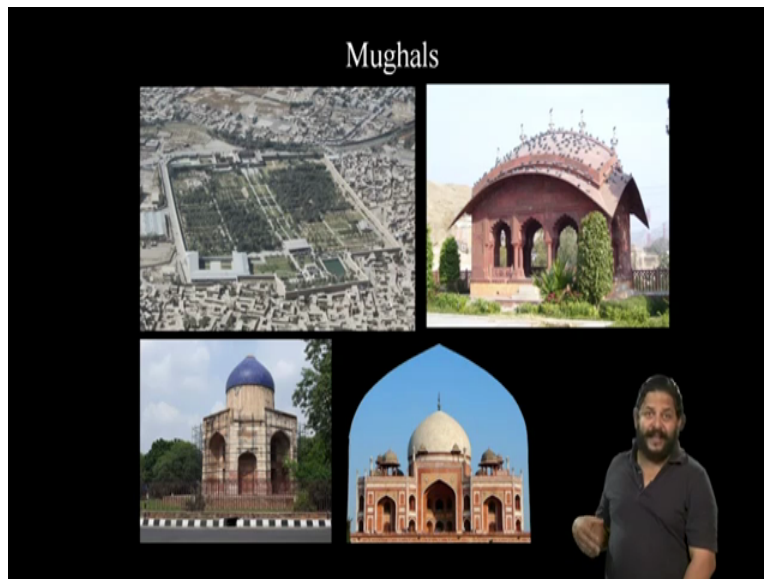


Introduction to History of Architecture in India
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Week 3 Review

Today we will review what we have studied in the week, which is to say the Mughal dynasty, their architectural contributions and the kind of effect they had on the Rajput states and how Maratha architecture eventually borrows from the Mughals, but initially is really heavily shaped by the sultanates of the Deccan.

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We started off the week with looking at the Mughals, who they were, where they came from, what their sources of inspiration were and how their architecture evolved through 200 years of being in India and being Indian. The Mughals when they first arrived, as we saw with Baghe Babur, were heavily influenced by their central Asian routes choosing to lay out extensive gardens.

These gardens were typically along hill slopes and various kinds of ornamental and utilitarian trees were cultivated. Most of these gardens had a channel of water flowing through; fed by gravity this water permeated the whole garden. And many of these gardens were also described as orchids. As the Mughals settled in India, they still were shaped heavily by ideals such as you see in the Sabz Burj in Delhi.

But eventually they went on particularly under Akbar, Jahangir and Shah Jahan to have a completely Indian sensibility and a new style of architecture which was unlike anything the rest of the world had seen. So if you take something like Humayun's Tomb, built by Akbar, though the plan is modeled along Iranian designs, the elevations and sections are completely Indian as is the material.

By the end of Shah Jahan's rule a number of completely (02:24) elements such as the curvilinear roof that you see from Bengal, therefore called the Bangla Roof, has become a stock element in Mughal architecture. Mughal buildings after Jahangir are incomplete without having this kind of roof, these chhatris, the baluster columns and the multi-foiled arches, all elements that we will see slowly being introduced.

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If we first consider Akbar, he is a very innovative ruler who tries innovation not just in architecture but also in music, in religion and in other arts. A lot of his buildings look really very different from each other, because as he is conquering parts of central India, western India, Rajasthan, Gujarat and Madhya Pradesh, he is bringing back elements of architecture from all these regions and creating a new imperial style in his heartland of Delhi and Agra.

On your left, you see a palace building which was built by Akbar in Ajmer, which looks anything unlike palaces built before this. If you look at the bottom left, you have another palace from Akbar's big capital, his field project as Fatehpur Sikri, where though the lack of water forces an

abandonment of the capital, Fatehpur Sikri is a fantastic example of tight urban planning and of various buildings that were supposed to have very specific and unique functions. A vocabulary of heavy cornices supported on brackets and little kiosks or chhatris is already coming into play. This will be taken much further by Akbar's son, Jahangir.

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Jahangir commissions a number of buildings himself but a number of buildings are constructed by his feudatories and his allies sometimes in his honor. Like the palace you see at the bottom left built in Orchha. The king of Orchha being a good ally of Jahangir, allegedly built this palace for one night stay, in which Jahangir visited Orchha. For us what is important is not the story but the architecture of this palace which is exactly like all imperial Mughal buildings.

In fact, it is not very different from the Red Fort in Agra. If you look at the top left, that is the tomb of Itmad-ud-Daula, Jahangir's father-in-law, an important court official. Again, there is an interpretation of stock elements borrowed from an Indian context and elements that are coming in from central and western Asia, from Iran. But all these are being composed in completely new and novel ways to make buildings that are truly innovative and Indian. If you look at the top left, you will see the building that is built as a pavilion in the middle of Shalimar gardens.

If you look at the top left, you will see a building which is built in Kashmir as a garden pavilion in the middle of Nishat gardens. This building looks unlike a lot of the architecture that you will associate with the Mughals. But that is because it is a building that responds to the climatic

requirements of Kashmir which are significantly different from the rest of India and also pays heed to local artisanal and crafts traditions. Jahangir was an avid naturalist, a very good observer of phenomena that he saw around him.

His diaries, The Tuzuk-e-Jahangiri have fantastic descriptions of things that he sees and things by which he is captivated. It is his discerning eye that would allow even the building crafts to be a lot more nuanced than predecessors.

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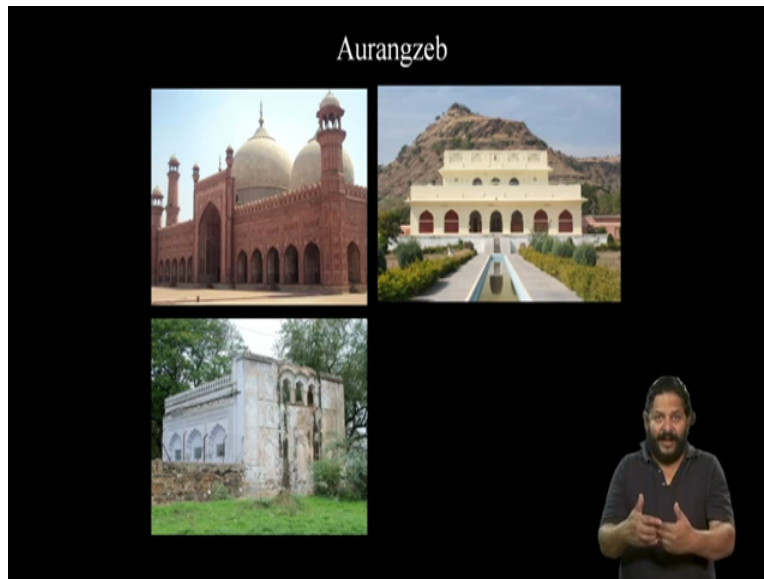


His son, Shah Jahan, probably known as the greatest builder in all of the Mughal dynasty, presided over an empire that was enormous, powerful and very rich. He was an aesthete and immediately embarked upon a massive program of building construction, constructing a grand new capital for himself in Delhi called Shahjahanabad on the banks of the Yamuna river. This capital which we today know as the Red Fort became an icon for the nation of India as the declaration of Indian Independence in 1947 was made from here by the first Prime Minister, Jawaharlal Nehru.

Inside the Red Fort are now poor gorse of what would have been grand buildings constructed by the nobles such as the bed chambers which you see above, completely decorated in carved marble with inlaid stone. This technique of pietra dura being borrowed from Italy particularly from Fluorescence. Shah Jahan, of course, can never be forgotten because of the one monument that he built in memory of his wife, the grand mausoleum, called the Taj Mahal.

This building which is wonderfully interpreted by a scholar called Wayne Begley, to this day remains one of the most visited tourist spots in India. Built completely out of white marble, inlaid with semi-precious stones, this building is built on that plan that we have described as being (())(08:19) plan, with groupings of rooms in 4 corners all of them connected by Evans that open into a central chamber above which is a big dome.

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Shah Jahan's son, Aurangzeb has not been celebrated as a builder and quite rightly so. He presided over an empire that was absolutely enormous in terms of geographical area and population. But the Mughal model of governance required them to be expansionist and his treasury was drained in a number of futile wars, both on the western frontier and also on the Deccan where he could not subdue a new independent kingdom that had just emerged.

Aurangzeb himself moved to the Deccan and lived there for the last 30 years of his life and which is why two of the buildings that we see here from his reign are from the Deccan. But in the north, he did construct never on the same grand scale and never to promote himself as the emperor but largely in the service of religion.

Buildings like the Badshahi Mosque in Lahore which you see on your top left, similar in scale to the Jami Masjid built by his father and similar again in scale to the big mosque, the Jami masjid in Fatehpur Sikri built by his great grandfather. But if you look at Aurangzeb's personal commissions, they tend to be of a very modest scale such as this building on the bottom left

which was a small baradari with a viewing jharokha on top built by his camp site, was outside of the city of Ahmed Nagar.

It was this enclosure in which he died and it was here that he spent many years waging war against the Marathas. His presence in the Deccan had caused a large number of his nobles to move to the Deccan, one of them being a gentleman called Pahad Singh who was moved to Aurangabad, made an important officer.

And Pahad Singh built himself this palace which is currently situated within the Dr. Babasaheb Ambedkar University, Marathwada University and which is a typical Mughal palace set in a quadripartite garden that is bisected by channels of water. Because of its placement with the mountain behind it, it almost looks like the building evinced from the mountain, from which comes out the water.

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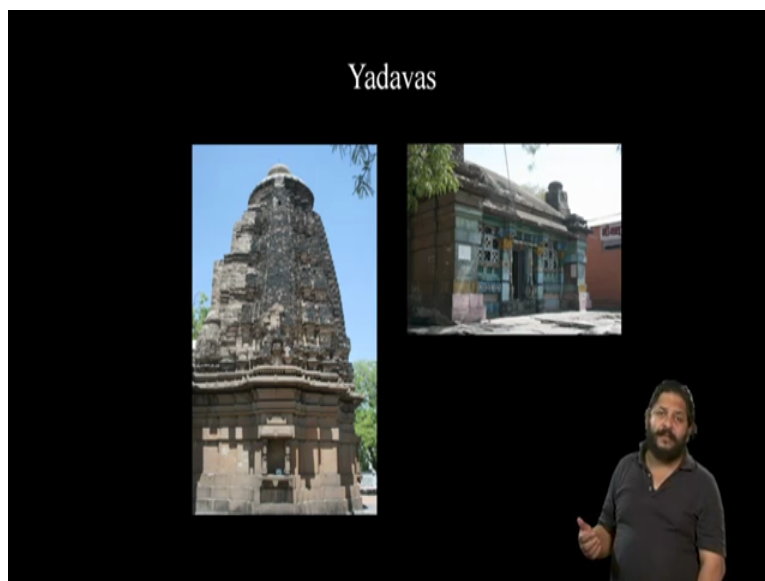


But during the reign of Akbar, Jahangir, Shah Jahan and Aurangzeb, most of the Rajputs became important officers at the Mughal court. In fact, many of them were related initially by marriage and then later by blood. And it is therefore no surprise that Mughal architecture has often been called Mughal Rajput architecture, because the Rajputs also are building in exactly the same ways.

After all, imperial architecture is the language of power and if Rajput officials are important officers in the Mughal Army, they are going to replicate what happens at the imperial center. Therefore, you have a pendentives and squinch like arrangements in Rajput architecture as well. Except in this case with figural imagery, you have the same kinds of geometrical gardens being laid out bisected by water channels and fountains.

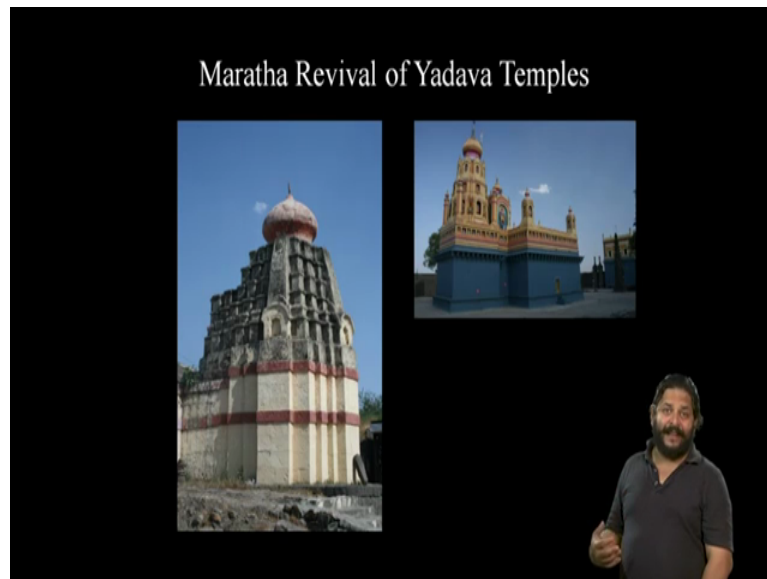
And you have compositions of Bangla roofs, corner terrace, lounge, facades, with biaxial symmetry, like you have with Itimad-ud-Daulah's tomb also being replicated outside of Jaipur in something called the Jal Mahal.

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But coming to the Deccan, much before the Mughals you have the Yadavas who built temples in their statement style which is the Bhumiya style.

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Once the Marathas come to power, first under Shivaji when the Mughals are in the Deccan and Shivaji and Aurangzeb have a number of confrontations face to face. But even after the Marathas to assert their own regional identity start reviving Yadava temples and they reconstruct the Bhumija style as they imagine it to be. This is all part of inventing a new language of their identity of their court.

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But if you consider early Maratha architecture, it is completely unlike Mughal architecture. Unlike the Rajputs who are complacent with the Mughal world, the Marathas are more

complacent with the sultanates of the Deccan, namely that of the Nizam Shah's of Ahmed Nagar, the Kutub Shah's of Golkonda and the Adil Shah's of Bijapur. And therefore all these buildings which are actually examples of early Maratha architecture look exactly sultanate buildings from this period.

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But after 1700 things changed both in Delhi and also with the Maratha kingdom and after the 1720s the Marathas get a boost with their new able Prime Minister, Bajirao Peshwa, who conquers large territories consolidating the kingdom of the Marathas. And the Marathas go on a temple building spree. A number of temples that they built are sometimes rebuilt, will be in this Bhumija style in which they are trying to emulate the Yadavas, but they really do not know the logic of the Bhumija temple.

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The other temples they built particularly very traditional Shiva temples such as those of the Jyotirlingas, you have Trimbakeshwar on the left and Bhimashankar on the right, are all built using a style called the Shekhari style which is borrowed by borrowing artisans from central and northern India, which are the areas that the Marathas have just conquered.

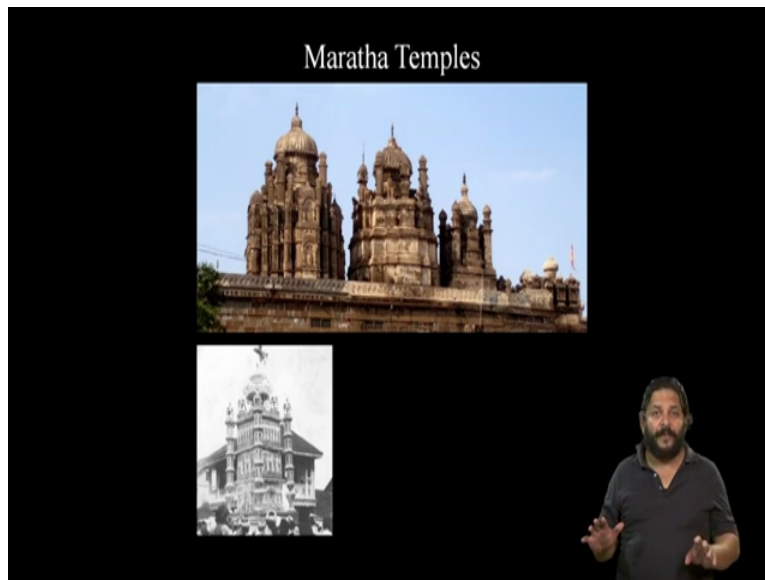
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But their all signature style is this where they combine a number of sultanate and Mughal elements and put them together with the logic of south Indian temple in multiple tiers with a

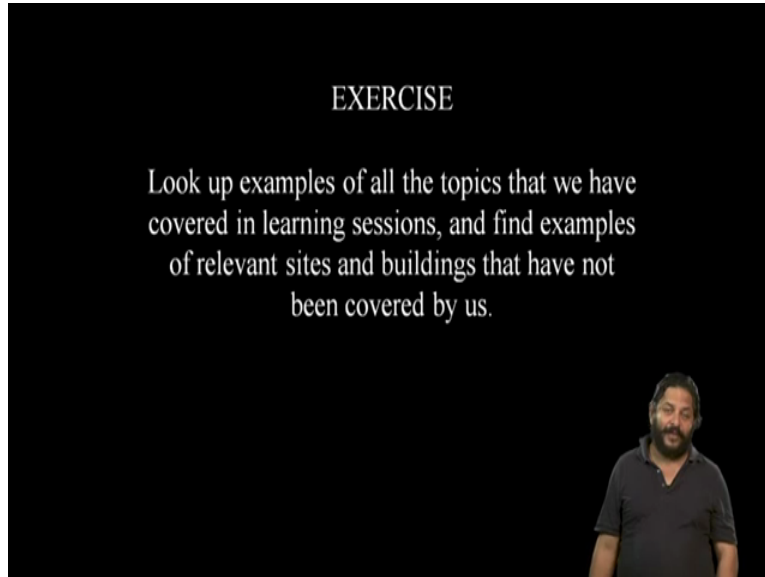
small dome on top. And through the 18th and 19th and early 20th century, throughout the western Deccan, you have temples that are built like this.

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And these temples very often resemble the Tazias that are taken out in Muharram processions in this region. This is not an argument about which came first but merely to say that expressions of power transgress bounds of religion. If this is a shape, that means the presence of divinity, it does not matter which religion you belong to. In this period, in this region it is widely understood for what it means.

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And so as usual our exercise will be to look up examples of all the topics that we have covered in learning sessions and find relevant examples of sites and buildings that have not been covered by us directly. So please do look up examples of things that we have talked about and try and get more information about them. Thank you.