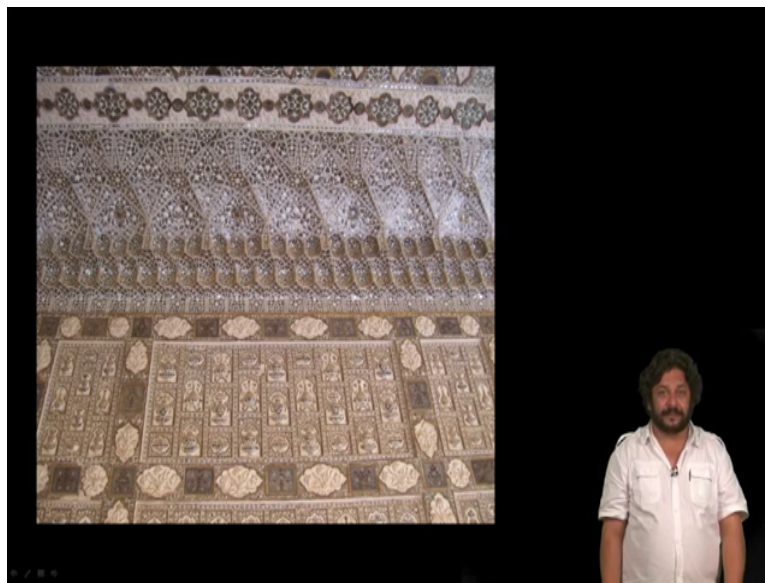
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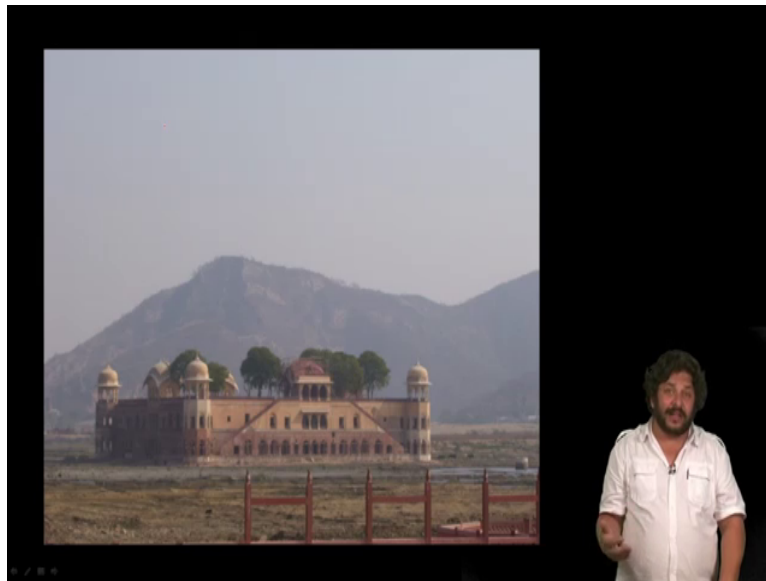
As you go up the Palace, you start seeing formations that look exactly like Mughal formations, except the decoration is often slightly different order, a big central portal through which you enter flank by double story towers, on tops a set of wall ted roofs, roof lines full of chatries, structural details that look like timurid details, except they are painted on and here you see a lot more idolatress decoration because the Rajputs were Hindus, but symmetrical gardens with parterre arrangements, central fountains, quadripartite planning, these kinds of gardens that we associated with the Mughals and also see in the Rajputs palaces everywhere, in fact, once you are up on Amer fort and you look down at the gardens at the base, this is what they look like, they look like Islamic geometric patterns.

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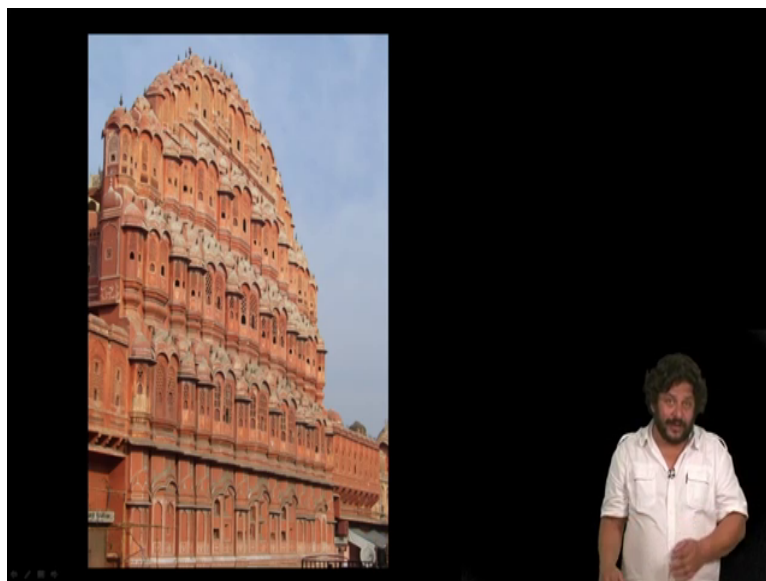
The same fashion of having ceramic, glass and mirror lined rooms and palaces continues with the Rajput Princess, who also build themselves fancy pavilions, just like that, here are more details of the rich decoration and what you see in mirror and glass here is the same idea of a Chini Khanna that we saw. The natural stick decorations, stylised flowers, observations from nature, all of which were part of Jahangir's palette of curving, decoration and painting are to be seen at Amer.

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In fact, palaces around Jaipur also bear a Mughal imprint, in façade this is not very different from something like the tomb of Itimad-ud-Daulah that we saw at Agra.

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Perhaps the most iconic of buildings in Jaipur built much later is the Hawa Mahal, but if you consider the Hawa Mahal an assemblage of discrete architectural elements, each one of those elements can be traced back to a Mughal lineage, whether it is the curvilinear roofs, whether it is profusion of kiosk, whether it is the Jharokhas, everything that you find in emperors from Jahangir to Aurangzeb.

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And here will end the Mughals with a small close-up of what we have in describing as a set of wall niches to display curios from across the world that the Mughals are trading with. Thank you.