



THE ARCHITECTURE OF FATEHPUR SIKRI

**Dissertation Submitted for the
Degree of M. Phil.**

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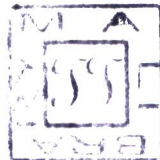


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This is to certify that the M.Phil
dissertation entitled, 'Architecture of
Patehpur Sikri' submitted by Mrs. Shivani
Singh is her original work and is suitable
for submission.

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TO

MY

PARENTS

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I take my responsibility for any mistake.

Shivani Singh
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I N T R O D U C T I O N

The Centre of Advanced Study in History, A.M.U., Aligarh enrolled me as research scholar to complete the course of study leading to the award of M.Phil/Ph.D. degree with following topics:

Ph.D. Topic : "Interaction of West Indian (Notably Rajasthan) Architecture and Mughal Architecture during 16th & 17th Centuries".

M.Phil Topic : "The Architecture of Fatehpur Sikri".

The present dissertation is based on my personal survey of the buildings to acquaint myself with architectural styles. In the survey I have made the study of Rajputana-Gujrat features in the buildings of Fatehpur Sikri as a trainee to take up the main work of the Ph.D. thesis later on. Besides the survey I have also consulted all printing material on Fatehpur Sikri.

CHAPTER-I

HISTORICAL BACKGROUND

Fatehpur Sikri is located at 27° + latitude and 77° longitude to the south-west of Agra at a distance of 40 kms.¹ The medieval town was developed on a ridge of red sand stone roughly two miles long and a half mile wide, to the north-west of which was a natural lake² (now a dry low bed of land) at which a dam was constructed to meet out the paucity of water, some time when township was being developed.

Fatehpur Sikri's earlier name was only Sikri which existed during the Sultanate period.³ During the Sultanate period down to the end of the 15th century village Sikri was under the control of administrators (hakims) of Bayana region. Muslim settlement in the area began in early thirteenth century and continued during fourteenth and fifteenth centuries. During this period of settlement, Muslims constructed a large number of residential and religious buildings in the area. The existence of a mosque and a tomb in the old village of Sikri at its present locality of Nagar confirms early settlement.⁴

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1. Irfan Habib, An Atlas of Mughal Empire, Delhi, 1982, Plate '8A'.
 2. Michael Brand and Glenn D. Lowry, Fatehpur Sikri : A Source Book, (ed.) with contributions by Z.A. Desai and Attilio Petruccioli, Massachusetts, 1985, p.1.
 3. S.A.A. Rizvi, Fatehpur Sikri, New Delhi, 1972, p.1.
 4. Fatehpur Sikri A Source book (ed.), p.3; Fatehpur Sikri, p.2.

Another mosque known as Ambiyawali mosque in the Mohalla Shaikh Chhutwa of old Sikri town has a Persian inscription on its eastern wall of the courtyard of the mosque¹, which mentions the construction during the reign of Sultan Alauddin Khalji (1296-1316 A.D.). The inscription is as follows "The building of this mosque was completed during the reign of ... on Wednesday, the 12th of Shawwal 713 AH (30th January, 1314 A.D.)"² (English Translation).

Like the mosque there is also an important tomb of Sultan Alauddin Khalji's period at a short distance from Sikri on the road side of Agra-Ajmer highway (at present Sikri-Bharatpur road) known as the tomb of Makhdoom Shah. This tomb is probably of Makhdoom Shaikh Tajuddin who died at Sikri in 721, A.H. (1321-22 A.D.).³ The date of the construction of the tomb building according to its inscription is 714 A.H. (1315-16 A.D.).⁴ It is possible that according to the prevailing custom the tomb building might have been constructed during the life time of the Shaikh.

1. Epigraphia Indica : Arabic and Persian Supplement (In continuation of Epigraphia Indo Moslemica), 1930-20, published by the Director General, Archaeological Survey of India, New Delhi, 1987, pp. 31,32.

2. Ibid, 1913-20, p.20.

3. Fatehpur Sikri, p.3.

4. Epigraphia Indica (Arabic and Persian supplement) 1965, p.50, 4n".....another inscription, dated 714 A.H. is reported to be lying in the tomb of Makhdoom Shah of Fatehpur Sikri."

Another inscriptional evidence is found on a grave which is situated in the North-west direction of the tomb, with an inscription of Shaikh Najmuddin who died in 759 A.H. (1358 A.D.).¹

The presence of the above mentioned mosque and tomb buildings suggest the importance of Sikri as a Muslim settlement during the Khalji and Tughlaq period as an administrative unit in the Bayana region.

After Taimur's invasion (1398-99 A.D.), the Ahadi rulers of Bayana declared autonomy and ruled over the territory for about two decades. Sultan Sayyid Mubarak Shah (1421-1434 A.D.) and Sultan Bahlol Lodi (1451-1489 A.D.) tried to keep the territory under their control but they failed. However, the fief of Sikri remained under Sayyid Sultans for a brief period.² Sikri rose into prominence with the settlement of Shaikh Salim Chisti. Probably Shaikh Salim Chisti settled at Sikri during the reign of Bahlol Lodi.³ Whe Sultan Sikandar

1. Fatehpur Sikri, p.3.

2. Epigraphia Indica (Arabic and Persian Supplement), 1965, p. 50 & n.

3. Fatehpur Sikri; A Source Book (ed), p.3; Fatehpur Sikri, p.4.

Lodi founded the fort at Agra as Sarkar by merging nine parganas of Sarkar Bayana; Sikri became the part of Agra Sarkar¹ as it was in Bayana earlier.²

By the time of the foundation of the Mughal empire, Sikri had already developed as an important town. Emperor Badur visited Sikri on the eve of Khanwah battle which was fought in its vicinity. On account of the availability of the abundant water at Sikri the place was selected as the best watered camping ground for the imperial army to encamp here.³ After his victory in the battle of Khanwah, as a thanks giving act, Babur changed the name of the town from Sikri to Shukri (thanks giving).⁴ Afterwards Badur ordered a garden, an octagonal platform and a few buildings to be made at Sikri,⁵ and on his inspection he found that

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1. Khwaja Niamatullah, Tarikh-i-Khan Jahani, Tr. by S.M. Imamal-Din, Dacca, 1960, p.190.
 2. Abul Fazl, Akbar Nama, Vol.I, pp. 105-06; Vol.II, pp.530,31
 3. Babur, Babur Nama, tr. by A.S. Beveridge, New Delhi, Reprint 1979, pp.548-49; Akbar Nama, Vol.I, pp. 105,06; Zayn Khan, Tabaqat-i-Baburi, tr. by Syed Hasan Askari, Delhi, 1982, p.181; Fatehpur Sikri : A Source Book (ed.) pp.17,18.
 4. Epigraphia Indica (Arabic and Persian Supplement), 1965, p.50 (inscription dated 933 A.H./1526-27 A.D. (from Fatehpur Sikri). Tabaqat-i-Baburi (tr.), p.181, Fatehpur Sikri : A Source Book (ed.), p.3.
 5. Babur Nama (tr.), pp. 581, 584, 588; Fatehpur Sikri: A Source Book (ed.), p.19.

the enclosed garden as well as other buildings were not getting according to his approval and satisfaction, "the overseers were threatened and punished!"¹

Thus at Sikri one garden, one octagonal platform in the middle of the lake and one baoli (Step-well) were made at his order. "It seems that it is the same place where Babur renounced wine at the battle of Khanwa and ordered the construction of a well in 933 A.H. (1526-27 A.D.)"² The Persian inscription on the stepped well is as follows: "At the orders of Zahiru'd-Din Muhammad Babur--- the completion of this well..... in the year 933 A.H. (1526-27 A.D.) at the time of the victorious return from the battle against Rana Sanga".³

Apart from the above mentioned baoli, and a garden (Charbagh), we do not find any other structure of Babur's period. Probably the structure of Babur's period, if any might have been demolished later on when Sikri was developed as the capital city by Emperor Akbar.

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1. Babur Nama (tr.), pp. 615-16; Fatehpur Sikri: A Source Book (ed.), p.20.
 2. Babur Nama (tr.), p.552; Fatehpur Sikri: A Source Book (ed.) pp. 24,25.
 3. Epigraphia Indica - (Arabic and Persian Supplement) 1967, p.51.

Between 1530 and 1540, during the reign of Emperor Humayun there were not any architectural activities at Sikri. But the Mughal's connection with Sikri continued, when the Emperor Humayun encamped briefly in his father's garden while fleeing from Sher Shah Sur (1540-45 A.D.) on his way to temporary exile in Iran¹. Sikri again came into prominence when Emperor Islam Shah Sur (1542-52 A.D.) honoured Shaikh Salim Chisti and constructed a Khangah for him. The original foundation of Khangah is probably still intact.²

Sikri was turned into a great city by Emperor Akbar after the birth of his son Salim at Sikri. Till the age of twentyeight years several children were born to Emperor Akbar but none of them survived, and he was continually praying for the survival of a son to dervishes and recluses.³ Emperor also prayed to Shaikh Salim Chisti

1. Fatehpur Sikri : A Source Book (ed.), p.3.

2. Ibid, pp. 21,22.

3. Jahangir, Tuzuk-i-Jahangiri, ed. by Syed Ahmad Khan, Ghazeepur, 1863, p.1; Badaoni, Muntakhab-Al-Tawarikh, Vol. II, ed. by Maulvi Ahmad Ali and Captan W.N. Lees, Bibliotheca Indica, Asiatic Society of Bengal, Calcutta, 1865, pp.112,13; V.A. Smith, Akbar The Great Moghul (1542-1605), Second revised edition, New Delhi 1962, p.73; Beni Prasad, History of Jahangir, 5th edition, Allahabad, 1962, p.4.

who was residing at Sikri and asked the Shaikh, "how many sons he would have? The Shaikh replied that the Giver would bestow three sons on him. The Emperor promised that I will make your kindness and friendship his protector and preserver; and the Shaikh responded by saying that he will give the child his own name".¹ Thus one of the wives who was pregnant was shifted to sikri near the Khanqah of the Shaikh, where he had constructed a house for her residence,² and he himself remained sometimes at Agra and sometimes at Sikri³. It was here at Sikri that prince Salim was born. "On Wednesday the 17th of the month of Rabiulawwal of the year 977 A.H. (1569 A.D.), when seven hours of the day had passed the auspicious birth of prince Salim took place at the abode of Shaikh Salim Chisti at Fatehpur".⁴ The birth

1. Tuzuki-Jahangiri (ed.), p.2.

2. Mutakhab-al-Tawarikh, Vol.II, (ed.) pp. 112-13; Fatehpur Sikri: A Source Book (ed.), p.27; Akbar the Great Moghul (1542-1605), p. 73.

3. Nizamuddin Ahmad, Tabaqat-i-Akbari, Vol.II, ed. by B.De, and M. Hidayat Hossin, Royal Asiatic Society of Bengal Calcutta, 1927-35, tr. by B. De and Beni Prasad, Royal Asiatic Society of Bengal, 1927-39, p.356; History of Jahangir, p.5.

4. Muntakhab-al-Tawarikh (ed.) Vol.II, pp.120,124; Muhammad Arif Qandhari, Tarikh-i-Akbari, An annotated Translation with Introduction by Tasneem Ahmad and Forwarded by Irfan Habib, Delhi, 1993, p.160, Fatehpur Sikri : A Source Book (ed.) pp, 356, 502,503.

chamber of the prince is still pointed out within a ruinous place to the North East of the Jama Masjid and near the stone cutter's Masjid. The building was originally called the Rang Mahal.¹

Thus at the time of prince Salim's birth Sikri had a small number of buildings. It was only after his birth that the place became auspicious and soon turned into the capital city. The earliest Mughal buildings were the Rang Mahal and Stone Cutter's mosque of which Stone Cutter's mosque is the oldest building.² The building being some thirty years older than any other structure at Fatehpur Sikri. "It was constructed by stonemasons on the west of the Jami Masjid for their patron Saint Salim Chisti on the rugged rock overlooking the low lying ground to the West of the City,"³ and this seems to be the origin of the stone cutters mosque which still exists to the north of Royal House. This mosque

1. History of Jahangir, p.6.

2. E.W. Smith, The Moghul Architecture of Fatehpur Sikri, Part IV, Delhi, 1973, p.25.

3. E.W. Smith, The Moghul Architecture of Fatehpur Sikri, Part IV, p.25, R. Nath, History of Mughal Architecture, New Delhi, Reprint 1994, p.187; Akbar, The Great Moghul (1542-1605), p.75.

is built entirely of red sand stone, and was for the use of the Shaikh, workers, Stone Cutters and artisans and others to offer prayer. It is composed of an open courtyard measuring 23.27 mts x 16.92 mts and the sanctuary situated to its west measures 16.92 mts x 6.16 mts. The mosque is simple in plan does not consist of cloisters (Varandah) as any other paraphernalia of a standard mosque¹ such as domes above the main sanctuary and side liwans.

The other building is the Rang Mahal/the birth Chamber of the prince Salim, which is older than any other building of the place. It is with in a ruinous place to the north-east of the Jama Masjid and near the stone cutter's mosque. It was probably constructed by Akbar for the purpose near the Khanga of the Shaikh.²

Thus it was after the birth of prince Salim that Sikri, which was the dependency of Bayana rose into a great city. Akbar, after the birth of prince Salim, held high festival for seven days and in the excess of his joy ordered all

1. History of Mughal Architecture, p.187.

2. Nizamuddin Ahmad, Tabaqat-i-Akbari, Vol.II, p.356; Fatehpur Sikri ; A Source Book (ed.), p.28.

prisoners to be released.¹ The Emperor built a lofty palace on the top of the hill of Sikri near the monastery (Khanga) and ancient chapel of the Shaikh and he led the foundation of a new chapel, and of a high and spacious mosque of stone. In the space of about five years the building was finished, and he called the place Fatehpur, and he built a bazar, baths and a gate, and amirs, one and all, built themselves towers and keeps and lofty palaces".² Delightful palaces, large stone bazars and beautiful gardens were made.³

Akbar considering the village of Sikri, which was the place of prince Salim's birth, lucky for him made it his capital,⁴ and thus the Emperor desired to give outward splendour to this place where his sons had taken their birth and where the holy spirit lived. An order was issued that the superintendents of the affair should erect lofty buildings

1. Muntakhab-al-Tawarikh, (ed.), Vol.II, p.120, Tarikh-i Akbari (ed.), p.160.
2. Ibid, pp.112-13; Tabaqat-i-Akbari Vol.II, p.356.
3. Shah Navaz Khan, Maathir-al-Umara, Vol.I, tr. by H. Beveridge, Patna, Reprint 1979, pp. 169,70; Fatehpur Sikri, A Source Book (ed.) p.31.
4. Tuzuk-i-Jahangiri, Vol.I, p.1.

for the use of Shahinshah¹. All the grades of officers and the public generally made dwelling for themselves and a high wall of stone and lime was placed round the palace. Khanqas schools (madarsas) and baths (hamam) were constructed and a large stone bazar was built. The emperor gave it the name Fatehbad.² However, after the conquest of Gujarat the place came to be known as Fatehpur.³ In the course of fourteen and fifteen years, that hill, full of wild beasts, became a city containing all kinds of gardens and buildings and lofty elegant edifices and pleasant places attractive to the heart.⁴

At this time when upon returning from Ajmer, during Rabi II of the year 979 A.H./1571-72 A.D., and having alighted majestically at the dar-al-khilafat of Agra, the compulsory decree, in 1571 A.D. (Rabi II, 979 A.H.) for the building of the city of Fatehpur Sikri, was issued so⁵

1. Akbar Nama, Vol.II, pp.530,31.
2. Ibid.
3. Tuzuk-i-Jahangiri, Vol.I, p.2, Maathir-ul-Umra Vol.I, pp. 169,70; Fatehpur Sikri: A Source Book (ed.) p.31.
4. Tuzuk-i-Jahangiri, Vol.I, p.1.
5. Tarikh-i-Akbari (ed.) p.185, Badauni says that the Emperor in AH 976/1569, A.D. laid the foundation of great edifice on the mountain near the Khanqah of Shaikh (Salim Chisti), mosque etc. were completed in five years time and it was named Fatehpur; "Muntakhab-al-Tawarikh (ed.) Vol.II, pp.109, 225.

as to make it the seat of kingdom (dar-al-mulk). When the engineers (muhandis) of sound judgment drew the line of its foundation (Khatt-i-asar) on the paper of fancy, he ordered it to have a two to three Kuroh (approximately four to six mile) circumference on the face of earth, and for houses (Khanaha) to be built on the top of the hill and that they should layout orchards (basatir) and gardens (baghat) at its periphery and center. A compulsory decree was issued that nobody should obstruct anyone who wants to built a house (Khana) within the expense of the said circuit and it should be erected without any fear of dispute in the register of his ownership, so that people may be inclined to revive dead land and populate them.¹ Then the strove to bring there foremen (Vujuh-i-amala), master stone masons (ustadan-i-sang-i-tarash), workers in clay (qilkar), and collectors (muhassilan).² "A start was made on the work of auspicious beginning and praiseworthy termination, and it was completed within a short period of time. The land which were desolate like the hearts of lovers and faint (lifeless)

1. Ibid, p.185; Fatehpur Sikri, A Source Book (ed), p.35.

2. Ibid.

like the work of the artisans (hunamadan) attained freshness, purity, splendor and value like the cheeks of the beautiful and the tulip-faced ones. Trees were grown in the environs which had formerly been the habitat of rabbits and jackals, and mosques (masjid) markets (bazarha), baths (hamamats), caravanserais (Karvan-Saraha) and other fine buildings (bega) were constructed in the city (sahr)".¹

In the month of the year 1576-77 A.D. (984 A.H.), an another decree was issued for the construction of market place from royal court (diwani-am) to the Agra gate of Fatehpur Sikri.² The market place was consisted of the rows of shops with lofty arches in the enterances.³

As far as the chronology of Fatehpur Sikri is concerned it is difficult to establish any clear chronology. Abul Fazl and Arif Qandhari state that the Emperor did not order work to begin on Fatehpur Sikri until 1571 or

1. Ibid.

2. Ibid., p. 186; Fatehpur Sikri; A Source Book (ed.) p,35.

3. Tarikh-i-Akbari (ed.) p.186.

two full years after Salim's birth.¹ A Jesuit priest Anthony Monserrate who was at Fatehpur Sikri in the early years of 1580's, adds that the first structure built by Akbar was a small country house of royal magnificence that was subsequently enlarged into one of the palaces.² At the end of 1571 Badauni, another Akbar's historian probably refers to the same house when he notes that one of the palaces at Fatehpur Sikri had been completed.³ Work on the city, though rapid by all contemporary accounts, continued well into the 1570's. The Anup Talau was not completed until late 1575 or 1576.⁴ It is likely, too, that many of the buildings described by Qandhari such as Ivankhana, Chahar Suffa and Chaharkhana,⁵ which surrounded the courtyard with

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1. Akbar Nama ed. Vol.II, p.530; Tarikh-i-Akbari ed by Muinud Din Nadwi & others, 1962, pp. 149-53.
 2. The Commentary of Father Monserrate, S.J. on his journey to the Court of Akbar, tr. by J.S. Hoyland and Annotated by S.N. Banerjee, Oxford University Press, London, 1922, p. 36; Fatehpur Sikri; A Source Book (ed.) p.26.
 3. Muntakhab-al-Tawarikh (ed.) Vol.II pp.139, 140; Fatehpur Sikri; A Source Book (ed.) p.26.
 4. Muntakhab-al-Tawarikh (ed.) Vol.II, p. 204; Fatehpur Sikri; A Source Book (ed.), p.28.
 5. Tarikh-i-Akbari, p.151.

the Anup Talau were not finished until then either. The same is true for the Ibadatkhana which was not begun until 1575,¹ and for a large market to the north-east of the Diwankhana-i-Am (1575-77)²; to one of the gates facing Agra and comprised a series of shops and the Chaharsug were not even given until 1576-77 and the area was not still under construction in 1578-79, the Jamā Masjid was finished according to a chronogram of Faizi in 1575 and according to Firishta in 1576.³ Badauni mentions that it took five years to build the mosque and was completed by 1579-80 A.D. (987 A.H.) as the first Khutba was read by the Emperor from its pulpet in the same year.⁴ Salim Chisti's tomb was not completed until 1580.

1. Akbar-Nama, Vol.III p.157.

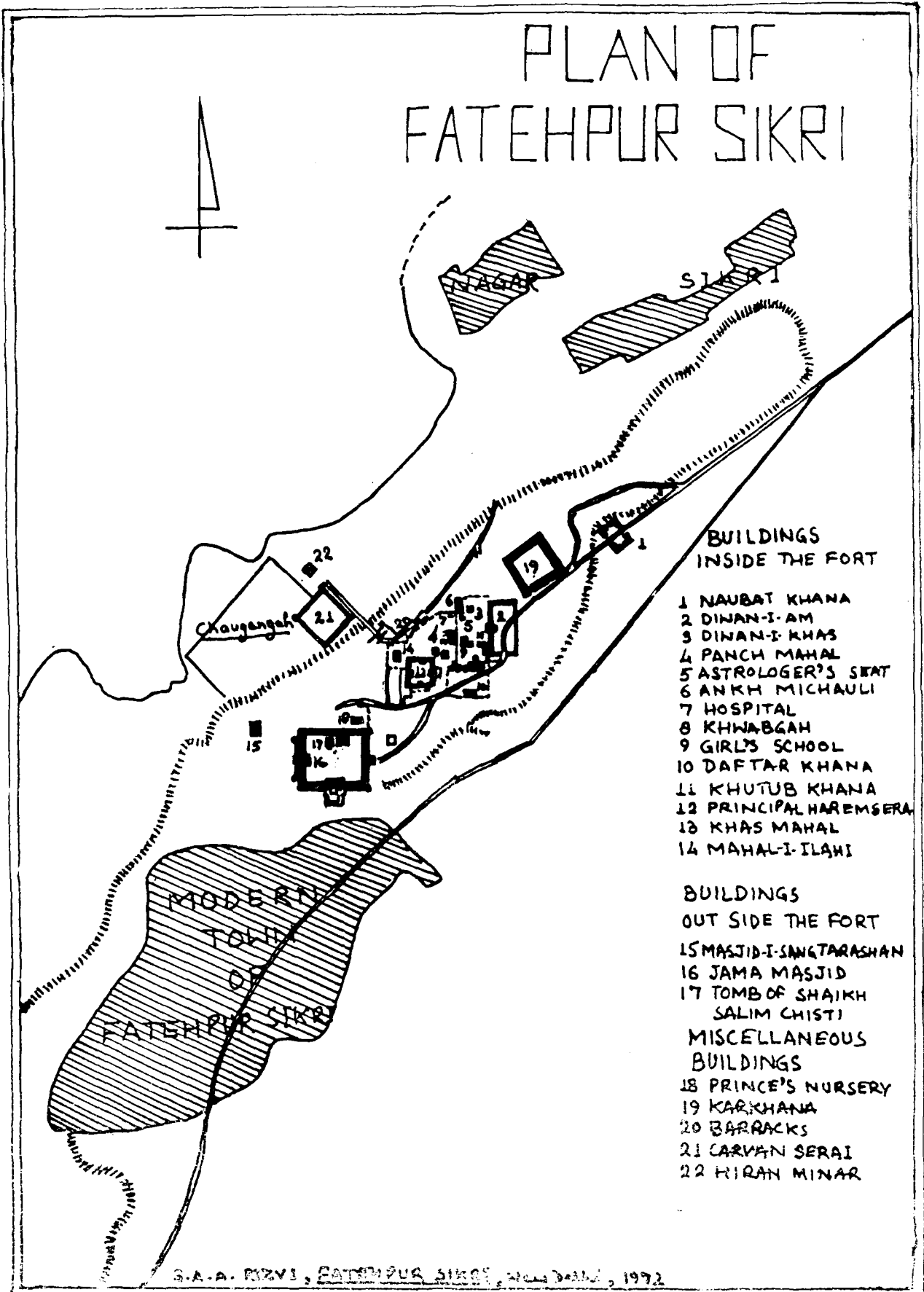
2. Tarikh-i-Akbari, p.150, this structure is also referred as Dwalatkhana.

3. Firishta, Gulshan-i-Ibrahimi, tr. by John Briggs, London, 1829, Vol.II, pp. 250,51; Michal Brand and Gleen D.Lowry, Fatehpur Sikri (ed.), Selected papers from the International Symposium on Fatehpur Sikri on October 17-19, 1985, at Haward Univ., Cambridge, 1987, p.28.

4. Fatehpur Sikri ; A Source Book (ed.) p.59.

PLAN

PLAN OF FATEHPUR SIKRI



CHAPTER-II

MAIN BUILDINGS INSIDE THE FORT

Fatehpur Sikri is an exclusively Akbari city. It was erected in honour of the Shaikh Salim Chisti, who had predicted the birth of his sons to the childless Emperor and as such the place was considered an auspicious one.

A masonry fort was erected and two elephants carved in stone at one of its gate (Hathi Pol) inspired astonishment. Inside the fort several royal buildings were constructed and outside the fort, the nobles also constructed a large number of their houses (havelis) and at lower level the commoners constructed their houses. "In the neighbourhood is a tank, twelve kos in circumference, and on its embankment his Majesty constructed a spacious courtyard, a minar, and a place for the game of Chaugan. Elephant fights were also exhibited. In the vicinity is a quarry of red stone whence columns and slabs of any dimensions can be excavated..... under his Majesty's patronage carpets and fine stuffs are woven a numerous handicraftsmen have full occupation".

The most ambitious architectural project of Akbar's reign was the creation of an entirely new capital city at Fatehpur Sikri.¹ The whole complex of buildings in the newly founded city was completed in a short period of about ten years. The city of Fatehpur Sikri was enclosed by a fortified bastioned wall, covering a rectangular area which is almost two miles long and one mile broad.²

The city wall contains a number of entrance gates leading to different directions such as on the eastern side³ had Darwaza, Akbarabadi Darwaza, Bir/Suraj Darwaza, Chandan Darwaza, and Gwalior Darwaza, in the western side Terha Darwaza and Ajmeri Darwaza besides the main Delhi Darwaza. Delhi, Akbarabadi (Agra), Gwalior and Ajmer gates are called on the basis of the roads leading to these cities. The pattern of the construction of these gates is similar except Akbarabadi or Agra gate. All these gates have been flanked by semi-circular bastions on either sides and at the top loopholed in two tier effect as in the wall also.

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1. Fatehpur Sikri, Source Book, p.2.
 2. Percy Brown, Indian Architecture, p.94.
 3. E.W. Smith, The Moghul Architecture of Fatehpur Sikri, Part-III, p.59.
Rizvi & Flynn, Fatehpur Sikri, p.16.

Towards the side of Agra and in the eastern side of the city at Fatehpur Sikri the royal fort was constructed. Therefore, the main entrance to the fort is through Agra gate which leads to the building known as Naubat Khana (drum house). From Naubat Khana entrance leads to a building known as Diwan-i-Am or Divankhana and in its interior a complex of number of buildings like Diwan-i-khas, Stone Seat and Pachist Board, Abdar Khana (Girls School), Hiyrai-Anup Talao (Turkish Sultanas house), Anup Talso Hand-i-Shirin (Sukh Tal), Treasury of Gold and Silver Coins (Ankh Michauli). The Emperor's private rooms : Diwan-i-Khas and Khilwat Khada-i-khas, Badgir or wind Tower (Panch Mahal), Sunahara Makan (Maryam's House), Zanana garden, Naqina Masjid, Haram Sera guest house (Hospital), upper buildings of the northern palace water works, Hathi Pol (Elephant gate) or circus gates; and beyond to it Hiran Minar and Carvan Serai with open courtyard on one side and to the other side the main well of the water works.

General description of the inner buildings of the fort :
NAUBAT KHANA OR NAQQAR KHANA

This structure was also known as Chahar sug literally meaning a "market place" and probably a market was

held around it. The east west axis running from the Agra gate passes under two splendid triple arches (the central opening somewhat wider) faced with buff sand stone divided into broad and narrow courses and trimmed with red sandstone.¹ But in my opinion it is Naubat Khana where drums were beaten to announce the arrival of the Emperor, as it is situated outside Diwan-i-Am, which was a place of common audience hall. The gateways of trabeate construction and dressed beams are used. The enclosure itself aligned with the Agra gate is 35 metres square.

Both east and west gateways have a large open gallery above, covered by two domed kiosks centred upon the narrower archways. The stone slabs fitted to the gallery are to stimulate an archway. These galleries are about 17.30 metres by 6.10 metres and are fitted with stone benches for the musicians. The capitals and pedestals and the shaft/as well as brackets are roughly carved. The carving is simple and the designs of the carving do not suggest any specific regional influence.

1. S.A.A. Rizvi and Vincent John Adams Flynn, Fatehpur Sikri, forwarded by A.L. Basham, Bombay, 1975, pp.18,19.

2. DIWAN-I-AM (BARGAH-I-AM) (Plate B)

This building is referred in the contemporary persian sources with different names i. e. Darbar, Darbari Padshahi, Dawlat Khana, Divan Khana, Sahat and Sahan. It is situated to the east of residential palaces and South-west of Karkhana in the front side of the royal fort. It was a public court where Emperor dispensed justice on all matters before his subjects. It is consisted of a rectangular open quadrangle, flanked by cloisters on all the four sides. The cloisters are slightly above the ground level. The total cloister is consisted of one hundred and eleven bays surrounding the open courtyard. The height of the platform of cloister is not uniform. It is possible that this might have been purposely made to allot the place to the mansabdars on the basis of their ranks. The platform of the western cloisters was the highest followed by the north and the southern cloisters and eastern cloisters are of lesser height from the ground level. There are four gates however one entrance in the north western corner remain closed, and the rest three are used for

entering the building. The entrance in the western side was used by the Emperor, which is on the side of royal palaces in the interior. Almost in the centre of the western liwan a raised entrance gate in the form of an apartment is made. In front of the entrance gate a raised platform for Emperor's throne with carved perforated screens on both the sides.

The pillars of the cloisters are simple. The western side pillars are with square base, octagonal shaft and again square capital. The pillar bases and shafts are decorated with floral motif. The roofs are flat and of perfect trabeate style. The drooping eaves have been constructed on all sides of the cloister towards the central courtyard. The brackets of eaves are two tier in form, where lower part consisted of a hanging upper tier in the form of elephant trunk. In the line of the pillars above the drooping eaves are the hooks. Each bay of the eastern, western and southern side consist of a rectangular bay probably used by the mansabdars for keeping the documents. Western side does not have such recess. Each bay has second row of the pillars which is in the

line or parallel to the first row, and half of these pillars are inside the walls. The brackets supporting the beams are similar to those supporting the exterior beams. Above the roof the parapet is decorated with floral motif. The roof above the Emperor's seat is sloping, one resembling the thatched roof, and the roof of the rectangular entrance gate is vaulted. The roof of the varandah to the west of this rectangular room is also thatched type.

The only noticeable decoration is found in the perforated screens of red sand stone on both the sides of the Emperor's seat with floral and geometrical designs (arabesque) in the form of intricate designs. The carving of these screens is finest in technique and probably borrowed from Gujarat.¹

The entire building of Diwan-i-Am is in the traditional Indian style with cloisters as main structural part of the building. However roof of the place of Emperor's seat has been made according to Bengal architecture

1. Discussed in detail in the next chapter.

and the roof of the rectangular entrance gate in the tradition of Sultanate architecture.

3. DIWAN-I-KHAS (Plate 9 A)

Diwan-i-khas is situated to the South-West to Diwan-i-Am in the inner circle. It is a square chamber with its side measuring 13-17 metres externally and 8.74 metres internally in a double storeyed effect from outside.¹ A huge column, decorated with floral and geometrical designs of red sand stone stands in the centre of the chamber and 70.9 cm wide beams rests on it from the corners of the chamber. The column is of single shaft of stone fitted to a separate base about 20 cm above the base. The shaft of the pillar is square at lower level, octagonal in the centre and sixteen sided at the top, which is profusely carved. This column is surmounted by multiple (36) brackets fixed in circular arrangement supporting the circular balcony.² This balcony is joined by small bridges (galleries) which come out from each corner of the square. Probably the circular balcony kept

1. E.W. Smith, The Moghul Architecture of Fatehpur Sikri, Part I, p.22; Percy Brown-Indian Architecture, Vol.II, p.96; S.A.A. Rizvi and Vincent J.A. Flynn describes this building as Jewel House and rejects the name Diwan-i-khas without giving us any reasonable explanation (Fatehpur Sikri, pp.38-39).

2. See details in the next chapter.

Emperor's seat while the adjoining galleries were occupied by the ministers.

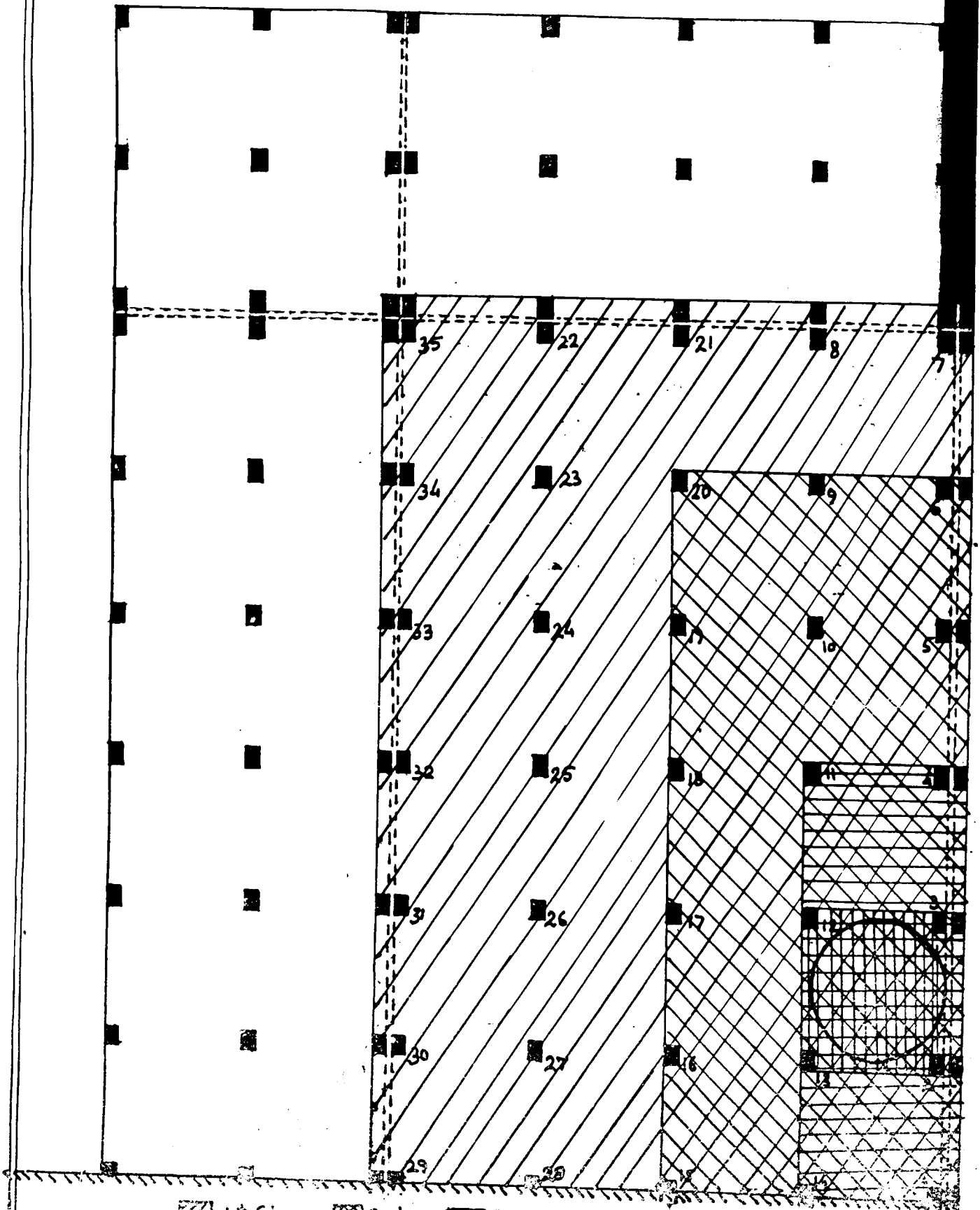
This building stands on a 76 cm high plinth and has four entrances 2.20 metre wide in the centre of each facade with windows filled in with beautiful lattice work on both sides of the entrances of northern and southern facade and on their sides recesses are present. In the thickness of the wall of the chamber, 2.22 metre steep stair cases are present in the north-west and south-east corner of the structure. These staircases leads to the roof and the balcony 71 cm in width which runs around the structure in the interior and exterior of it on the level of the beams leading to the pillars from all corners of the building. This balcony further strengthens the double storey effect of the building. Just above the galleries there are cornices in the north-west and south east corners. The socket holes in the threshold and lintels of all doorways, appear most probably to have been closed by doors.

A low stone railing surrounds the balcony. Above the balcony a simple eave supported by the pair of brackets is effective. The roof is almost flat but at each

PLAN 2

PANCH MAHAL

4



1st Storey 2nd Storey 3rd Storey 4th Storey

1 Cm = 1 m

corner a single large kiosk is made. The dome of the kiosk rests upon the octagonal base. As a whole in outer appearance the building suggest a perfect combination of trabeate and arcuate style of architecture.

Another remarkable feature of this building is found in the form of external double walls with water channels between the two. The water flowed in these channels during the summer season which kept the interior cool. These channels are covered from all sides and are not visible to the visitor. Technically, this is medieval system of aircooling the building during the summer.

4. PANCH MAHAL (HAWA MAHAL) (Plates,10,11).

It is to the south-west of Diwan-i-Khas and is a five storeyed structure. Ground floor measures 21.59 mts, while the enclosing wall 32 feet high. In length there are 10 pillars and breadth there are 9 pilars except in north-eastern corner the two pillars are not present. The pillars are at a distance of 223 cm from each other. On the ground floor there are three rows of two pillars and these pairs of pillars are at a distance of 5 cms. The point where these double rows of pillars meet are four

pillars at the point where there are four pillars in the first row of the eastern row, a thick wall starts from the east towards the northern structures and from this point two single pillar are present in the wall instead of two pillars or double pillars. These pairs of pillars are in the first row from the east, third row from the north and western side. Thus on the ground floor are 88 pillars instead of 84 pillars as E.W. Smith gives in his book.¹ First storey has 56 pillars and these are just above the pillars of the ground floor and first two rows from the north and west have been left in the first storey. Second storey has 24 pillars above the pillars of the first storey; and the first row from the north and first and second rows from the west of the first storey has been left in the second storey. The third storey has 12 pillars and here the first and second row from the north and first row from west has been left. Finally the fourth storey or the top most storey has a cupola on the four pillars (on the middle pillars of third storey).

1. E.W. Smith. The Moghul Architecture of Fatehpur Sikri, Part I. p.14.

This structure thus gives pyramidal effect from northern and western side.

Ground floor- It measures 21.59 mts by 16.81 mts and consist of 88 pillars. The base of the pillars is square with each side of 37 cm and base is 23 cm from the ground level i.e. 23 cm high. Rest of the pillar is 19 cm (base of shaft is 19 cm and capital is 30 cm and shaft is 148 cm). The base of shaft and capital are square each side measuring 29 cm and 37 cm respectively. Shafts are octagonal in shape.

First storey is 16.39 mts in length and 11.61 mts in breadth. It is the structure of 56 pillars decorated with different motifs. To study the pillars of the first floor numbers are given to them from south eastern corner. Column is monolithic in nature measuring 187 cms (20 cm base of shaft, 130 cm shaft and 37 cm capital) based on 25 cm high base. Base of double pillars measures 79 cm by 37 cms with a space of 5 cm giving effect of separate base for each pillar. While other single pillars have square base with its side of 37 cms. The brackets are seen on the top of the capitals to support the beams.

Base of four pillars (at two points) is single and is square in shape with its side of 79 cm and space between the base is of 5 cm to give effect of separate base for each pillar. The shafts of the pillars are mostly octagonal. The four pillars in north west corner have circular shaft. No two pillars are exactly alike. Pillar no.1 of the first storey is monolith and and effect of division of the shaft is given by slight projection of red sandstone. The capital and base is rectangular. Capital is single and is decorated with floral design. Half of the two pillars are inside the wall. The two pillars (eastern and western pillar) of pillar no.2 are similar, the difference is in the decoration of the capital. The square capital is decorated with floral design of eastern side of the pillar while the square capital is octagonal at its base and on the lower side of its four corners elephant trunk is engraved and the four sides are decorated with kalash motif having lotus in the middle of its side with floral design of the height of the Kalash. Pillar no.3rd, 4th, 5th, 6th and 7th are same. The octagonal shaft, base of the pillars is free from any design and capital is decorated with floral design; and in no.6th hanging buds at the base of the capital are present while

in no. 7th we also see Custard Apple (Sharifa) shaped design. Shafts of northern and southern pillar no.8th is decorated with same geometrical and floral design. Capital of the northern side of the pillar is decorated with floral design and the top corner shows the trunk of elephant while on the bottom of each corner hanging sharifas are present. Southern pillar's capital is decorated with mango tree and the western side of the capital of this southern pillar shows a man plucking fruits. The shaft to the pillar no.9th is decorated with floral design and the capital is decorated with banana tree on each side of the capital and floral design filling the rest of the space. Hanging floral design from the top of the corner is also seen. The shaft of the pillar no.10th is divided into two, lower and upper part. Lower part is octagonal and half part of the upper shaft is also octagonal while half of the rest shaft is multiedged (16 sided) and the rest is circular. All four sides of the capital shows a Kalash with a fruit and with different plants on its sides. The shaft of 11th and 12th pillar is same. The difference is in the decoration of

the capital. Capital of 11th is decorated with squinches on each sides of the corners while capital of 12th pillar is decorated with floral design. The shaft of pillar no. 13th is same as 2nd and capital is decorated with floral and geometrical design, the base giving the effect of lotus. The shaft of 14th, 15th (half of the pillar is inside the wall) and 6th is like 2nd pillar. The capital of 14th and 15th (northern side) is decorated with floral design and on 14th pillar capital show kalash on its corners. The capital of 16th pillar is decorated with floral and geometrical designs. The shaft of 17th and 18th pillar is like 10th pillar. The capital of 17th pillar is decorated with floral and geometrical design with Kalash motif on each corner while that of 18th is decorated with tree with fruits on each side and on corner multiedged pillars (5 sided) are there. Of pillar no.19th the shaft is divided into lower and upper part. Lower part is monolith, with two pieces effect, and half of the upper part shows squinches while rest is circular and capital is decorated with squinches. Pillar no.20th is like 19th here capital is decorated with geometrical and floral design. The northern and

southern side of pillar no. 21st are identical. Here shaft is monolith decorated with some fruit (Sharifa). Capital is decorated with Kalash on its side and is also decorated with geometrical design. The shaft of the pillar no.22nd is like that of pillar no. 8th. The capital is decorated with Kalash and Sharifa on its side and a pot with inverted lotus is at the base of each corner of the capital. The shaft of no. 23rd is octagonal and it is divided into upper and lower part. Each side of it is decorated with floral design. The capital is decorated with banana tree on its side and depiction of bunch of fruit on each corner of the capital. The pillar no.24th is same as 10th. The shaft of pillar no.25th and 26th is like that of pillar no. 2nd. Capital of pillar no.25th is decorated with squinches and geometrical design while no.26th is decorated with floral and something hanging on each side. The shaft of the pillar no.27th is octagonal and is divided into upper and lower part. Each side of upper part is decorated with chain and bell motif and the capital is decorated with geometrical design. The shaft of 28th pillar is similar to that of 2nd. Half

of the pillar is inside the wall and the capital is decorated with Kalash motif on each corner. Shaft of the western pillar, of pillar no.29 is same as 2nd. Here upper part of the shaft of eastern pillar shows division of upper shaft. The capital is same as no.1 and shaft of eastern pillar of pillar no.30th is just like 2nd and we find depiction of squinches on the capital while shaft of western pillar resembles the shaft of 10th, and capital shows floral design. The eastern and western pillars of pillar no.31 are identical. Base of the pillars is octagonal and shaft is monolith. Shaft is divided into upper and lower part by square shaped moulding. This lower and upper part are further divided. Lower part is twice divided by projecting the octagonal sides and upper part is like upper shaft of pillar no.10. Capital is decorated with floral design. Both the pillars of pillar no.32, 33,34 are identical. The pillar no.33 and 34 are same in every respect. The shaft of pillar 32,33 and 34 is like that of pillar no.10th. The difference is seen in the division of the shaft of 33rd pillar which is with floral design in octagonal shape. Capital of pillar no.32 shows banana tree on each and bunch of its flower at each corner.

Capital of 33 and 34 is decorated with floral design.

Pillar no.35 has four pillar (a,b,c,d) and the pillar no.a and b are identical. The base of shaft is square and shaft is not identical. Monolith effect is given by decorating it with serpentine design. The capital shows different trees on each side and fruits at the corners. Pillar no. c and d are identical. Here shafts are divided with octagonal (encarved with serpentine design) effect and lower and upper shafts of them are decorated with serpentine designs. Capital shows squinches. Thus on the pillars of the first storey we see mostly floral and geometrical designs, and also banana trees, fruits, bell and chain motif, serpentine design and squinches. The columns of the second, third and fourth floor are octagonal and quite plain. Each floor is protected by a parapet. Parapet of the first storey is decorated with geometrical design. But parapet of the second and third storey are in the form of perforated screens with geometrical and floral design, while parapet of the fourth storey is like that of the first storey. The whole structure demonstrates the perfection of the trabeate style. The presence of cupola in last

storey provides it a better effect. The inverted lotus motif with pinnacle crowning the dome is in perfect harmony with the dimensions of the cupola.

5. ASTROLOGER'S SEAT (Plate 3, D)

In the western side of Diwan-i-khas is a small square Kiosk which is mentioned as astrologers seat. It is raised on a platform, about 2.72 mts above the level of the pachisi court. The structure is square in plan and each side measuring ^{2.75 m.} At each corner of the structure a square pillar is made, ultimately changing the structure in the form of a large Kiosk. All the pillars are of similar design where the lower half of the shaft is square and the upper half is octagonal. The division of the shaft into lower and upper half has been made with floral motifs. The peculiar architectural feature of this structure is the front and side view of the kiosk. On each side we find the struts moulding emerging from the middle of the upper half of each pillar and the two meeting in the middle of the beam. These struts are carved beautifully out of two pieces of stone.¹

1. Details about the origin of this type of the Kiosk in the next chapter.

These struts are in three twist and are of serpentine form. The first twist emerging from probably crocodile's mouth and ends at a square motif having bell shaped motif on its upper and lower sides. The neck of the crocodile also shows hanging bell motif. The capital of the pillars is octagonal decorated with floral design and above the capital are the brackets, which are simple, supporting the beams and the drooping eaves on all the four sides. The roof is vaulted and in appearance give the effect of domed roof, the base of which from the exterior is decorated with floral design, giving the effect of the parapet and on the top it is surmounted by an inverted lotus motif with a pinnacle.

6. THE ANKH MICHAULI (THE TREASURY)

It's name Ankh Michauli is the local name given by the people and as such, has been mentioned by .E.W. Smith in his report. The building may be either treasury or for some other specific purpose of the court.

The building consists of three rooms, a central oblong one 5.10 mts by 7 mts within the walls which

are 48 cms in thickness, with two others of corresponding size, projecting at right angles to it, and connected by a narrow passage 87 cms in width. In the eastern side entrance gate is provided. The whole structure is in arcuate style. Above the lintels of the door ways are deep window openings filled in on the outside with stone tracery. The roof of the central apartment is flat and divided into fifteen panels by means of stone beams supported by the carved struts resting on moulded corbels projecting from the wall. The bottom of each strut is decorated with the head of a trunked monster from whose open jaws serpentine scroll emerges. The different panels are ornamented by beautifully carved flower bosses in high relief. The ceilings over the other rooms are concave at the side but are flat in the middle. They are also divided up into panels by flat ribs and enriched by flower pattern. The roof is flat made with beams and above the lime mortar plaster covers.

7. THE HOSPITAL :

Like the earlier building this structure near the treasury building is also known as hospital according to local tradition, which seems to be wrong. The presence of a hospital inside the fort premises does not suit according to the Mughal court custom and traditions.

It is attached to the western wall of the treasury, and stands on the northern side of the quadrangle. It was gable roofed and divided by stone partitions into twelve separate rooms, three or four of which still exists, each of which measures into 4.25 mts by 2.88 mts. On the south side was a spacious varandah 3.40 mts in width covered by flat roof supported on stone lintels over square stone piers. There was another wing on the west of the quadrangle on which side are the toilets and recreation grounds. The varandah was 3.20 mt in height and to the underside of the ridge of the main roof measure 4.75 mts. The roof was constructed of solid slabs of stone in flat form. The ridge was of solid stones beautifully wrought on the underside and rebated out to receive the slabs forming the roof, and the joint was concealed by a stone instead of a lead or a zinc flashing, crudely carved with water leaves in high relief. The interior walls were thickly plastered and around the doors and windows were painted ornamental borders in red and white. For the hanging of clothes slender stone brackets were inserted on the sides of the doorways and the recesses, and were carved to represent the busts horse-head. At the south-west side of the quadrangle is a wide

and high gateway, flanked on one side by a double storied chamber, which was used as a gate house.

8. KHWABGAH (SAHN-i-KHAS) :

This complex has been mentioned by Abul Fazl as Daulat Khana-i-khas complex which also contains a tank known as Anup Talao. This complex is in entire south side overlooking the court. It is a complex of several buildings, halls, cloisters (varandahas), terraces, pavilions and curtained passages all built in the red sand stone. The main building of the Khwabgah has four distinct sections on the ground floor. In one of its hall in the southern side two storeyed effect is given by double ceiling on the pillars.

The different portions of the structure has been mentioned with different hypothetical names such as girl's school or Madarsa, library or Kutubkhana, office or Daftar Khana and the central hall as Khwabgah. The so called Turkish Sultana's palace is also part of Khwabgah. These buildings have been profusely decorated with mural paintings. The inlay carving is also of very superior nature. Some of these buildings are as follows.

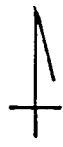
A. THE GIRL'S SCHOOL/MADARASA :

It is to the north-west to Khas Mahal / Khwabqah measuring 10.50 mts by 5.20 mts constructed with square stone piers. It is consisted of two chambers one measuring 6.95 mts by 4.10 mts and the other smaller one 4.50 mts. by 2.48 mts. with a cloister on northern side. The structure is plain and simple and probably suitable for education to the princess.

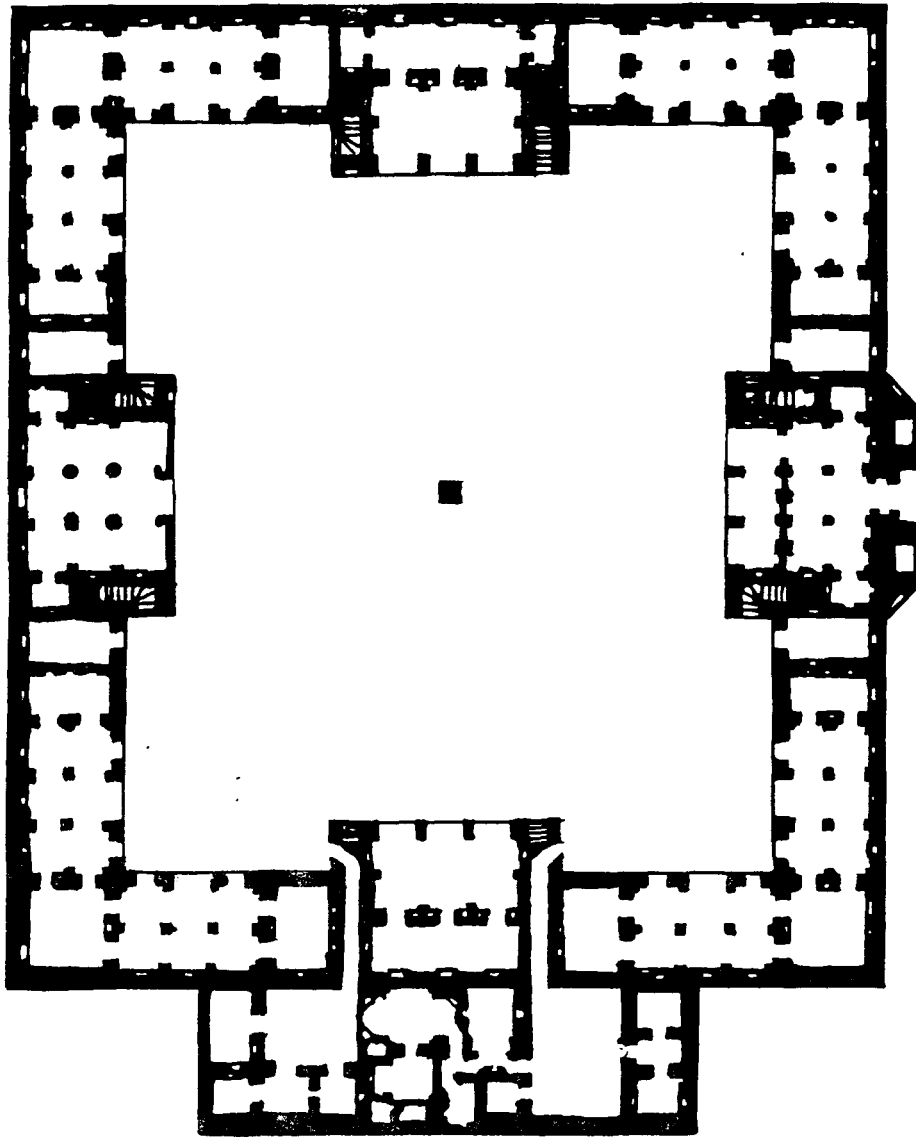
B. Similarly another building is mentioned as Daftar Khana, consisted of one room with a diameter of 8.65 mt. in width and 13.52 mts in length. The walls contain recessed arches and oriel windows supported on corbel brackets.

C. The third structure of the complex is so called Turkish Sultana's palace which has also been identified as library or Khutub Khana. It is consisted of a small chamber surrounded by cloisters (varandahs). The most significant feature of this chamber is its heavy inlay carving of intricate geometrical and floral designs from top to bottom in the interior as well as exterior sides. The outer columns making the cloister are ranged into eight pairs one opposite each in the corners of the wall.

PLAN 3



PRINCIPAL HAREM SERA



1 Cu = 7.7 mt

9. HAREM SERA

This complex contains the principal Harem Sera known as so called Jodhbai's palace, Sonahara Makan or Mariam's house; Mahal-i-Ilahi or so called Birbal's house. The whole complex was originally enclosed by a curtain wall or stone saraparda on all sides to keep the Harem Sera inaccessible and intact.

PRINCIPAL HAREM SERA OR SO CALLED JODH BAI'S HOUSE:

(Plates 12,13) :

It was originally a five courtyard palace. But unfortunately at present we find only one palace with single inner court. The gate in the northern side is in the form of an arched gate with one guard room on its each side. Inside the entrance gate an inner porch is constructed which leads to the interior court. On all the sides of the open courtyard separate chambers have been constructed. In the north-eastern side a cloister with three openings and second storey is made with staircases in the sides. On other side also three opening cloisters in the centre are made. Thus it is a double storeyed building having suit on all sides. The lintel

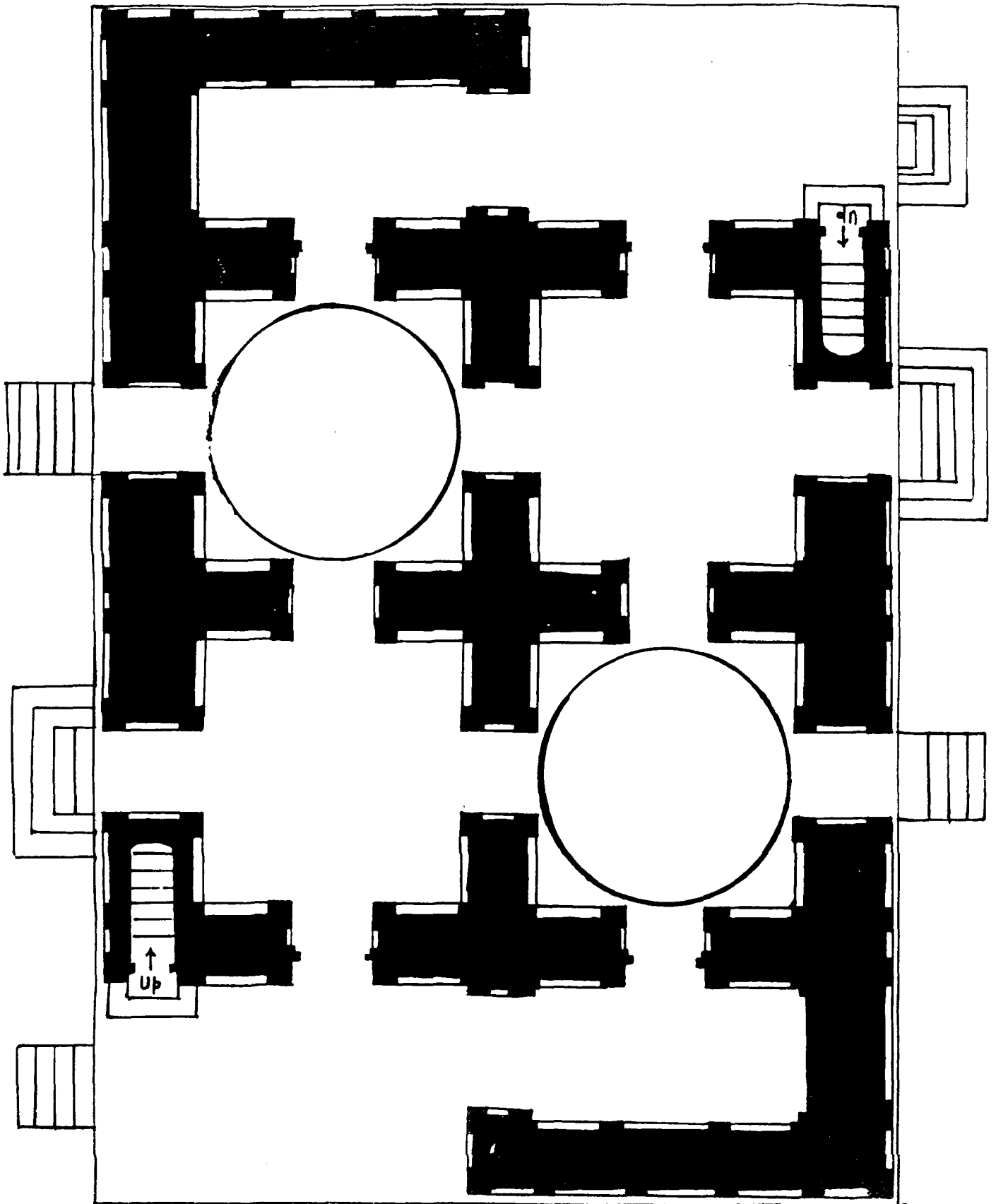
and arch combination of the gates is beautifully blended. In the upper storey oriel windows (Jharokas) over looking to the outer court are provided. In the interior a series of oriel niches have been made in the walls of the chambers and the porch also. The outline of these niches have been carved with floral and geometrical motifs. The ceilings of the ground storey are flat but the first storey roofs are slanting, domed and flat according to the structural needs. The upper storey is composed of four square domed rooms at the four corners. The domes as well as the pyramidal roofs (slanting) are in their exterior faced with glazed blue tiles which provide sandstone building. The pillars, brackets, struts and hanging eaves all are strictly in the trabeate style. The building is considered as the residence of prince Salim's mother who is wrongly mentioned as Jodhbai which was neither her name or title. Her title was Mariam-uz-zamani. Therefore to call it Jodhbai's palace is historically wrong.

KHAS MAHAL OR SO CALLED MARIAM'S HOUSE : (Plate-9,b)

It is situated to the north-east direction of



MAHAL-ILAHİ



1 Cm = 1 mt

principal haremsera. The building is multichambered and single storeyed. In the southern side three rooms in the east-west axis has been made in front of the middle, main central hall, which is surrounded on all its three sides by open wide cloisters. The interior of the rooms are decorated with mural paintings depicting contemporary scenes. The colours are deep blue, red predominated with gold therefore, giving it the name of Sunhara Makan. In the upper interior wall of the northern side a portrait of an European lady has been depicted which probably gave it the second name of Mariam's house (Mary's House). The pyramidal domed roofs of the chamber are identical to the roofs of Harem sera building.

MAHAL-I-ILAHİ OR SO CALLED BIRBAL'S HOUSE: (Plate 14)

It is another separate structure of the Harem-i-Sera probably known as Birbal's house. It is situated in the north-west corner of the royal complex. It is comprised of four rooms and double storeyed. The whole building has been constructed with red sandstone. The rooms are

inter connected with each other through open doorways and oblong porches of entrances. The ceilings of the rooms are flat while the roofs of the entrance porches are of pyramidal type of domes with two pinnacles on either sides.

In the second storey two rooms have been constructed which are carved with circular domes, crowned with inverted lotus pinnacle. The wide eaves supported on three tier brackets are proportionate to the height of the first storey wall while the eaves of the second storey are smaller supported by simple brackets. The carving of the walls and niches both in the interior and in the exterior are of the finest form from technical point of view. The motifs of carving are generally floral and geometrical designs.

CHAPTER-III

BUILDING OUTSIDE THE FORT

A) RELIGIOUS BUILDINGS:

1. MASJID-I-SANGTARASHAN OR STONE CUTTERS' MOSQUE :

This building is the first structure constructed at Sikri prior to the construction of the royal complex of public and private buildings. This building is situated in the western side of the Jama Masjid's compound. The whole structure of the mosque has been constructed with red sandstone and is composed of an open courtyard measuring 23.40 x 16.85 mts and the main prayer hall on the western side of the courtyard. The hall's measurements are 16.85 mts x 6.85 mts. On the side of the courtyard and the facade of the hall contains wide drooping eaves supported by serpentine brackets. The hall is oblong in nature and divided into two compartments basically in the trabeate style i.e. pillar and beam pattern. This is the first building where Rajputana and Gujarat influence is visible (Main discussion in the next chapter).

2. JAMA MASJID : (Plate 15)

This mosque is situated on the western side of

the royal complex of fort palaces and in between an entrance gate is provided in the eastern side. According to the ground plan the mosque is consisted of deep western liwan, covered by three domes and in front a grand pistaq or portal in the screen. In front of the liwan an open courtyard surrounded by cloisters on all the four sides with entrance gate in the centre of each side. The southern gate however is taller and larger in dimensions known as Buland Darwaza.

The dimensions of the mosque are 87.85 metres by 19.80 mts externally, excluding the bastions on the north and south exterior angles. The great portal in the centre, 24.40 mts high to the top of kiosks and 21.35 mts to the crest of the embattlemented parapet is 17.95 mts across. It projects 3.05 mts into the courtyard in order to form an effective frame for a grand recessed archway, 14.60 mts high whose proportions are emphasized by the plain white marble surface of the spandrils, relieved by a single red sandstone rosette on either side. The buff sand-stone of the outer frame of the arch is relieved by geometric

tracery, mostly white, arranged identically with the Badshahi Darwaza (on the eastern side).

In the facade or screen of the mosque the decoration of the deeply recessed arched entrance (which is 10.50 mts wide by 7.75 mts deep) is not original; nor is the fine marble floor of the porch and the principal prayer-chamber which was laid in 1606 by Nauwab Qutbud Din Khan Koka, Jahangir's foster brother.

Walking into the domed prayer chamber we see that the outer aspect of the building does justice to its splendid interior. The central chamber is 12.20 mts square; the galleries on either side 28.65 mts long, and 19.92 mts wide, roofed by two domes. The central dome rises from an octagonal base, which carries a sixteen sided drum divided into forty eight panels painted in floral arabesque. Four of the sides of the octagonal base are supported over arches, that to the west being filled with masonry to form the western wall of the mosque, the other four are borne by elaborate corbelled pendentives, with stilted arches on

their outer faces terminating in a stylised bud, the main surface is decorated in narrow horizontal sections, carved with lotus leaves, rosettes or diaper patterns. The ceiling of the domes are pointed with a swirling floral pattern of extreme beauty, the leading colours, much faded but in some places are deep royal blue, pale sky blue, chocolate, and brown red all on a background of white.

Before the visitor there stands, rising from the floor, a small marble niche/the mihrab, recessed some 1.30 mts from the face of the wall, pentagonal in shape, and covered by a little semi-dome, is a splendid specimen of traditional decorative art. On either side of it is a smaller mihrab, and to the right stands the pulpit (mimbar), a simple marble structure of three steps.

From either side of the central chamber one can pass into the north and south aisles, through three arched openings. The central are higher than the others. Each wing is divided into three halls, provided with

a central mihrab flanked by two smaller ones. All, except those in the northern most hall which are unadorned are decorated with Quranic verses extolling the virtues of prayer and good deeds.

The flat roofs of the side halls are supported on pillars after the trabeate style; the shafts are first square in section at the very top. Although neither the decoration of these columns nor the form of the capitals follow any earlier Indian model. However, they are clearly within the Hindu tradition. This deliberate introduction of Hindu elements of design into this great mosque is an example of the catholicity of Akbar's eclectic mind.

3. TOMB OF SHAIKH SALIM CHISTI: (Plate 6)

The tomb building is situated in the northern side of the courtyard of the Jama Masjid. The plan is simple square chamber measuring 14.60 mts on each side and surrounded by a gallery of 1.80 mts width which is enclosed by lattice work. The whole structure is made with white marble.

It stands on a marble platform 91.4 cm high. On the south side is a portico 3.42 mts by 3.04 mts which is approached by a broad flight of white marble steps from the pavement in front of the shrine. On the north-east and west sides of the grave chamber are windows. The grave stands in the centre of the chamber, the sarcophagus. The cenotaph chamber rises above the varandahs which are 3.81 mts in height. It is surmounted by a red sandstone dome, veneered on the outside with a greyish marble, originally coated with cement. The dome is carried on a sixteen sided cradle supported on a drum of arched pendentives thrown across the upper angles of the room. For a height of 1.15 mt. the interior walls are lined with white marble, above this they are of red sandstone finished off in cement, polished to imitate marble and then decorated in colour. The sides of the drum supporting the cupolas are decorated but the underside of the cupolas itself is unadorned. It's nakedness however is completely hidden by a rich cloth covering suspended from the pendentives, over the wooden canopy above Shaikh Salims cenotaph in the centre of the chamber.

The exterior sides of the walls are veneered like the interior, with white marble, and each side is divided

into three bays. The two outer bays, in each instance are panelled, and the borders of the panels are of deep chocolate coloured marble. Between this panel and the ceiling are three small perpendicular panels, with foiled arched tops, enclosed by deep chocolate marble border picked out with white lines. In some instances epergnes filled with flowers are painted upon the panels. The feet of the epergnes are red and blue and the moulded dish and the vase over are of gold. The long oblong panels beneath the inscribed ones are divided into three small panels by upright divisions of chocolate coloured marble, enclosed by a sunk border of white marble surrounded by another in chocolate.

The middle of the three bays into which the face of the wall of the cenotaph chamber is divided is pierced by a very pretty arched window opening filled in with geometrical marble tracery surrounded by narrow bands of chocolate marble. The piers on each side of the window project about an inch from the face of the wall and the shafts are in one piece of marble. Below the capitals are small hooks from which lamps are being hung at night to illuminate the shrine. The bases and the capitals are plainly moulded and the capitals unlike those in Raja Birbal's house, built a little before Salim's tomb, are unadorned by carving.

The floor of the chamber is laid in marble mosaic, and the pattern, a geometrical one. The material employed are white marble, Khatto, and abri, from Jesalmere near Jeypur and one of a peculiar tint, which varies considerably between a dark neutral tint and black, known as sangmusa, which comes from Alwar.

The exterior of the entrance is wholly of white marble and entirely fills the centre of the three bays into which the exterior of wall of the cenotaph chamber is divided. The jambs are plain, but the architraves and spandrils are beautifully ornamented in colour with similar designs to those upon the inner spandrils.

Over the lintel of the door is an exquisite fanlight of pierced white marble. The architraves are richly decorated in colour. The outer doorway leading from the porch into the gallery or perambulatory round the cenotaph chamber is veneered with lattice. The meeting rail is half octagonal in section, and the sides are carved with the chevron pattern, broken at intervals by carved stops with small iron spikes projecting from

the centre of each. The door is secured on the outside by a rough iron chain and eye through which an enormous iron padlock, fastened by a snap spring passes. The spandrils above the door are sunk out, and the outer band is deintly carved with an interlacing floral scroll. The architraves are similarly treated, but the scroll is larger and more elaborate. The scroll only extends to a level of the springing of the arch.

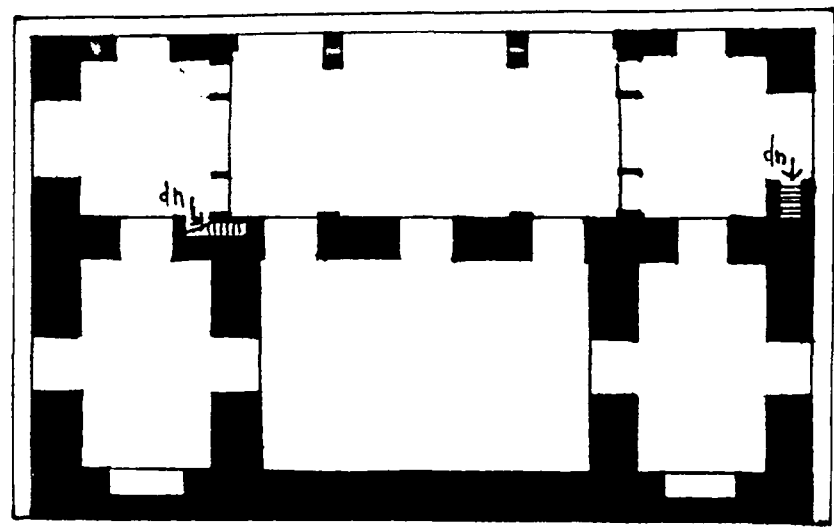
The porch in front of the doorway measures some 3.50 mts by 3.35 mts the outside of the plinth. It is of the same height as the facades and projects at right angles to the south front. It is ceiled by marble roof supported on lintels of the same materials, the ends of which rest upon four armed brackets upheld by twelve sided pillars. The shafts of the pillars are in two pieces of marble and the sides are carved with the chevron pattern. One joint occurs 25.5 cm above the top of the base and the other about an inch below the necking at the top of the shaft. The capital is in three tiers, one projecting beyond the other, and in each tier are sixteen small sunk oblong panels, separated from each other by narrow beadings.

Projecting from the two outer sides of the shafts are unusual shaped struts supporting moulded brackets receiving the ends of a marble plate running parallel to the walls of the tomb to which the underside of a deeply projected drip stone is notched. The struts are 'S' shaped. Like struts project from the screen walls of the shrine and carry a drip stone round them. These struts are of octagon section and spring from the front side of small dies, terminating in round leaf-carved knobs. They become less and less in diameter as it approaches the top, where it is crowned by a richly moulded capital, diagonally placed in some cases. They are cut of solid pieces of marble and are strengthened by octagonal stays inserted beneath the twists, and to afford them additional strength, the inter spaces between the stays and the backbone, are filled in with carved tracery, which is generally geometrical and in some cases flowing patterns take its place.

The marble drip stone above the top of the porch is continued round the sides of the shrines and is supported on a series of 'S' shaped brackets projecting from the front of square pillars between the screens enclosing the ambulatory, (details in the next chapter).

PLAN 5

PRINCE'S NURSERY



1 cm = 2 mts

B) OTHER MISCELLANEOUS BUILDINGS

Besides the main buildings of the fort complex and outer religious buildings, a large number of other buildings of miscellaneous nature were constructed around the fort and Jama Masjid complex. Generally these buildings constitute the residences of the nobles, servant quarters, inns for the travellers, factories (Karkhanas) and public baths (hamams) and also a watching tower (minaret). The houses of the nobles and quarters of the servants are almost in ruins. However some of the intact buildings are:

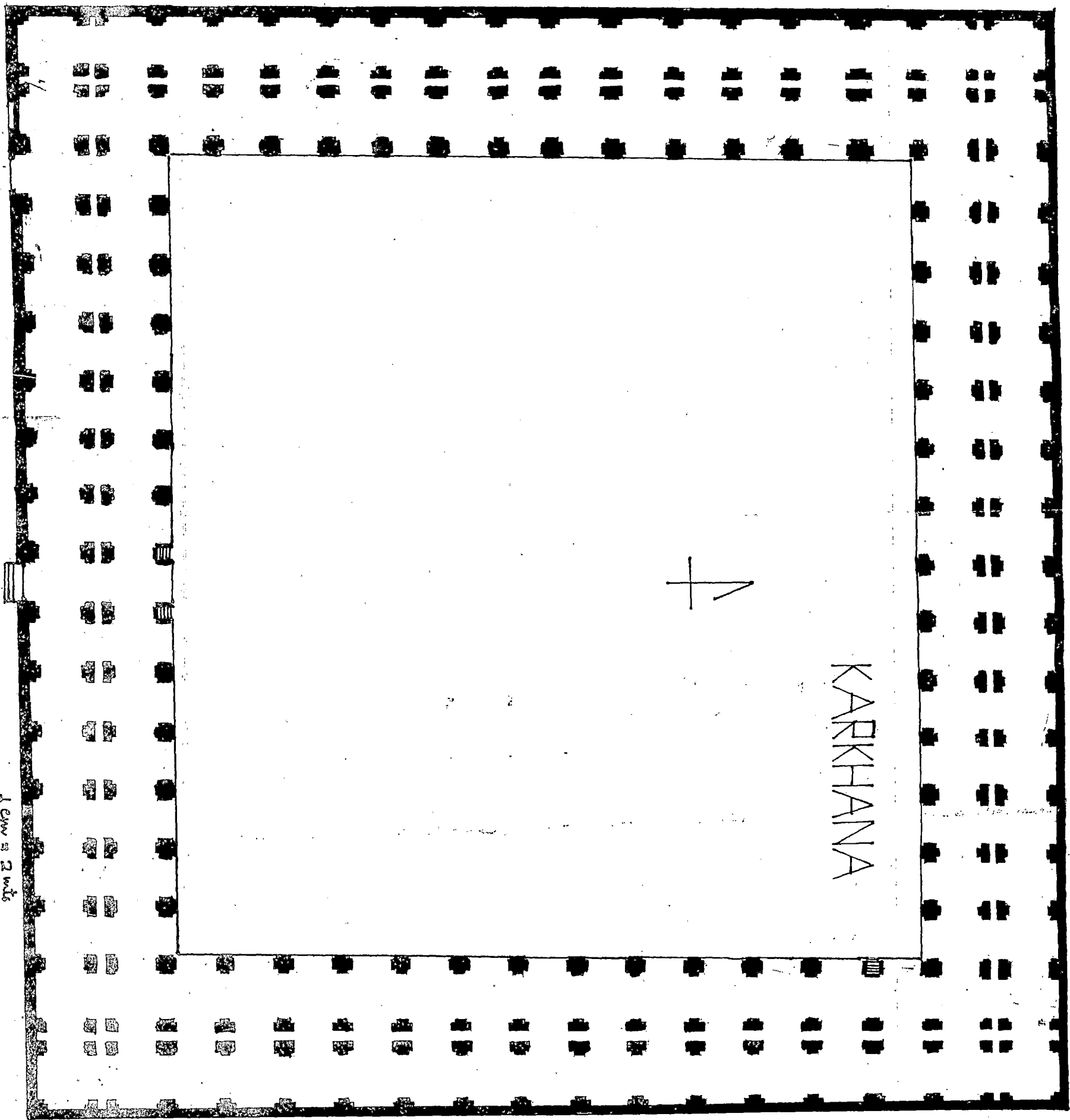
1. Prince's Nursery
2. Karkhana (mint house)
3. Servant quarters / barracks
4. Inns/ Carvan Serai
5. Minaret (Hiran Minar)

1. PRINCE'S NURSERY : (Plate 16)

On the north-eastern side of Jami Masjid complex is a single building which is probably the house where Salim's mother stayed before his birth. The buildings outer dimension is 20.62.mts long 12.07 mts wide with a platform in front of it, which is about 65 cm above the ground level.

In the interior it is consisted of a single large room in the centre with the measurement of 8.62 mts long and 5.40 mts wide flanked by rooms on its east and west measuring 5.40 mts long and 5.40 mts wide and in front a cloister (Varandah) which is most suitable structure according to climatic conditions. The entrance gate and roof are purely in trabeate style. The entrances of varandah have been changed from trabeate type to arcuate type with multifoliated arch. This type of arches are innovations of Emperor Shahjahan period, therefore, it seems that it might have been renovated by him.

Main room has three entrances in the pillared varandah which is 10.47 mts long and 4.17 mts wide. This varandah has two rows of pillars. The first row has four double pillars. Eastern and western pillars of second row are in the wall of side chambers of the varandah and main room respectively. Side chambers and adjoining rooms of main room are double storeyed while varandah and main room are single storeyed of the height of the building. Two stair cases are provided in side chambers to go up stairs, and upper side chambers and



KARKHANA

PLAN 6

1 cm = 2 m

rooms are connected with a gallery 72 cm. wide at the height of the first storey in the connecting wall of the varandah and the room.

Double storey effect is given to the main room by providing arched openings above the entrances of the main chamber and at the same height arched openings are also provided in the southern wall of the main room, most probably for cross ventilation. The north of the side chambers of the varandah have oriel windows with flat roof and drooping eaves above the opening. The first storey of these side chambers have arched opening in the line of the bigger multifoliated arched opening and in the line of side openings of these side chambers, rectangular space are provided for fresh air in the first storey on both sides of the bigger arched opening. Shafts of the pillars of varandah are multiedged (12 sided, each side is of 9 cm) and monolith. These pillars are based on single rectangular base.

2) KARKHANA (MINT HOUSE): (Plate 17)

The Karkhana is a rectangular building situated to the north-east of Diwan-i-Am with two entrances in

the southern side. The wall of this building are 1 mt. thick and its length and breadth including the thickness of the wall are 104.87 mts and 98.92 mts respectively. The quadrangle of the Karkhana measures 75.35 mts long and 69.40 mts wide which is surrounded by cloisters on all sides covered with shallow domes. The cloisters are 13.76 mts wide. Northern and Southern cloisters have thirteen arches while eastern and western cloisters have twelve such arches. The cloisters are constructed by four rows of piers and pillar combination which are 1.50 mt in height and are surmounted by two rows of shallow domes. Pillars of first row and those of second, third and fourth row are same in all the four sides of the building. Internal row of pillars i.e. the fourth row of pillars are built such that a portion of them is inside the wall and 98 cm of the pillar is outside the wall i.e. the width of the pillar of the fourth row is 98 cm (outside the wall) and the breadth of these pillars is 2 mts and these pillars show right angular cut (36 cm length and breadth) on both sides. Pillars of third and second rows are same in measurement and with a gap of 75 cm. These pillars i.e. of leading to domed roof which

again is covered by a raised rectangular structure further surmounted by domed structure. One ruined structure 13.71 mts wide pavement run across the quadrangle towards the stair cases in the north-eastern corner of the first opening. Ruins of pillars of the cloisters, first rows of north-western corner, gives the impression of stair cases as are in north-eastern corner. The lower ceiling and the thickness of the wall were made for smooth functioning of the furnaces to melt the metals for making the coins.

3) BARRACKS

Passing through the Elephant Gate and followed by another gate, to the north of Birbal's palace two structures stand, which are in trabeate form with slanting theatched type of roof. These are probably the barracks and guard houses, which are suggested by their location and architecture. The structure with its front to the south has three openings in the south. The northern side is built inside the outerwall of the fort. This structure is based on two rows with six rectangular

pillars in each row made of red sand stone. Beams are based on moulded base and to raise the height of northern side another rectangular pillar is made above the beam. Slanting roof is supported by slanting ribs of red sand stone based on northern pillars and southern pillars. Taking from east, western pillars are at a distance of 183 cms and the distance between southern and northern pillars is 351 cm. The length of the base of the pillars is 75 cm, breadth 35 cm. Length of shaft is 168 cm and height of the capital is 32 cm. Thus the length of the pillar is 236 cms. In the northern well at the height of 125 cms from the floor rectangular recess with length 153 cm, height 130 cm, and depth 78 cm is provided between the pillars, probably to keep articles. The structure is made of red sand stone and the roof is thatched type made with stone slabs. The other barrack is to the south-east of the previous barrack. It is open from northern, southern and western side. One eastern side is the western wall of the mosque for the royal ladies, This structure is based on three rows of pillars, Distance between western and central row is 25 cms and between central

and eastern row is 300 cms. First row from the north is at the distance of 220 cms from second row and rest are at the distance of 180 cms. Pillars of first northern row and western row are 164 cms is length. Base of pillars are of cube shape measuring 35 cms and height of the capital is 32 cms. Length of first row from north and west is 132 cms and length of shaft of rest eight pillars is 215 cm. Whole structure is covered with slanting roof on first two rows from the north and west and rest is covered with flat roof. Structure is based on pillars and beams of red sand stone. Beams are supported by slightly projected cut, in the shape of arch. Khaprails are fixed on slanting roof in such a way that it gives the effect of Khaprail moulding on the slab. Existing wall upto the plinth level and slope paved with stone give the impression of boundary wall and way to the structure. Location and architecture of the structure suggests it to be the guard house of the fort.

CARVAN SERAI

The structure of Carvan Serai is situated near Hiran Minar. The structure is in a form of four terraces,

The different terraces have been made due to the sloping nature of the rocky place where it is made. The formal gateway is in the centre of north-western side. Inside the entrance gate is an alcove probably the seat of the person who was incharge of the serai. In the centre an open court yard is surrounded by rooms on all the four sides which were used for residential purposes. In front of the rooms varandah with projected eaves (Chhajja) is made.

The arrangement is same in all the terraces. Probably the higher terrace was used by the travellers of higher class and the subsequent lower terraces by the different lower grades of the people. Thus a class distinction seems to have been kept in mind while constructing the serai for general public's use.

HIRAN MINAR

It is situated close to caravan serai. It stands on platform of red sandstone 21.88 mts. by 21.82 mts and 2.98 mts. in height. On the middle of this platform is another platform which is octagonal 1.15 mts height and

11.55 mts in diameter. The tower if measured from the ground is 21.28 mts in height. The lower portion of it is octagonal i.e. upto the height of 3.90 mts with 4.63 mts diameter. Than 8.43 mts of it is circular and tapers as it moves to the top and the top of it is crowned by a honey combed capital, 1.82 mts in depth and 5.15 mts in diameter. This is surrounded by a perforated stone railing enclosing a gallery above the capital, reached by an internal stair cases having fifty three steps. The minaret is crowned by an octagonal domed cupola.

The capital above the tower is in four stages, projecting one beyond the other, crowned by a prominent abacus. The soffit of the abacus is carved with a continuous chain, the links of which are of an irregular octagon shape filled with raised geometrical devices. The front is chisled with slightly sunk leafage and over this is a moulding enriched with carved ornament. A jali balustrade surmounts the whole.

The sides of the octagonal base of the tower are oblong, surmounted by a carved cresting in buff and red

coloured stones. In the centre of the four out of the eight sides are raised panels, longer than wide, with arched tops, carved with a delicate and intricate geometrical pattern in relief. Both the sides and the top are of a buff sandstone which combine with the red stone ground. The cresting above the base of the tower, and the eight slender pillars in the angles of the octagon are also in buff coloured stone. The pillars are moulded at top and bottom and the shafts between the base and capital are carved with a chevron pattern. Upon the other four sides of the base are oblong shaped panels extending down to the chamfered plinth at the bottom which is inlaid with horizontal bands of buff coloured stone. The entrance to the tower faces the east and is approached by a flight of steps leading from the ground to the raised platform upon which the tower is built. The exterior side of the circular minaret contains geometrical designs of circle and star which keeps sockets and in these socket the horn of antilopes have been inserted. Probably this minaret was used as a watch tower.

CHAPTER-IV

WEST INDIAN (RAJPUTANA AND GUJARAT) ARCHITECTURAL INFLUENCE ON THE BUILDINGS OF FATEHPUR SIKRI

The building projects of Fatehpur Sikri suggest that the work was a combined effort of a large number of stone cutters, masons and artisans of the different regions of India. Owing to its size and the speed with which the buildings were constructed, a considerable number of artisans had to be employed and the local guilds of craftsmen proving insufficient¹, large number were recruited from other parts of Emperor's dominions. Thus these provincial groups of the artisans brought with them the regional architectural features. Emperor Akbar recruited local artisans of the local 'Jamuna-Chambal region' as well as from Malwa Gujarat and Rajputana,² and other regions as Abul Fazl mentions in the Ain-i-Akbari with regard to the construction of Agra fort, "His majesty has built a fort of red sandstone (at Agra) the like of which travellers have not recorded. It contains more than five hundred buildings of masonry

1. Percy Brown, Indian Architecture (Buddhist and Hindu period), p.94.

2. R.Nath, Architecture of Fatehpur Sikri, pp.12,17.

after the beautiful designs of Bengal and Gujarat which masterly sculptors and cunning artists have fashioned as architectural models".¹ However, Abul Fazl did not make above type of the statement regarding the buildings of Fatehpur Sikri. But the study of the buildings suggest that in some of the buildings, the role of Gujarati and Rajputana artisans played vital and dominant role. The artisans from Malwa-Gujarat and Rajputana region were as expert in working in wood as in stone and could easily transfer the wooden forms in the stone as is visible in the red sand stone buildings of Fatehpur Sikri. Gujarati architectural features which developed in the 15th century buildings at Ahmadabad are actually borrowed from the 11th and 12th century A.D. Jain architecture of Rajputana i.e. Dilwara group of temples, Nagda temple and vaishnav temple, kirad in Mewar (11th c. A.D.) . The above style of structural form of pillars, brackets, struts, beams and ceilings was probably introduced for the first time in Surya temple, Modhera near Baroda.

1. Ain-i-Akbari, Vol.II, pp.179-80; R. Nath, History of Mughal Architecture, Vol.I,p.11.

(11th c. A.D.).¹ The carving and structural form of the pillars, struts and capitals of Surya temple almost seems to be the prototype of Dilwara temples mainly. As Surya temple at Modhera (Baroda) and Dilwara temples (Mt. Abu) are of the same period and of similar type of the carving and structural forms it seems that the artisans were common to them. Thus these are Jain architectural features of Rajputana and Gujarat which were appreciated and adopted by the Sultans of Gujarat later on in their buildings during the 15th century.

Among the Dilwara group of temples, Vimal temple is intact and provides us all the details. The exterior of the temple has no special architectural character but the interior is full of the characteristic features.² The central feature is a columned hall covering an octagonal space or nave produced by an arcade of eight pillars. The arcade is of great interest as its shape and carving has been applied in the similar pattern in the Surya temple at Modhera (Baroda).

1. Indian Architecture (Buddhist & Hindu Period), p.119; James Fergusson, History of Indian and Eastern Architecture p.527.

2. Indian Architecture (Buddhists Hindu Period), p.121.

The Islamic heritage of Gujarat was based mainly on the preceding fifteen centuries of rule by Hindu kings in which Hinduism, Jainism and Buddhism flourished in different architectural structures. In 1411 A.D., Ahmadabad was founded by Sultan Ahmad Shah, which became the capital of Gujarat. The buildings of the city are different in nature (mosques and tombs) from the earlier buildings, yet they are identical in carving decoration as well in formation of structural parts with Jain temples.

The earliest Islamic buildings of Gujarat were found before the foundation of Ahmadabad. These buildings are mainly mosques constructed with the old material of demolished Hindu and Jain temples with certain improvisations, as has happened all over India in the initial phase of Islamic (Turkish), Conquests. The Jami mosque at Bharoch (1322 A.D.) and Cambay (1325 A.D.) illustrate the style of the architecture. The Jami Masjid at Bharoch is entirely in the trabeate style based on beam, bracket and pillar style with an open prayer hall, its roof supported by richly carved pillars, derived from Hindu

and Jain temple architecture. The Jami masjid at Cambay is more Islamic in appearance and in technique of construction. The facade of the prayer hall shows three well proportioned arched openings, the central one is taller while the side ones are smaller. However, the hall is made in trabeate style with bracket, beam and pillar style. The courtyard has two water tanks underneath it a typically Gujarati feature. In front of the screen in the open courtyard is a four pillared partition covered with a dome on the left side. The pavilion pillars contain carved serpentine struts emerging out on the upper half of the pillars to support the beam have been borrowed from the Jain temple architecture (Plate 3A). The so-called astrologer's seat at Fatehpur Sikri is its copy except the change in the form of struts and the shape of the dome. (Plate ^{3A}) it is totally ^{of temple} style (detail discussion will follow in later pages).

Similarly, the buildings of Fatehpur Sikri may be compared with other Gujarati buildings to illustrate the influence of Rajputana & Gujarati architectural features.

However, prior to it the survey of some of the important buildings of Ahmedabad is essential as these

buildings belong to 15th century and the buildings of Fatehpur Sikri derived direct impact from these buildings. The earliest mosque in Ahmadabad is Ahmad Shahi mosque built in 1414 A.D. in the south west corner of the fort. It seems that it was the private mosque for the worship of Sultan only. The mosque is a copy of the earlier described Cambay mosque on smaller scale. It is consisted of a arched prayer hall screen of three arches with central bay raised above the level of the remainder, but the internal arrangement is completely in trabeate style with elaborate and taller pillars. In these pillars two tier effect is provided by adding capital in the middle of two shafts i.e. upper and lower and thus the height of the ceiling is sufficiently increased (Plate 1 B). On the side corners of the central arched entrance massive turrets with circular platform at the top supported by two tier brackets are again borrowed from early Gujarat feature. The domes of the mosque are also prototypes of Dilwara temple (Vimal Shah's temple) as they have been constructed with concentric rings (corbelled domes) and not on accurate style. The other mosque Haibat Khan's mosque and Shaker Khan's mosque are plane, but corbelled

domes continues. The mosque of Saiyed Alam is important due to central arch's corners turrets or buttress which contain semi-circular platforms supported by heavy corbelled brackets, which later on developed in the Gujarat type of minarets. The Gujarat style of architecture achieved perfection at the time of Sultan Mahmud 'Begra' who founded the cities of Junagarh, Champaner and Mahmudabad; besides the construction of a number of buildings at Sarkhej and Ahmadabad. During this period the minarets were fully developed and tomb architecture was also established and the earliest evidence is found in the tomb and mosque of Saiyyid Usman at Usmanpur (Ahmadabad) probably belonging to 1460 A.D.. Subsequently during the reign of Sultan Mahmud Shah, great architectural advancement took place in the construction of tombs and mosques at Sarkhej. The great complex known as Shah Alam (mosque & tomb) began in 1475 A.D. after the death of Saint Shah Alam. Later Mahmud Shah also constructed his own tomb as well as his wife's (Bibi Rajbai) tomb near the tomb of Shaikh Ahmad Khattu. Both the tombs are of Gujarati style where single chamber is covered

by a domed roof but the chamber is surrounded by a gallery which is enclosed by stone-perforated screens and covered by a combination of flat and domed roof. Another interesting building is Mahmud's palace at Sarkhej, which is entirely constructed in trabeate style. The palace is two storeyed and mainly constructed with pillars, except the central and side arched entrances, rest of the entrances are in architrave form. The upper storey also contains oriel balconies supported by heavy and bold two tier brackets. The facade of the palace towards the side of the tank with staircase is very imposing (Plate. 1A) .

During this period minarets were also developed in the mosque architecture i.e. mosque of Mahfiz Khan at Ahmadabad (one minaret at each corner of the screen). During the period of Muzaffar Shah II, we again find further development in the architecture. The complex containing the tomb and mosque of Shah Alam was probably constructed around 1532. Both the buildings have been described as most beautiful buildings of Gujarat. The minarets of the mosque are superb in carving and structural form with circular

balconies between the successive storeys. These circular balconies are supported by finely carved brackets (Plates 4A, 5A, B). Similarly the tomb of Shah Alam is also one of the finest specimen of the tomb architecture at Ahmadabad. The tomb building is consisted of single chamber covered by a domed roof. This chamber is surrounded by double screened type corridors, made with pillars and white marble perforated screens between them. In the inner corridor twelve pillars are used while the outer one has twenty pillars. The entrance to the tomb chamber between the marble screens is made with lintel/beam and above it torna type decoration above the gates of tombs and mihrab of the mosques is one of the most important feature of Islamic architecture of Gujarat which is purely based on Jain temple architecture of the earlier period. Another feature of the tomb is its portico on the western sides in front of the outer corridor's entrance to the tomb building (Plate 6B). Shaikh Ahmad Bukhar's tomb at Sarkhej, Saiyyid Usman's tomb at

Sarkhej, Saiyyid Usman's tomb at Usmanpur, Rani Rupvati's Tomb at Mirzapur and tomb of Rani Sabrai at Ahmadabad are all in the same plan as that of the tomb of Shah Alam.

Finally, we find a large number of tombs belonging to the mughal period after the conquest of Gujarat by Emperor Akbar. Such as the tomb of Qutbuddin Muhammad Khan at Baroda; tomb of Mir Abu Turab and Shaikh Wahiduddin at Ahmadabad. But all these buildings do not reflect the earlier Gujarati style, which was based on Jain Temple styles.

GUJARATI IMPACT ON THE BUILDINGS OF FATEHPUR SIKRI:

The survey of the buildings and comparative study suggest that the buildings of Fatehpur Sikri assimilated Gujarati architectural features along with the existing north Indian features. Gujarati architectural influence is found in the following buildings.

1. STONE CUTTER'S MOSQUE (MASJID-I-SANGTARASHAN) which was made for the use of artisans, masons, and workers

who were recruited for the construction of Fatehpur Sikri's buildings. In this mosque monolithic struts and serpentine brackets were used in the facade to support the broad and slanting eave (Chajja). These struts are of red sand-stone. Though the red sand-stone is the harder stone yet the struts have been cut and carved so tenderly that they surpass their wooden prototypes. These are more or less in 'S' shape and serve dual purpose of support as well as decoration. Similarly in the interior seven arches given in the screen (Western wall) are torna shaped, which have been borrowed from torna or kirtimukha shape of Hindu and Jain temples of Rajasthan and Gujarat.¹ For making these torna type of arches makara shaped (crocodile) have been generally used to add the decorative effect in the arches. The above specific shapes of struts, brackets and torna type arches have been directly taken from the Muslim architecture of Gujarat region as these are found in the 15th century Gujarati buildings i.e. Rani

1. R. Nath, History of Mughal Architecture, New Delhi, 1994, p.188.

Sipari's mosque, Ahmadabad, Jami Masjid, Dholka and Shaikh Jodh's Masjid Anhilwara. These Gujarati features were introduced in the present mosque by the Gujarati artisans obviously who were employed in the construction of Fatehpur Sikri. It is the earliest building of Akbar where serpentine struts and brackets have been used as a distinct feature of the architecture.

2. JAMI MASJID :

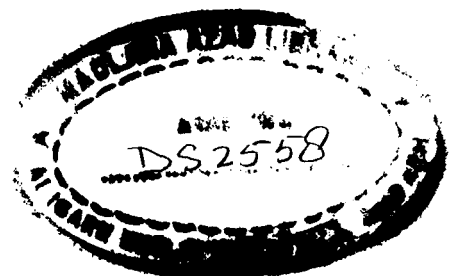
The largest congregational mosque is purely a religious building but its construction is based on the combination of trabeate, corbel and arcuate styles particularly in the process of the phase of transition below the domes of the liwan. The liwan which measures 87.78 x 19.81 m is divided into several sections with the use of pillars. The pillars and the form of their shafts are totally new to northern Indian mosque architecture. The larger shafts of the pillars have been made by joining two shafts with one above the other and a square capital between them. These pillars seem to be the prototype of

liwan pillar of the Jami Mosque Cambay and Ahmad Shah's mosque at Ahmadabad which was on Hindu temple architecture ¹ (Plate 1 B). Thus the arrangement of pillars in the sanctuary hall of the mosque has been definitely influenced by the above mentioned mosques of Gujarat. Second important feature of Gujarati architecture is in the form of underground tanks. Jama Masjid at Fatehpur Sikri is the first mosque of mughal period which contains water tanks² between the open courtyard in the pattern of Jami Masjid at Cambay (1325 A.D.) which contains two, underground water tanks. The above pattern is also followed in the mosque of Ahmad Shah (1414 A.D.) at Ahmadabad.

3. TOMB OF SHAIKH SALIM CHISTI :

In the courtyard of Jama Masjid Fatehpur Sikri

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1. James Ferguson, History of Indian and Eastern Architecture, revised edition, Delhi, 1967, pp.527.
 2. Turuki-Jahangiri, Vol.II. pp. 71-72.



on the northern side, this extremely beautiful white marble building was constructed during the period of Emperor Jahangir around 1616 A.D. The building is consisted of a single square chamber in square plan measuring 14.43 mts in each side. In this square tomb building the central single chamber measuring 14.48 mts each side is surrounded by a corridor on each side and entrance gate of the chamber is on southern side. Again in front of the corridor in southern side is a porch or portico technically resembling the ardh-mandap or mukh-mandap of the temple architecture. Another significant feature is the wide eaves with salting nature surrounding the exterior of the whole buildings. These slanting eaves (Chhajja) have been supported by gracefully designed struts, again similar in shape and carving to the struts of Ahmadabad tomb architecture. Each struts springs out from the centre of the pillar to support the eave. These struts are serpentine in form and support the beam as well as the outer eave. They are refined copies of the brackets of the Stone Cutters Mosque, obviously based on the Gujarati pattern.

Besides the struts and brackets the most important feature of the tomb building is its ground plan based on the 15th c Gujarati tomb of Ahmadabad. The ground plan of the Gujarati tomb was consisted of a single chamber covered by a domes roof and this chamber surrounded by a corridor made with the help of pillars. In some of the tombs we find two corridors surrounding the chamber, inner and outer but both of these made with the help of pillars and the space between the pillars filled up with stone lattice work mainly in the form of arabesques. On one side of the corridor a portico or porch was provided which was also made with the help of pillars, struts and brackets, generally these were carved and in the serpentine form. The earliest example of this type of plan is the tomb of Sayyid Usman (1460 A.D.) at Usmanpur in Ahmadabad and followed in the later tombs of Darya Khan (a minister of Mahmud Shah), tomb of Azam-Muazzam in Ahmadabad, but both these tombs are of bricks therefore struts of Jain temple type are missing, however the ground plan is like the tomb of Saiyyid Usman.

The tomb of saint Burhanuddin Qulb-i-Alam, who died in 1452 A.D. is made in stone. This tomb

contains inner chamber surrounded by broad inner arcade on all sides and a narrow arcade on the outer side. On one side of the outer arcade is the entrance porch.

The finest examples of tomb architecture are the tomb of Khattu¹ and tomb of Mahmud Shah at Sarkhej.

To compare the ground plan and outlay of the tomb of Shaikh Salim Chisti, the tomb of Shah Alam (1532 A.D.) is the best example. This tomb building has been described as one of the most beautiful building of Gujarat (plate 6B). The tomb of Shaikh Salim Chisti's ground plan as well as its elevation has been mainly copied from the tomb of Shah Alam.

The Gujarati influence is further provided by the account of the Tuzuk-i-Jahangiri,² which mentions

1. Catherine B. Asher- New Cambridge History of India, p.56.

2. Tuzuk-i-Jahangiri, pp. 71-72.

that rupees five lacs were spent on its construction and Qutbuddin Khan Kokaltash made the marble railing (mahjar) round the century, floor and dome. Qutbuddin Khan brought artisans from Gujarat who were trained in Gujarati architecture and main features in the tomb of Shaikh Salim Chisti have been derived from the tomb of Shaikh Ahmad Khattu at Sarkej.¹

4) ASTROLOGER'S SEAT :

The so-called Astrologer's seat in the royal palace complex is also a prototype of Rajputana-Gujarat architecture. This structure is a small pillared pavilion covered by a domed roof. The pavilion is made with the help of four square pillars, which support the above beam. From the upper half side of the pillars, serpentine three tier struts emerged which support the beam as well as the outer eaves. This structure is totally a copy of the pavilion of the Jama Masjid, Cambay constructed in 1325 A.D. (Plate 3A,B).

1. Ibid, New Cambridge History of India, p.56.

The only change in Astrologer's seat's pavilion is the shape of the dome. In the pavilion of Jama Masjid the shape of the dome is shallow pointed while here it is a pyramidal dome. However, the source of carved serpentine struts of the Jama Masjid pavilion is earlier Jain temples (Dilwara temple, Mt. Abu).

5. DEWAN-I-KHAS :

The building of Diwan-i-Khas in its interior contains a single pillar which is crowned by a circular platform and the platform is supported by the brackets (36) emerging out from the upper shaft of the pillar. They have been beautifully designed and bear the unmistakably the Gujarat stamp¹ according to R. Nath. But R. Nath could not corroborate his statement by any Gujarat buildings. In my opinion the circular platform and its supporting brackets drew inspiration from the circular balconies of the minarets of the Gujarat mosques. The Shah Alam's mosque at Ahmadabad was constructed towards the close of

1. Mughal Architecture, Vol. II, p.251.

the 15th century and its minaret contains four circular balconies supported by the brackets in two tier effect (plate 5A). In the same style but with more refined brackets are the balconies of the Sidi Bashir's mosque at Ahmadabad (Plate. 5B). The balconies of these mosques suggest close affinity with the circular seat of the Diwan-i-khas pillar, the only change is in the form of more refined brackets with four tier effect (plate 4B). Thus this pillar and its circular crowning seat also seems to be under the Gujarati influence.

6) DIWAN-I-AM :

The lattice work of the Diwan-i-Am on the right and left sides of the Emperor's seat resembles with the lattice work of Shaikh Salim Chisti's tomb. The only difference is of the stone. In the tomb of the Shaikh Salim Chisti lattice work is in white marble while in Diwan-i-Am, it is in red sand stone, but the designs of both the structures are comparatively of the same type. These lattice work resemble with the lattice work of Mahmud Shah's tomb at Sarkhej

(Plate 2). Thus again even in the lattice work Gujarati influence is also visible. It seems that the whole building's cloisters were made by the local artisans as its pillars and beam in trabeate style are similar to local style. But the sloping roof above the seat of the Emperor is of Bengal type while the lattice work on the side of the seat is of Gujarat type.

7. KHWABGAH COMPLEX :

In the Khwabgah complex, there is a double storied structure which is situated on the western side of Anup Talao.¹ This structure has been made with two layers one above the other of pillared architrave with flat roofs. This structure is again of new type in the complex (Plate 1A) and appears in Mughal architecture for the first time. However, such type of buildings were common in Gujarati architecture at Sarkhej and Ahmadabad. Mahmud Shah's palace at Sarkhej (plate 1A) and Mahmud Begra's palace at Sarkhej are intact palaces of the period.

1. Mughal Architecture, Vol. II, p. 232.

Though there is a difference in the facade of Khwabagah and the palaces of Sarkhej yet the general outlook of the facade resemble to a great extent. Therefore, it seems that the idea of double storeyed collonade structure of Khwabgah was also probably inspired by the architecture of Gujarat palaces.

8) SO-CALLED JODH BAI'S PALACE :

To so-called Jodh Bai's palace is the largest and well preserved building. It is an enclosed palace having an entrance gate in the middle of the eastern wall. It is a double storeyed building having four suits. The entrance gate is flanked on both the sides by carved niches and above the niches is the upper storey oriel windows (Jharoka) have been constructed.

The niches in the interior of the entrance gate have been decorated with the torna design of Jain temples of Gujarat in the mini form. Similarly the well laid out oriel windows in the upper storey just above the entrance gate as well as in the east-west corners of the buildings have been borrowed in

totality from the Rajputana palace architecture of Chittor of Rana Kumbha's reign. As it was the principal Haram Sera and probably Emperor's wives of Rajput race were accommodated, the decorated niches and oriel windows were consciously made to suit their taste. In the interior decoration, the carving of the bell and chain motif has also been derived from the Hindu temple architecture of Rajputana and probably the general plan of the palace has been influenced by the Man Mandir palace¹ of the Gwalior fort.

Thus the above mentioned buildings suggest the complete assimilation of Gujarati architectural features in the buildings of Fatehpur Sikri. The fusion is so perfect that a new style of architecture has been developed, which never took place in the earlier period. Thus the architecture of Fatehpur Sikri also illustrates not only catholicity of the Emperor but also his genuine and conscious urge to combine the regional features of his dominion in the imperial buildings.

1. Mughal Architecture, Vol. II, p.217.

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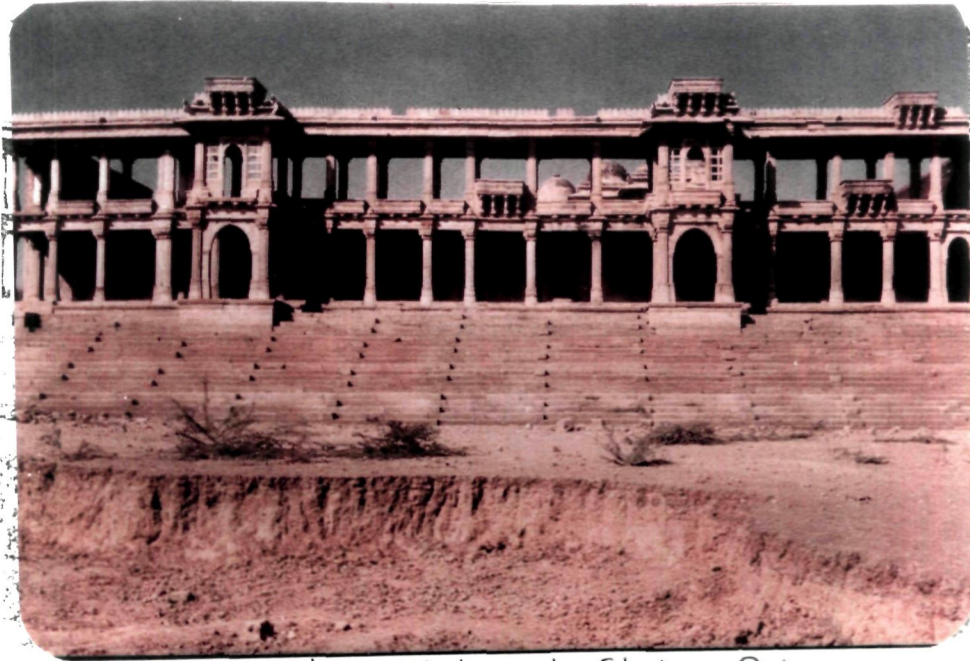
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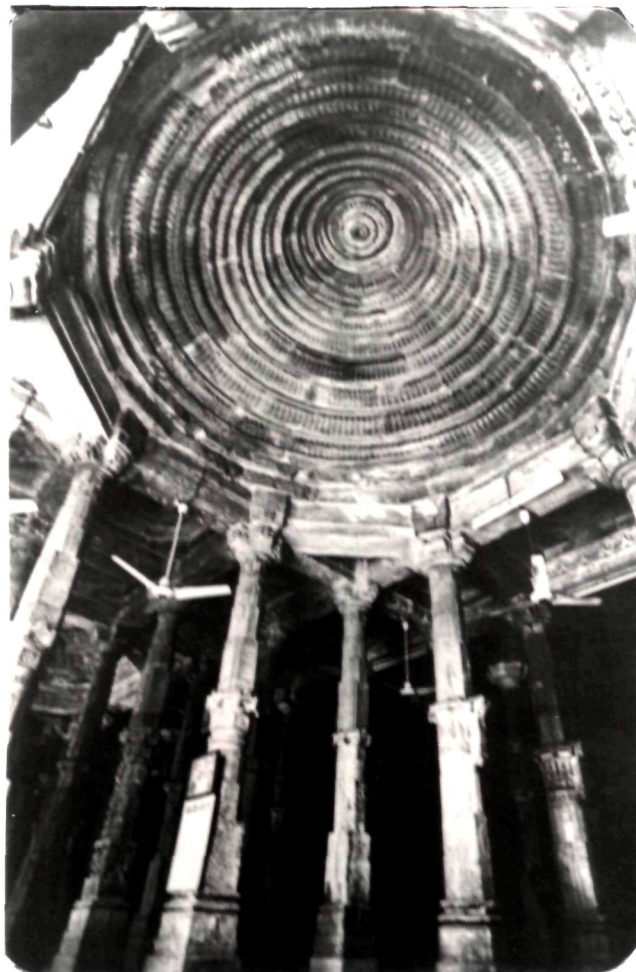
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PLATE 1



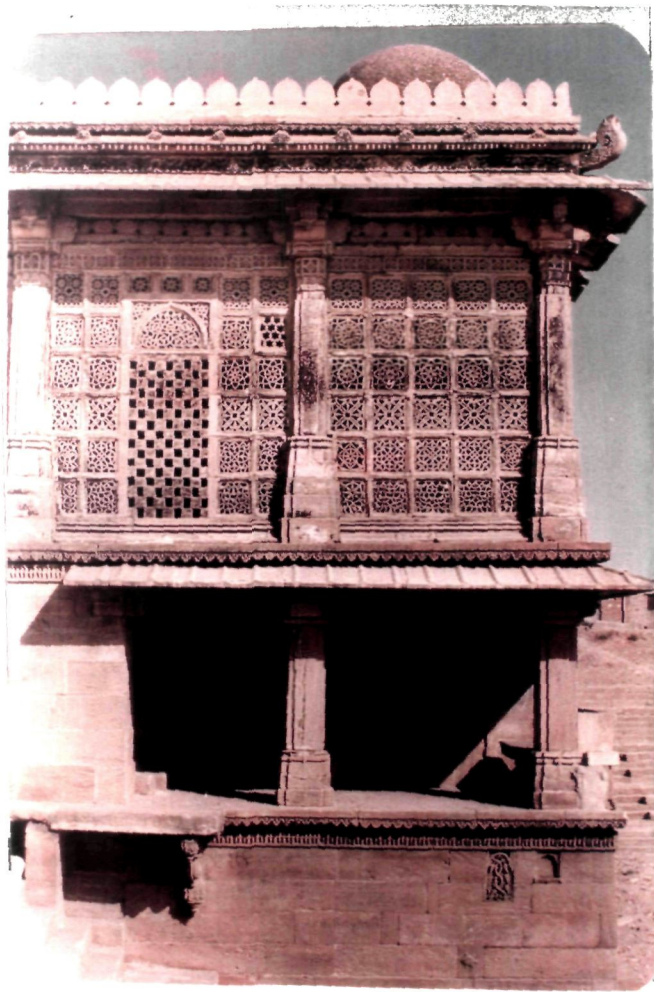
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Sarkhej, Mahmud Shah's Palace



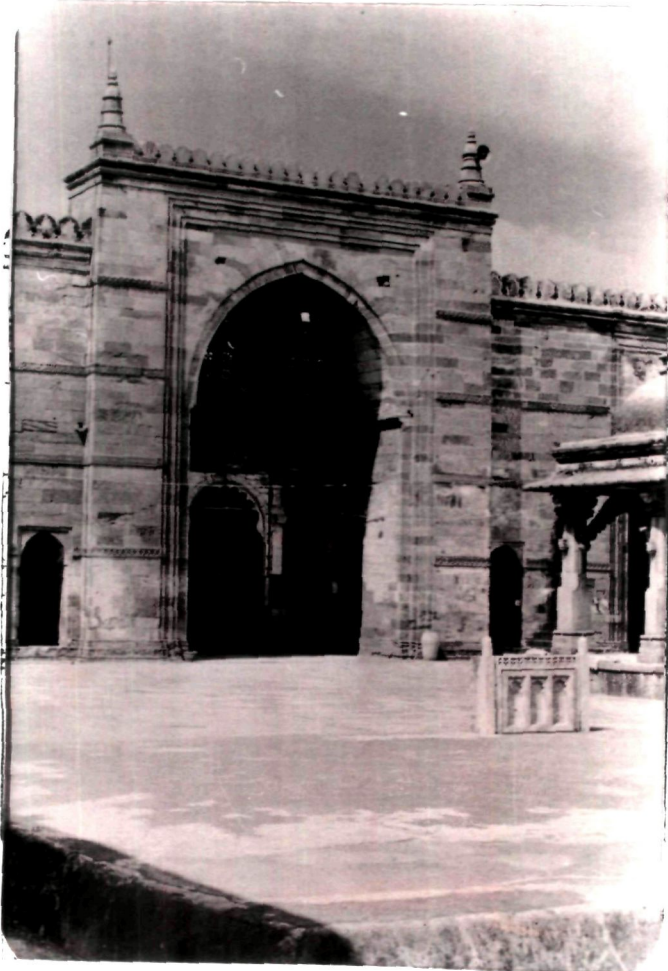
Pillars of Ahmad Shah's Mosque, 1616

PLATE 2



Sarkhej, Mahmud Shah's Tomb,
(details of the west facade)

PLATE 3



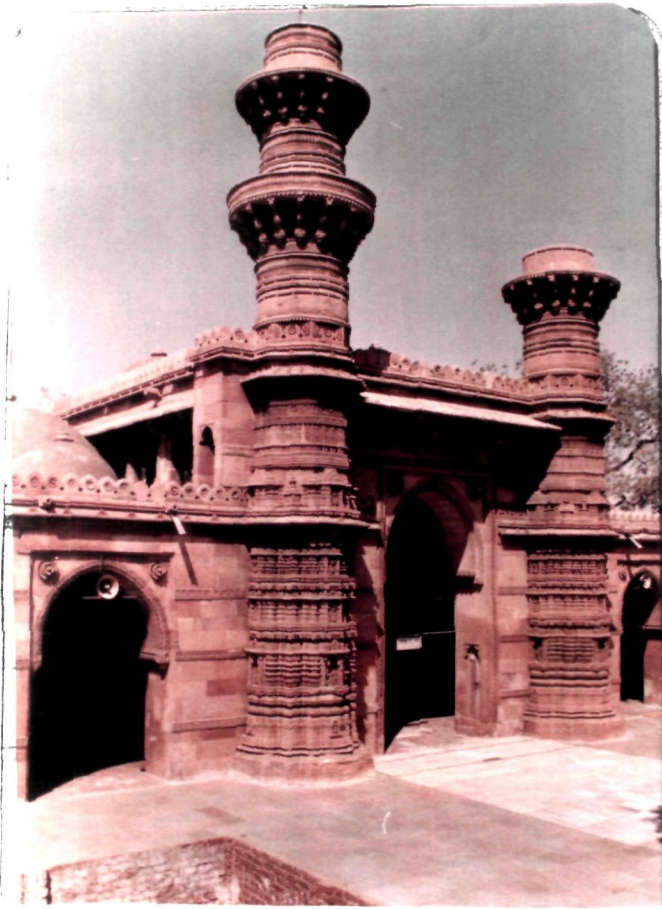
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Cambay, Jama Masjid



Fatehpur Sikri, Astrologer's Seat

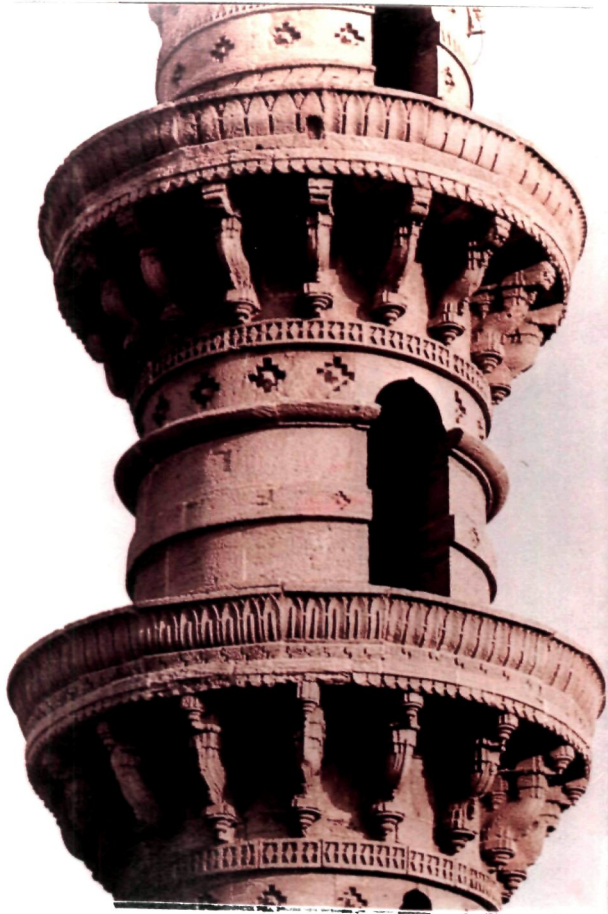
PLATE 4



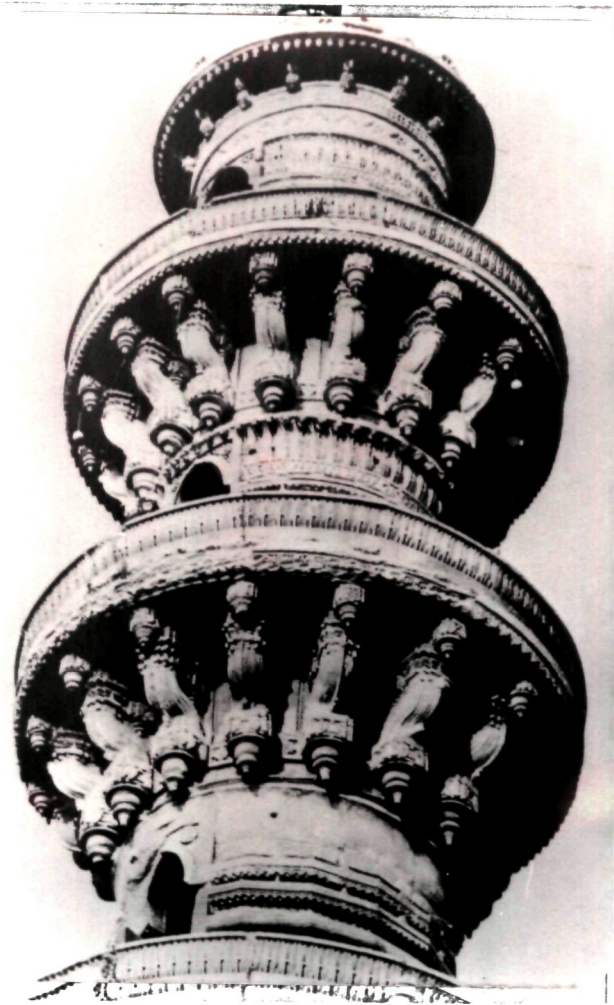
a
Dudheshwar, Achyut
Kuki's Mosque



b

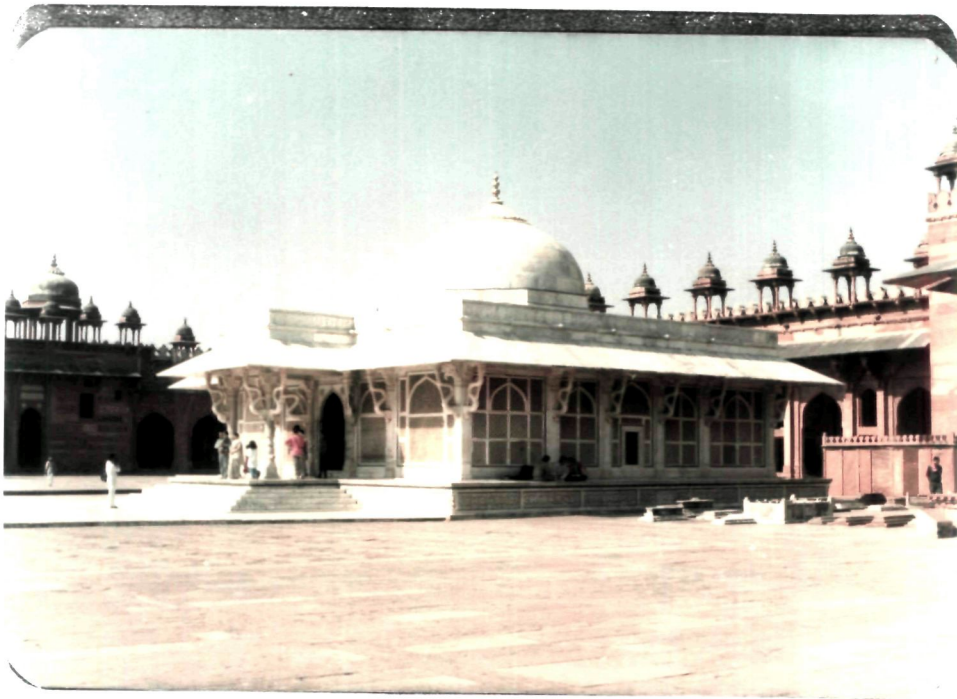


a Details of the minrate
of Shah Alam's Complex



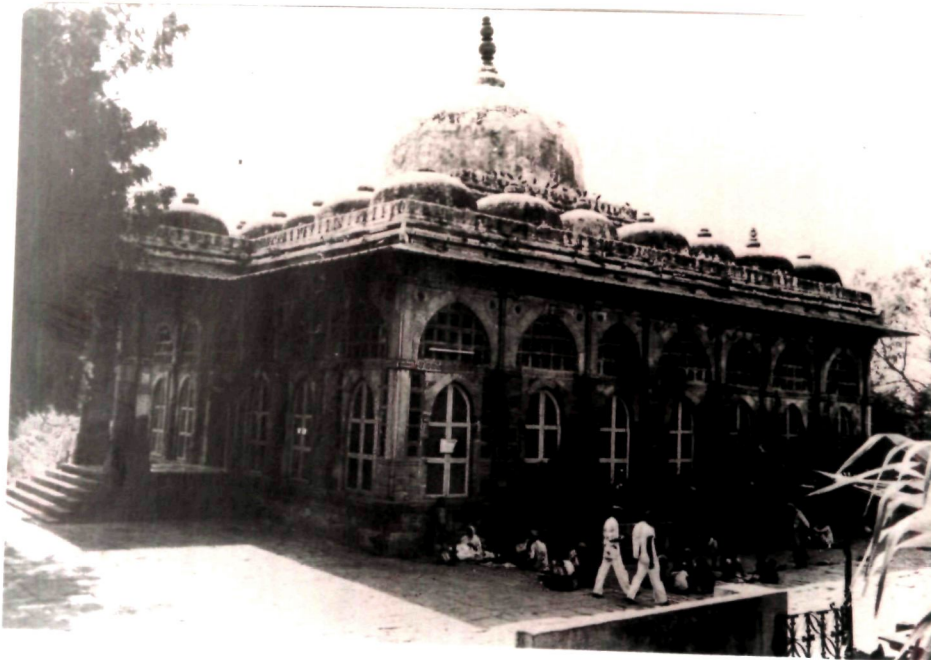
Ahmadabad, mosque of Sidi Bashir, minrate

PLATE 6



a

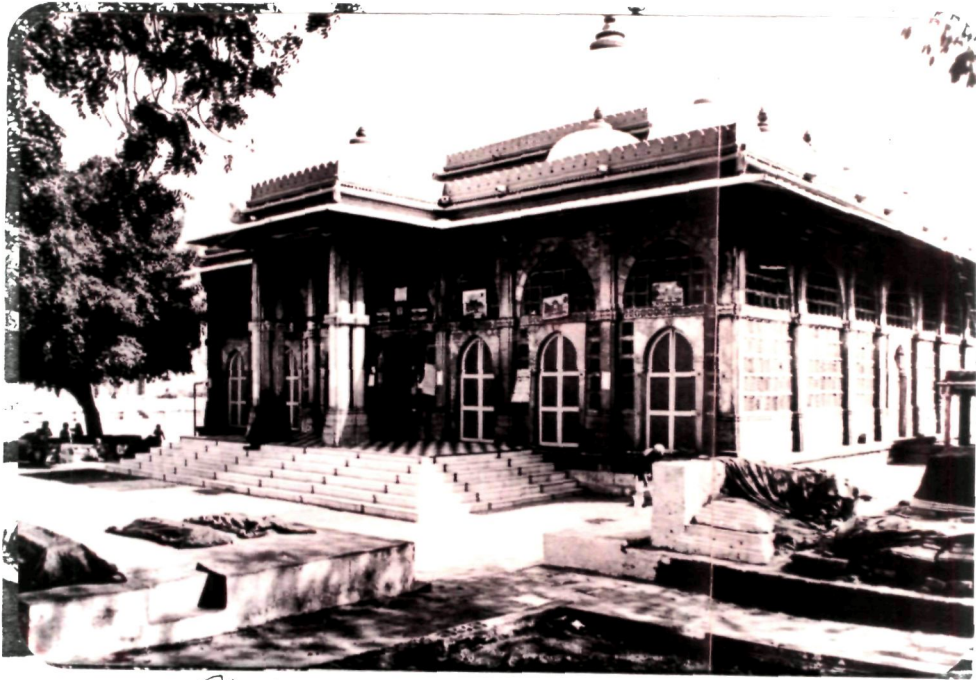
Fatehpur Sikri, Salim Chisti's Tomb



b

Ahmadabad, Tomb of Shah Alam

PLATE 7



Shah Alam's Tomb

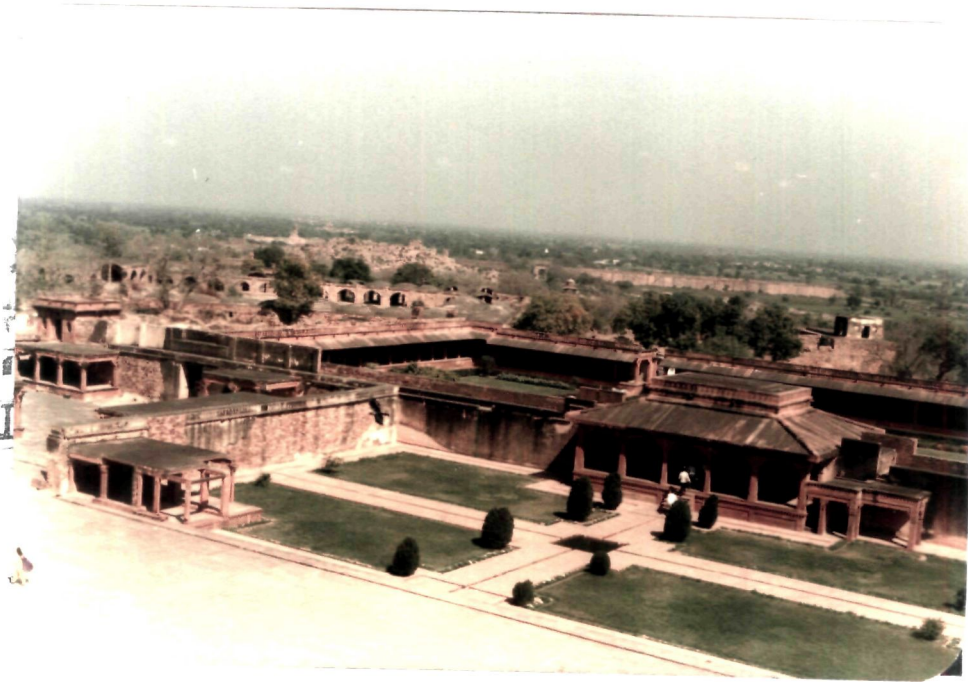
a



Bayana, Jijhri (Tomb)

b

PLATE 8



a

Fatehpur Sikri, Diwan-i-Am



b

Fatehpur Sikri, Cloister of Diwan-i-Am

PLATE 9



a

Fatehpur Sikri, Diwan-i-Khas



b

Fatehpur Sikri, Details of Khas Mahal

PLATE 10



a

Fatehpur Sikri, Panch Mahal



b

Pillars of Panch Mahal, 1st Storey

PLATE 11



a

Details of Pillars of Panch Mahal, 1st Storey



b

Details of Pillar of Panch Mahal, 1st Storey

PLATE 12



a

Fatehpur Sikri, Entrance of Principal Haram Sera



b

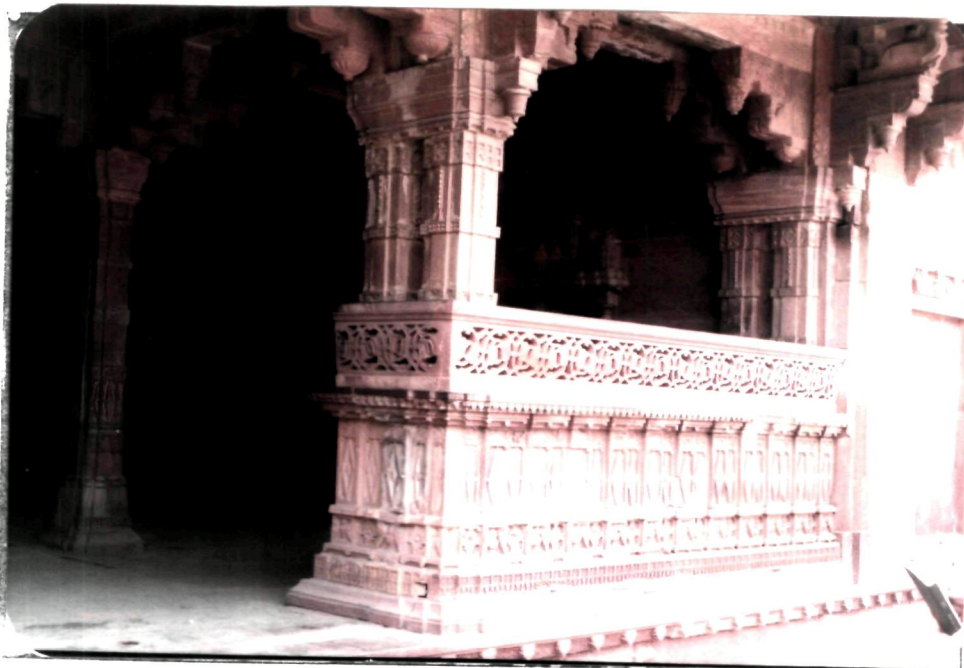
Niche at Principal Haram Sera

PLATE 13



a

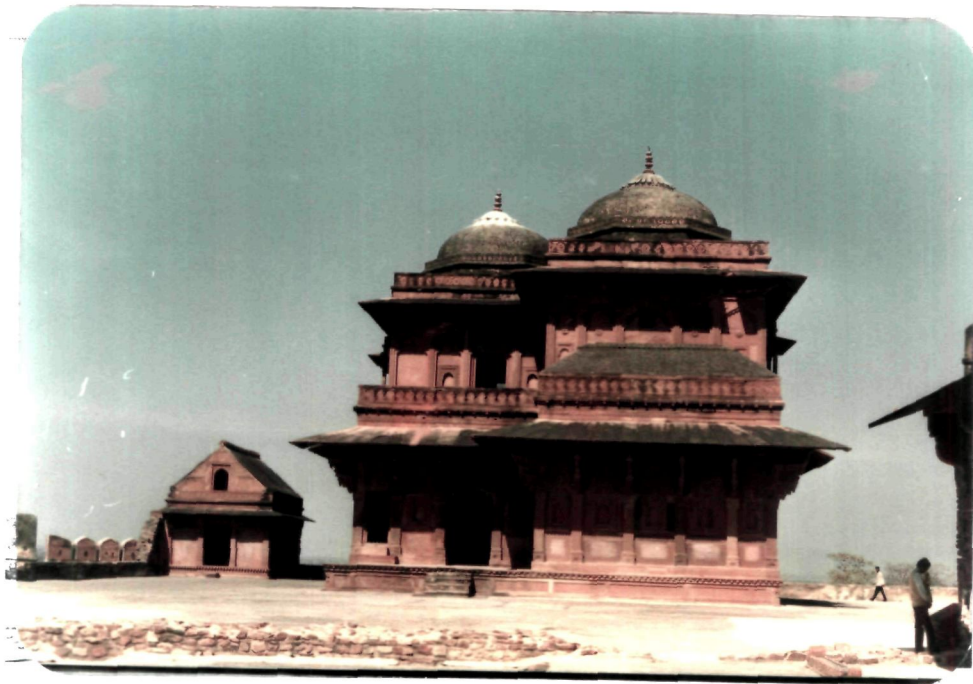
Fatehpur Sikri, Western Chamber, Principal Haram Sera



b

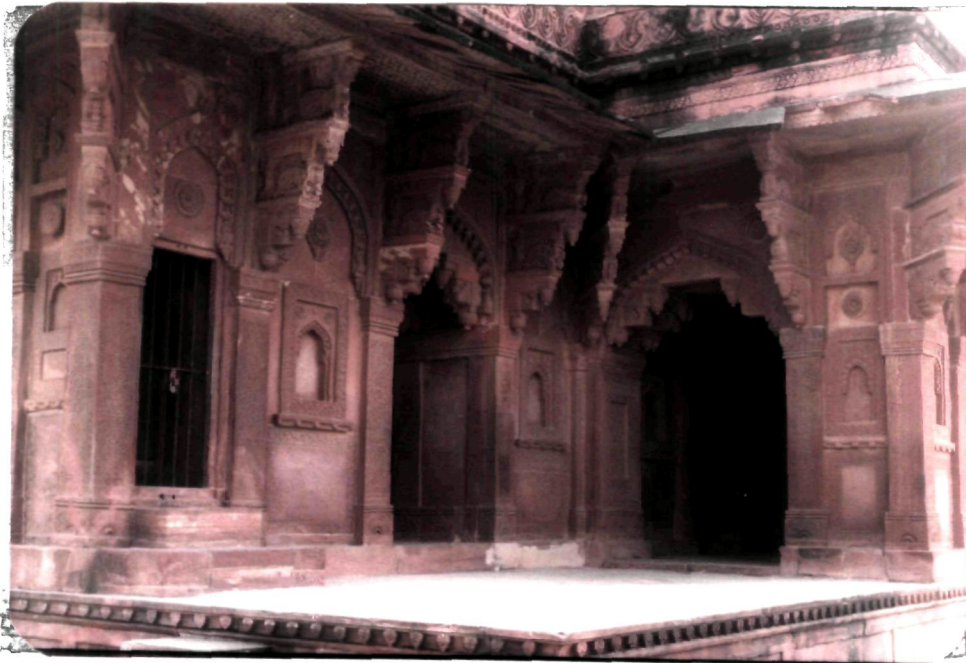
Details of Western Chamber, Principal Haram Sera

PLATE 14



a

Fatehpur Sikri, Mahal-i-Ilahi



b

Details of Mahal-i-Ilahi

PLATE 15



a

Fatehpur Sikri, Jama Masjid



b

Fatehpur Sikri, Cloister of Jama Masjid

PLATE 16



a Fatehpur Sikri, Details of Prince's Nursery



Details of Prince's Nursery

PLATE 17



a

Fatehpur Sikri, Karkhana



b

Fatehpur Sikri, Karkhana