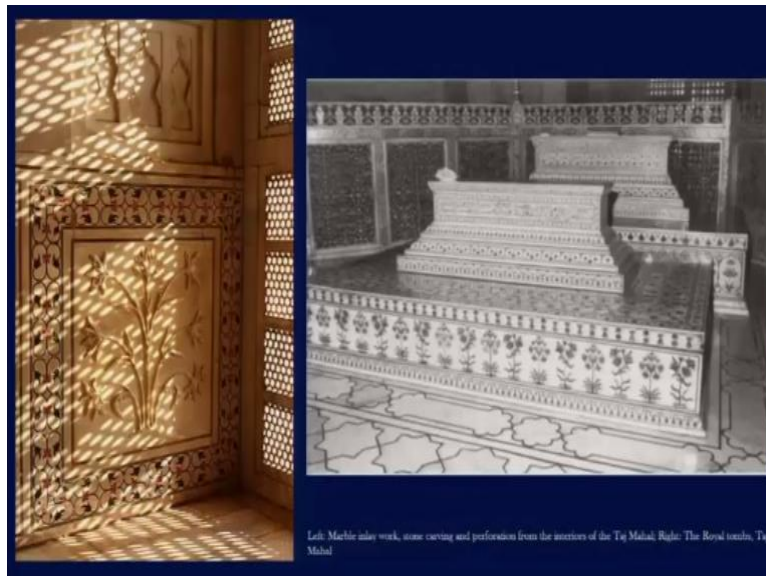


**Indian Art: Materials, Techniques and Artistic Practices**  
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**Lecture – 29**  
**Idea of Garden**

Hello everyone. We are continuing our module and our week on garden and we have been looking into the relevance of the idea of garden in Islamic philosophy, art and architecture and we have been looking into the majority of the sites and the aspects that we have covered so far, they come from a Mughal period. So, as I have ended the lecture last day and then there, we have looked into some of the aspects of making of this grandest of the Mughal monuments that is Taj Mahal.

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And in Taj Mahal, what we see it is there are many ways in which this idea of the garden, the garden of the paradise or Jannat ul Firdaus is something that had been implemented there again and again and the place where we ended the lecture last day. So, there are two things that I want to remind us about it and that is that how there are two aspects of the garden which are important here. So, the first part is that how to make a garden or this garden of the paradise or Jannat ul Firdaus on the face of the earth.

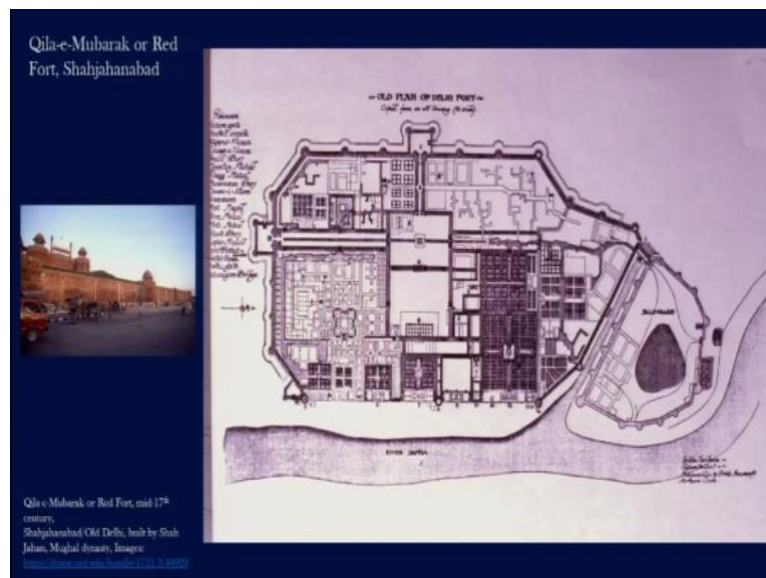
And then how this garden helps Shah Jahan to claim that now Hindustan has become the Rose Garden on the earth and that happened because of Shah Jahan's intervention. So, this overlapping of philosophy, overlapping of politics and different kinds of other social and

cultural practices and the other thing that I wanted to emphasize here is how the imagery of the garden, the garden imagery in terms of how that was implemented in the chaharbagh planning and then also the Hasht-behest behest plan.

And then if we also look into the various decoration, ornamentation all over the tomb complex of Taj Mahal, we see the idea of a flowering plant or a blossoming plant these things which are integral part of the garden had manifested in many different forms. So, for example, if we see this low relief marble works on the wall on the left side of the screen here, there and then in the creepers which are done in the inlay work here.

And most significantly the depiction of the various plants, the flowering plants and the flowers in the grave of both Shah Jahan and Mumtaz. So, in these ways we find that the idea of the garden, the implementation of this plan as well as the imagery which are brought from the garden, all of them played a very important role in shaping this grandest monument in the Mughal history.

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Moving away from this site of Taj Mahal, if we see that there was another particular monument which also holds high relevance and significance in the Mughal history as well as the history today of independent India. Then there was this other monument that is the Qila-e-Mubarak or Red Fort or Lal Qila and that is another one which was built by emperor Shah Jahan in the 17th century that also holds much importance and relevance.

And there also we find these complicated ideas about the garden that played a very important role in shaping this Qila-e-Mubarak, and at the same time the entire city planning. So, on the right side of the screen and in the majority of the major part of the screen, we see that a plan of the Red Fort in Delhi. So, we are seeing that how during Shah Jahan's time period the capital was initially there in Agra and then that was moved to Delhi and that is how we find how this new city was founded by Shah Jahan.

Now, talking about the history of Delhi, we already have several kingdom, several dynasties they have ruled from Delhi and that is a reason the site of the Red Fort that where the Red Fort stands today is not really something that is exclusive. We have found earlier marks of the construction so which predates Shah Jahan's construction of the Red Fort so which claims, which establishes the fact that there have already been forts or palace complexes and places of habitation in this area.

And of course, the fort which was built by Sher Shah Suri, so that is also something that is neighbouring of the Red Fort area. So, Shah Jahan tried to bring that under the fold of this Red Fort complex on Qila-e-Mubarak. So, what we find that Shah Jahan planned this, Shah Jahan tried to reconstruct this entire area which was right at the bank of river Yamuna. So, on and off we see this reference to river Yamuna had come up in the architectural planning of both Agra and Delhi.

And we see this perennial river which played a very important role in terms of shaping a faith and religious architecture of the Brij. And then we see how this river also played a very important role in terms of shaping the urban infrastructure and these new cities which were built during the Mughal time period both in Agra and in Delhi. So, what we find here in this new city of Shahjahanabad, which was Shah Jahan's another dream project.

In this one, we find that this is the fortified city area that we have here which is very clearly fortified. And then there was this channel which was an offshoot of the river Yamuna and here there is this other part of the fort complex Jahanpanah that was built by Sher Shah Suri and so that area and this area were all connected. So that is how this entire fort complex came into being, the fortified city came into being.

So this is the plan of Shahjahanabad that we find and its reliance on the water systems here, at the same time this chaharbagh planning of the garden that also played a very important role. So, as we have already seen how in the city planning of Fatehpur Sikri, these gardens they played a very important role in terms of marking certain areas that how there was a garden, a large area that was there, an open space right in front of Diwan-e-Aam and that is a place for public audience.

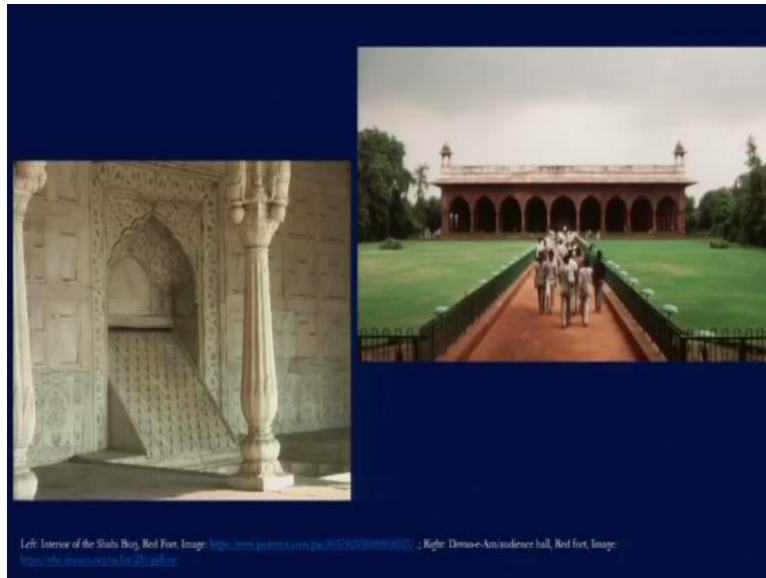
And also, there was a garden that was near the zenana complex. So, both these places we find that how the garden played very different kinds of roles, in one place it was used for gathering, on the other place it was used for pleasure as well as like for keeping the women in the zenana occupied with their daily activities. So, even here we find the use of garden to be implemented similar way.

And there are certain places where we find this grid like structure that was the central part of this chaharbagh planning is not just implemented in the garden structures, but also in making the other places within the royal palace complex in this new city of Shahjahanabad. Now, apart from that we also find the gardens were used as buffer zones. So, for example if there are the palace complexes and then the entire fortified city area, so the gardens were placed between the palace complexes.

And the places where the bazaars, the market and the houses of the other people from the city would start. So, the gardens are not just there for this philosophical purpose or for giving pleasure to the elites, but here we also see how the garden also was used as a place to differentiate between the area that was relegated for the elites or the royals and the ones who are much more the subjects of the emperor.

So, these are the different ways in which we find the garden planning as well as the idea of the garden. They have played a very important role in how the cities were constructed during the Mughal time period; the cities, the palace complexes and everything else

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Now talking about garden, we have also been looking into the use of water and as we have already noted that how the river Yamuna that flows right beside this new city of Shahjahanabad in the 17th century played a very important role in the urban infrastructure as well as how the entire ground planning and everything else in this fort complex would play out. So, we see that during this time that there was one canal which was made.

And that the canal carried water from river Yamuna and the canal flowed through some of the very important spaces within this fort complex where people would interact and that water can be used for nurturing the gardens and for various purposes. And this particular canal we find that was called Nehar-e-Behest. So that again means it is a nahar or nehar of the paradise.

So, this idea about the water that is flowing from the paradise that stayed and lingered in this Mughal architectural planning and different ways in which these architectural spaces they came into existence and they sustained. So, we also see that since we are talking about the site of Delhi, so this is not a place where water will flow from a higher plane to the lower one, so, there needs to be these hydraulic systems for providing water to the various parts of the fort complex and mostly those areas are on the same plane.

So for that reason, we find some of the very complex at the same time sophisticated hydraulic systems were implemented and one of the examples of that will be the Shahi Burj. And Shahi Burj is this octagonal tower that we have in the north eastern corner of the Red Fort complex. And in this one, what we have there is this octagonal tower and from there are means in which

the water was sent to the upper stories of the of this building and from there it can flow to the other parts of the fort complex.

So, for this particular scientific knowledge of this how water would be gravitating towards the ground and how keeping water on a higher plane and then flowing it to the lower ones would benefit different places within this fort complex. This scientific knowledge had also used here and implemented for enlivening this Nehar-e-Behest and also providing water to different parts of the city both for drinking, for everyday users as well as for keeping this fort complex cool during the summer.

So, keeping the fort complex cool during the summer was also a big challenge because we are talking about the northern Indian plains, for example Delhi and Agra, where the summer is unforgiving. So, those are some of the things we find that how this idea of the garden, the idea of the water that is coming from the paradise and finding its resonance in this another water body that is Yamuna.

And to bringing this metaphor as well as this physical presence of this river together for the benefit of the inhabitants of this fort complex as well as all the residents in this new city. So, we find that there is a combination of these different things like for example how philosophy, politics, sociocultural aspects, economic aspects, then art, architecture, everything are brought together in this way.

And in the architecture of the fort as well we find that there are certain things which are also very important that how the Timurid architecture, the Persian architecture, and Rajput Hindu architecture, of course there are other parts of the Indian subcontinent from which we also find the other aspects of Hindu architecture; all these different aspects are brought together for making this magnificent structure or like this magnificent fort complex in the heart of Delhi.

So, today we considered the part which is Shahjahanabad as Old Delhi, but that was the part in the 17th century which was considered to be this new city. So, another aspect of the Mughal architecture and that will be here, for example here we have this this particular building that is Dewan-e-Aam and Dewan-e-Aam we find that on the outside if we see it from a distance, it looks like this one storey building with multiple arches, so this arched openings they allow people to gather there.

There is nothing like it is not a restrictive space where the emperor meets the public audience and only except for the corners, there are no other additions on the top of this building. So, in the corners we find this very characteristic chhatri motif, which we have already discussed. And apart from chhatri, we also find this chajja motif also was used extensively in the Mughal architecture.

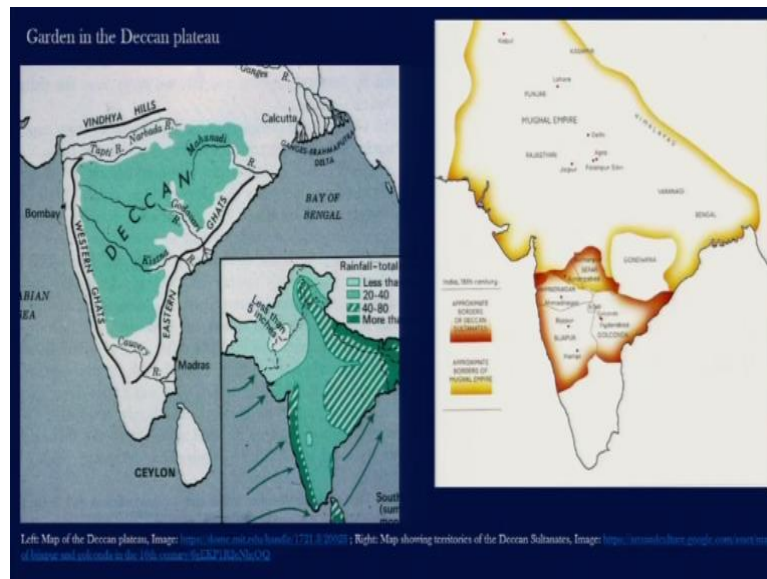
So chajja is a covered window and so a covered window is also something that we find in that drier and warmer parts of the Indian subcontinent, so in Rajputana and also in Malwa region and also in part of the northern Indian plains. So, those motifs which were already existing in the architecture of the Indian subcontinent those were assimilated into the Mughal lexicon. So, now here if we see that this particular structure where there is no dome on the top of it and no other superstructure on the top of it.

This is something that was interpreted in the later times as a structure which indicates towards democracy or keeping everyone on the equal plane where there is no hierarchy and that was also a motif of the state. For example, if the emperor is listening to the public there, so the emperor's duty is to listen to everyone, paying attention to everyone there, so without maintaining a hierarchy or without being conscious to their class or social stature.

So those are the things we find that how those ideas were also very cleverly implemented in these architectural structures. And those also made a huge deal of impact in the contemporary architects in India. Now another aspect that we find that is also characteristically Mughal and here in this image, as you can see the archway that we have here is not just a plain archway, but it is cusped archway and this cusped archway is something that is very characteristically Mughal.

So after, this cusped archway was used in the Mughal structure, then they were also implemented in the Rajput architecture, in the Pahari architecture and in the 19th century we find that particular way of making these arches became more prevalent in various other parts of the country as well. So here also we have a representation of this cusped arch gateway. So, this is what I am talking about here, which came to be a very characteristically Mughal trade in making of these arches.

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Now, moving from Mughal history, there is also we look into the idea of garden in the Deccan plateau as well. Now Deccan plateau when I talk about this, which is the area I am talking about so if you can see this is the place, this is the Indian subcontinent and we are looking into this part of the country, so here and the Deccan plateau has usually been understood as the area which has its northern boundary as the Vindhya mountain or the Vindhya hills.

And then like this entire area, the Deccan area, we find that there is this plateau like landscape, tableland like landscape, and this is predominantly dry. There are few rivers, for example Godavari, Krishna and so on. But these rivers unlike the one we have seen in the northern Indian plains, for example Yamuna and Ganga, these rivers are rainfed, so they are not coming from Himalayas, so they are not perineal rivers.

So, these rivers, they swell up in the monsoon and in the rest of the year they are pretty timid. So, that kind of reliance that we have seen in the northern Indian plains on how all the city structures and these different gardens and architectural complexes, they were heavily relying on the water sources, for example Yamuna and Ganga, that will not be the case for the structures that had flourished in the Deccan plateau.

Now, in the map on the right side of the image if we see, then that gives us a sense of how the Mughal empire was situated and how we see the Deccani empires they have also grown or like the Deccani sultanates they have also grown with time. So, this is the area we find, this gigantic area here like most of the part of this Indian subcontinent mostly from the northern western and central part, they were already under the Mughal rule.



And until 17th century, we find that these are the areas which were not under the Mughal rule directly. So, this is the area we are talking about when we address the history of the Deccan sultanates. So, the Deccan sultanates before we have also looked into for example the areas like Pattadakal and so the other areas for example Mamallapuram and all they will be situated here and the Cauvery delta will be further down south.

But like Pattadakal will be somewhere here in the southern Deccan, this area that we have been looking at. So, if we consider this area and what were some of the characteristic features of the sultanates who had ruled here, we know at least from 14th to 16th century the Bahmani sultanate they were the ones who were ruling this entire area the Deccan Sultanate. And this is also an area we find that there are coastlines unlike the one that we have seen in northern India.

So, here there is Arabian Sea, here there is Bay of Bengal and those are the reasons we find the kind of influx of people, influx of trade goods and everything else, those were very differently, the transaction of those kinds of trade goods as well as people, culture and everything else in the Deccan was drastically different from the way we have seen in the northern Indian plains and that also gives an individual presence of the Deccani sultanates as well as the kind of art and architecture they have also produced.

Now, for there we find that from these very early times from at least from the 14th century that the rulers, the Bahmani rulers, they have ruled, they had close ties with Persia as well as with the Ottoman Sultanate in the Ottoman empire in the later times. So, for that reason we find that the Deccan had for a long time period, they have established a strong bond with the Middle East with both the Safavid and the Ottoman empires.

And those are the reasons we also find in the Bahmani sultanate that there were many rulers who had their Persian origin. So, those things we find there. So, there is also this kind of tension, at the same time this coexistence between different languages, different kinds of linguistic groups, for example if there are Persian people from the Middle East and the Persian speaking people and then we also see that there are the local Deccani people and they would speak perhaps Telugu, Kannada and Marathi.

So, those are the different kinds of linguistic groups, at the same time there are also the different religions for example the different sects of Muslims, different sects of Hindus they would live there. So, for that reason what we find that for this linguistic, for the regional, of course this demographic diversity and then also that how people from different areas and with different expertise and skill they all lived in this area for centuries that also added to the complexity of the art production in this area.

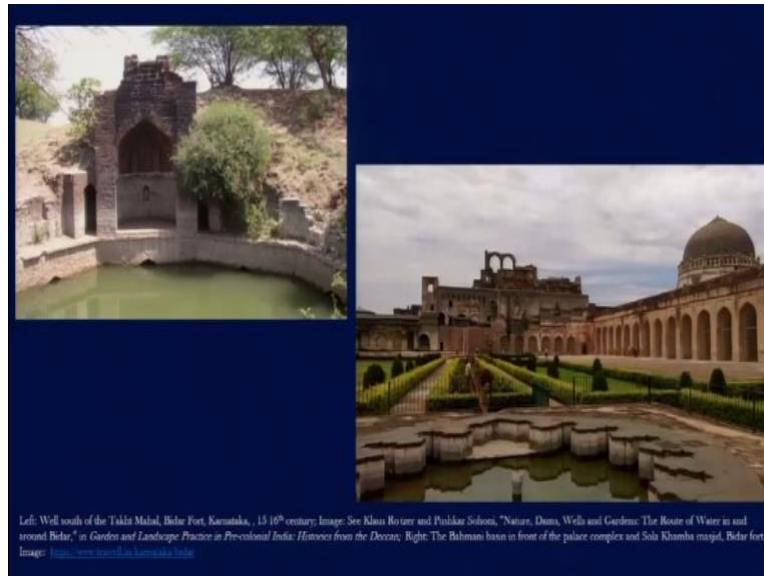
Now, in the Deccan Plateau, what we find the Bahmanis if they were ruling this area like this major part of the Deccan plateau, the southern part of the Deccan and then like rest of the southern India was ruled by the Vijayanagara empire. And the Vijayanagara empire also was established around 14th century and they continued until 16th century. So Vijayanagara empire and the Bahmanis, we find they were engaged in warfare.

And in the very early accounts we also find, from the early half of the 20th century and even in the middle of 20th century, the accounts they sort of try to propose that the Vijayanagara empire was a Hindu empire and the Bahmani empire was a Muslim empire and that is the reason they had conflict between them. However, in the recent times we have found out that even in the Vijayanagara empire there were many Muslims they were there.

In the Bahmani sultanate we also find there were many Hindus who were serving as part of the royal court as well as various different other purposes they had served. So, this kind of religious divide and this divide, those were initially had been thought to be the basis of the conflict between the Bahmanis and the Vijayanagara that turned out to be flawed. So, we find that there are many other different political complexities which prompted this turbulent relationship between the Vijayanagara and the Bahmanis.

Now going with this that what all happened during this Bahmani period and what kind of like this idea of bringing the garden, the garden of the paradise on earth, how all those things worked out here, so we will be looking into a few examples.

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For example, if we look into some of the architectural remains here and then we'll be complementing that with some of the painted images, now one of the challenges of the gardens in the Deccan is that they are not well preserved and they have not been looked at with care or attention for the longest period of time and that is the reason many of these sites have been lost and except for the textual records or some of the miniature paintings.

Many of these places we do not really know that how they have operated and how people have used these places or interacted with this garden spaces in the Deccan region. So, I will start the discussion with this well in the south of the Takht Mahal in Bidar. So, Bidar and Gulbarga these two cities find to be of high importance during the Bahmani rule and Bidar and Gulbarga they have been the capital cities during the Bahmani rule.

And that is the reason the fort complexes they are there in the city of Bidar as well as in the city of Gulbarga they have some of the early remains of the architecture as well as how their utilization of water and everything had taken place. Now, as I have already mentioned that Deccan plateau is a dry region and this is also that there are no other water sources which are coming from the glaciers or so on.

And for that reason, we have all the water sources in this region which is basically either groundwater or from rain. So, we see that instead of relying on the river, there are different kinds of water irrigation systems, for example making wells, making baolis, the stepwells or step tank and then of course, that having dams. We will continue on this discussion in the next lecture. Thank you.