



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>



ARCHAEOLOGICAL
SURVEY
OF
INDIA.

BUILDINGS IN THE
NEIGHBOURHOOD
OF AGRA



Indian Institute, Oxford.

~~81 F 3~~

81 F 10

~~FF~~



PRESENTED BY THE
SECRETARY OF STATE
FOR INDIA

ILLUSTRATIONS

OF

BUILDINGS NEAR MUTTRA AND AGRA,

SHOWING THE

MIXED HINDU-MAHOMEDAN STYLE

OF

UPPER INDIA.

PREPARED AT THE INDIA MUSEUM UNDER THE AUTHORITY OF
THE SECRETARY OF STATE FOR INDIA IN COUNCIL,

FROM

PHOTOGRAPHS, PLANS, AND DRAWINGS

TAKEN

BY ORDER OF THE GOVERNMENT OF INDIA,

BY

HENRY HARDY COLE, LIEUTENANT, R.E.

LATE SUPERINTENDENT, ARCHEOLOGICAL SURVEY OF INDIA, NORTH-WESTERN PROVINCES.



LONDON:
INDIA OFFICE,
1873.

SOLD BY W^m H. ALLEN AND CO., 13, WATERLOO PLACE, S.W.,
PUBLISHERS TO THE INDIA OFFICE.

NOTICE.

THE full-sized Plans and Drawings, here represented by reduced Lithographs, were commenced at Bindrabund, in the North-western Provinces of India, in February 1869.

Two native surveyors, Thakoor Dass and Habeeb-oo-lah, were employed in obtaining measurements of the Temples and buildings, and assisted me in preparing pencil drawings on the spot. On my return to England in the summer of 1869 these drawings were completed and reduced by means of photo-lithography.

The Reverend Mr. Simpson, Chaplain of Muttra, was appointed by the Government of the North-western Provinces to take photographs, and by a mutual arrangement he visited my camps at Bindrabund, Deeg, Goverdhun, and Futtehpoore Sikree, in order to agree on the points of view which were most desirable to obtain in the buildings.

The Mixed Hindu-Mahomedan style of Upper India was evolved under somewhat singular circumstances; and it is in illustration of the various forms it assumed that the Photographs and Plans of this work were produced.

Previous to the sixteenth century, Mahomedan Princes had not refrained from persecuting the idolatrous Hindus, and it was not until Akbar's reign that a more merciful policy was inaugurated, which, with other good results, encouraged the arts of both races, and gave rise to a mixed style in the buildings of that period.

H. H. COLE,

Lieutenant, R.E.,

Late Superintendent Archæological Survey of India,

North-western Provinces.

May 1873.

CONTENTS.

	PAGE
TEMPLE AT BINDRABUND - - - - -	- 7
TEMPLE AT GOVERDHUN - - - - -	- 27
RAJAH OF BHURTPORE'S PALACE AT DEEG - - - - -	- 39
PALACES AT FUTTEHPORE SIKREE - - - - -	- 57

NOTES
ON
BUILDINGS NEAR MUTTRA AND AGRA,
ILLUSTRATING THE
MIXED HINDU-MAHOMEDAN STYLE
OF
UPPER INDIA.

TEMPLE AT BINDRABUND CALLED MUNDER GOBIND DEOJEE.

THE sacred city of Bindrabund lies on the banks of the Jumna some six miles from Muttra. It is a picturesque grouping of ancient and modern temples, gardens, Rajahs' houses, and clusters of more modest dwellings which fringe the narrow bazaars.

Bells are rung day and night to summon the Hindu worshipper to his prayers. Festivals succeed each other in rapid order throughout the year, and the high road from Agra is not seldom thronged by men and women on the way to celebrate one of them.

In the midst of the city buildings and on high ground rises the fine Temple of Munder Gobind Deojee. To this attaches an interest independent of architectural beauty. It is one of the most striking evidences of the Mahomedan Emperor Akbar's wisdom, clemency, and justice in dealing with a race of people whose religious principles had ever made them hated and trampled under by Mussulman rulers. Not only were Hindus tolerated by Akbar, but some of his friends were of that religion. Thus may be traced the origin of that mixture of Hindu and Mahomedan styles in his palaces and

civil buildings, and account for the tendency the Hindus displayed in their own buildings to exhibit a still more liberal adoption of Mahomedan forms. In this state of things the friend and prime minister of Akbar, the Hindu Rajah Maun Sing of Jeypore, erected the Temple Munder Gobind Deojee, of which the exterior and interior are alike remarkable for beauty, and in which Hindu and Mahomedan forms are blended together.

Several temples were built in Bindrabund of a character like this one, and under similar influences, but all are inferior in respect of magnificence, size, and beauty.

(6861.)

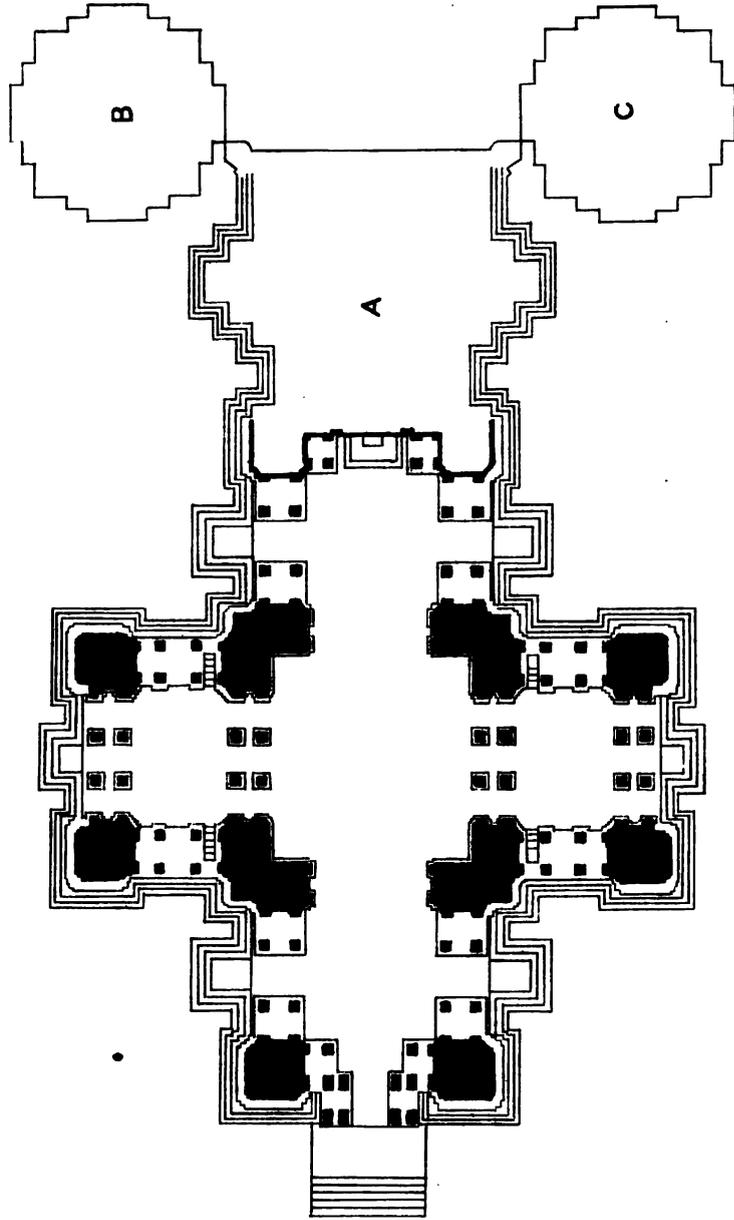
B

DRAWING No. 1.—'69.

The Plan, which is remarkable for its similarity to those of many Christian Churches and Cathedrals, indicates the disposition of the porch, nave, aisles, and sanctuary (A.) of the edifice. Hindu prejudices prevented my surveyors from taking the measurement of the interior of the sacred shrine, and also of more than the outline of the two detached Temples, B and C. This was, however, of little consequence, as the interiors of the Sanctuaries of Hindu Temples are in general perfectly plain cubical compartments, into which no light is admitted except through the door. The dignity of the building depends to a great extent on the length and breadth of the nave and aisles, which in fact compose the "mantapa," or porch of the Temple, and are of unusual dimensions; and the raising of the flooring some feet above the ground creates a noble plinth or platform—a feature which is more common to Mahomedan tombs than to Hindu structures.

AGRA.

1.--'69.



PLAN.

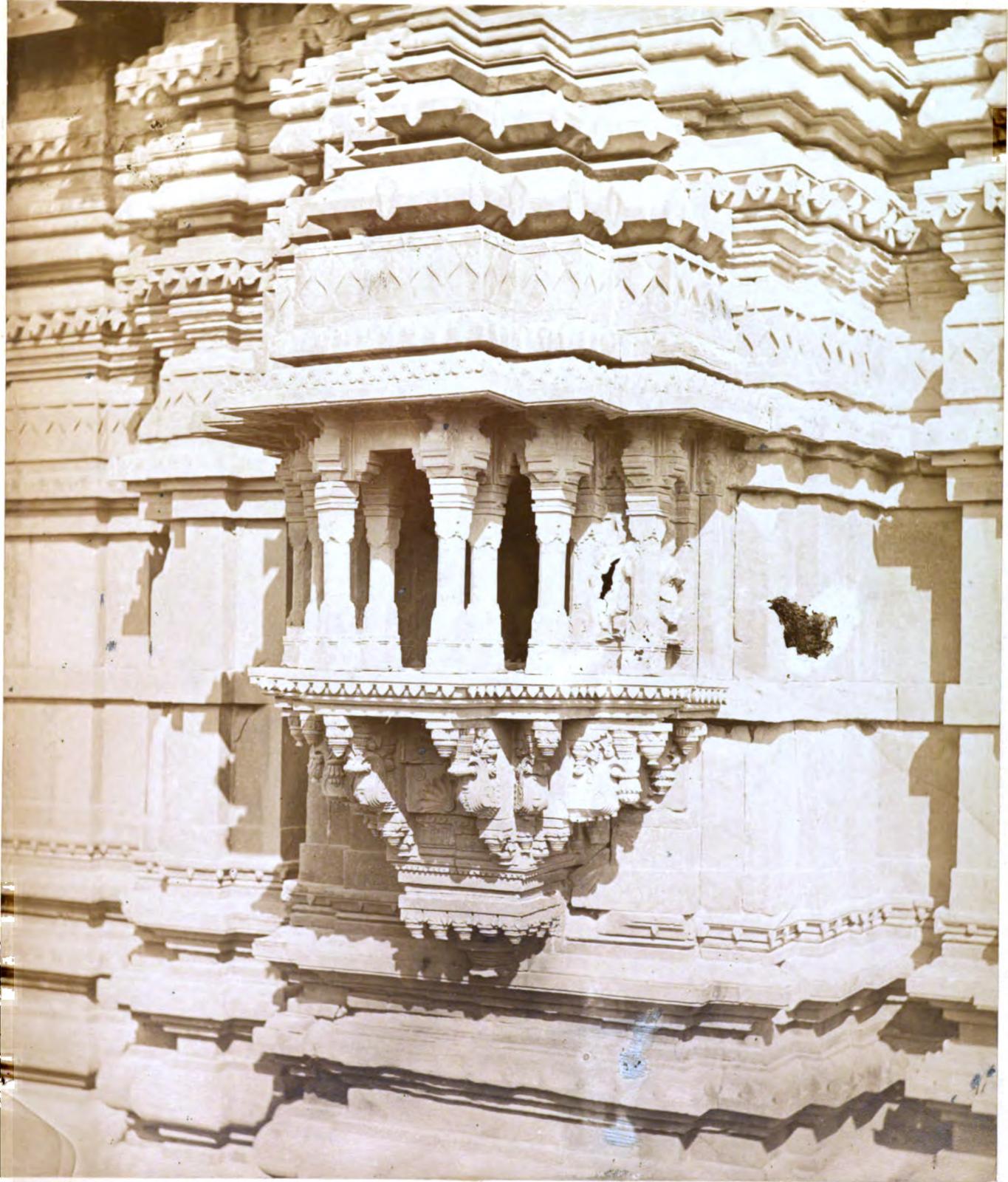


H. A. Cole
Supl. Asst. Secy of Works
Architectural Division

INDIA MUSEUM, LONDON.

J. J. S. S.

W. GRIGGS, DEL. & LITH.



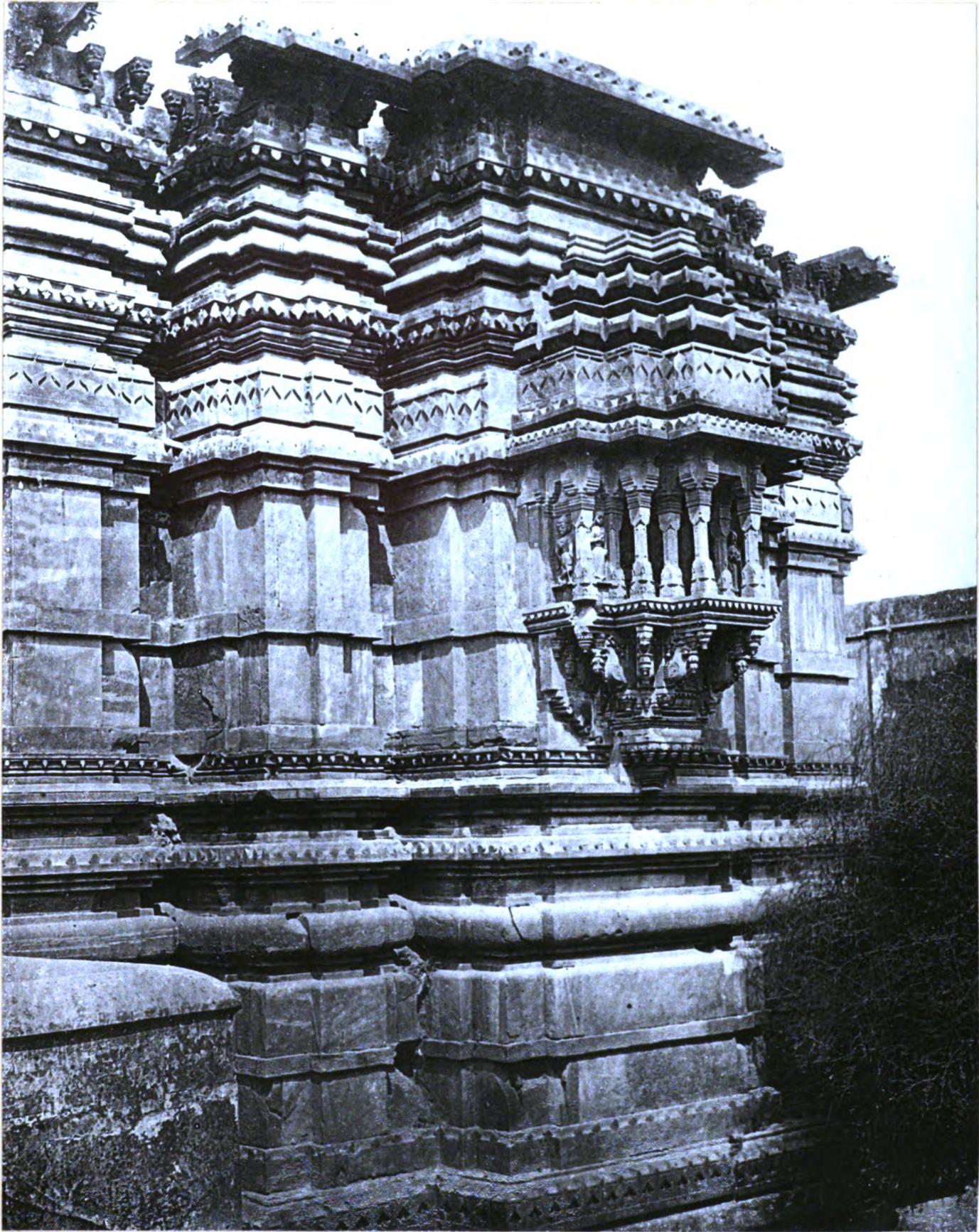
AGRA.

Hindu Temple at Bindrabund, called Munder Gobind Deojee.
Small window over Entrance at West End.

Date A.D. 1592.
No. 1. '69.

PHOTOGRAPH No. 2.—'69.

Here the subject of the illustration bears a near resemblance to that of the preceding photograph, but the carving in the projecting window is in better preservation than in the one on the west side of the Temple. The merit, as in the latter, lies with the structural details, and in the emphasis given to the horizontal treatment of the walls, which is of a very effective and appropriate character. One might feel disposed to criticise the application of so great a number of mouldings, which have been introduced rather for the sake of variety than as necessary structural features, but taken as a whole, the effect is pleasant, and possesses many valuable suggestions to the student of decoration applied to Architecture.



AGRA.

Hindu Temple at Bindrabund, called Munder Gobind Deojee.
Small Bracketed window at South End.

Date A.D. 1592.
No. 2. '69.

(6361.)

D

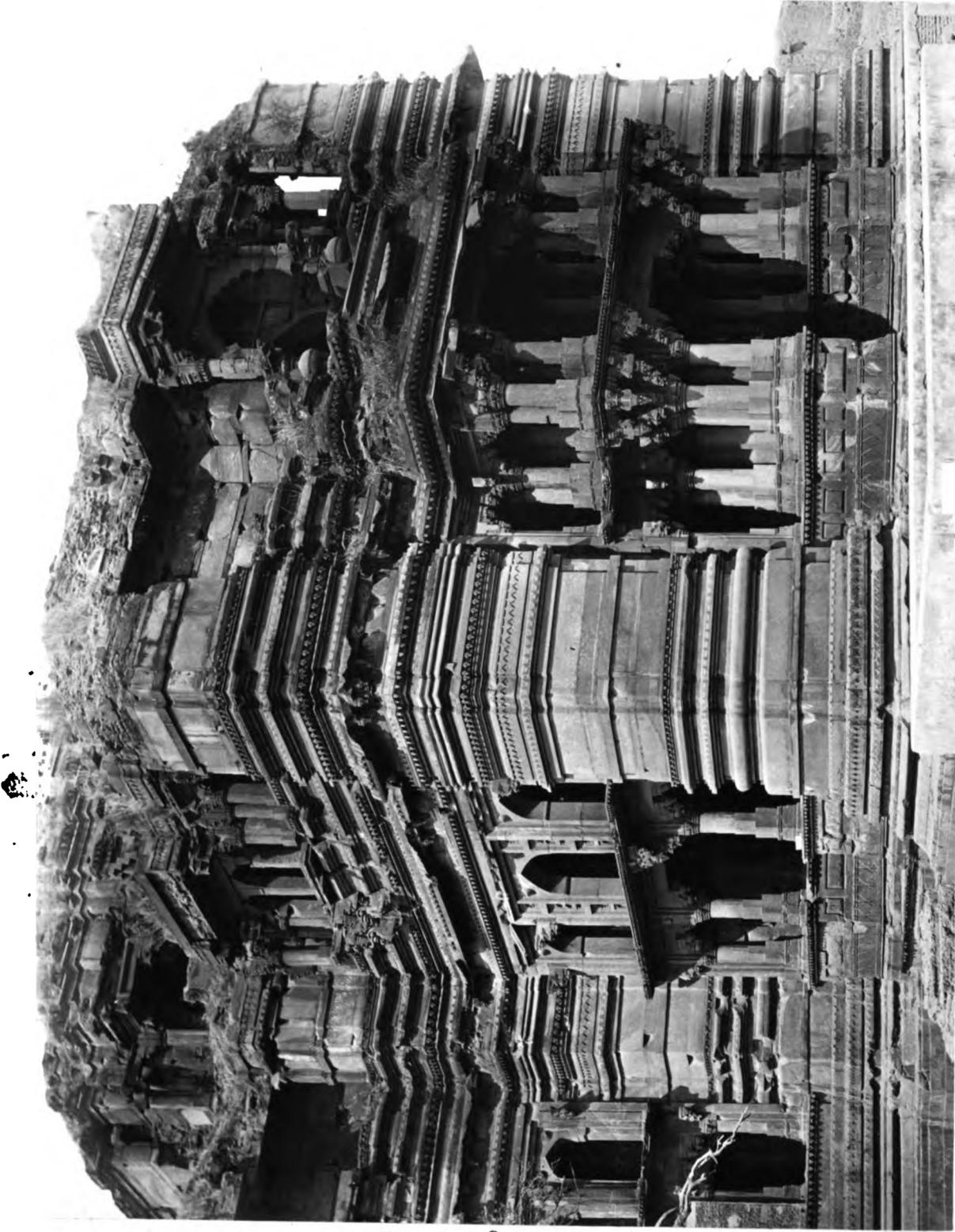


AGRA.

Hindu Temple at Bindrabund, called Munder Gobind Deojee.

Date A.D. 1592.

General view to shew entire length of Building.
No. 6. '69.



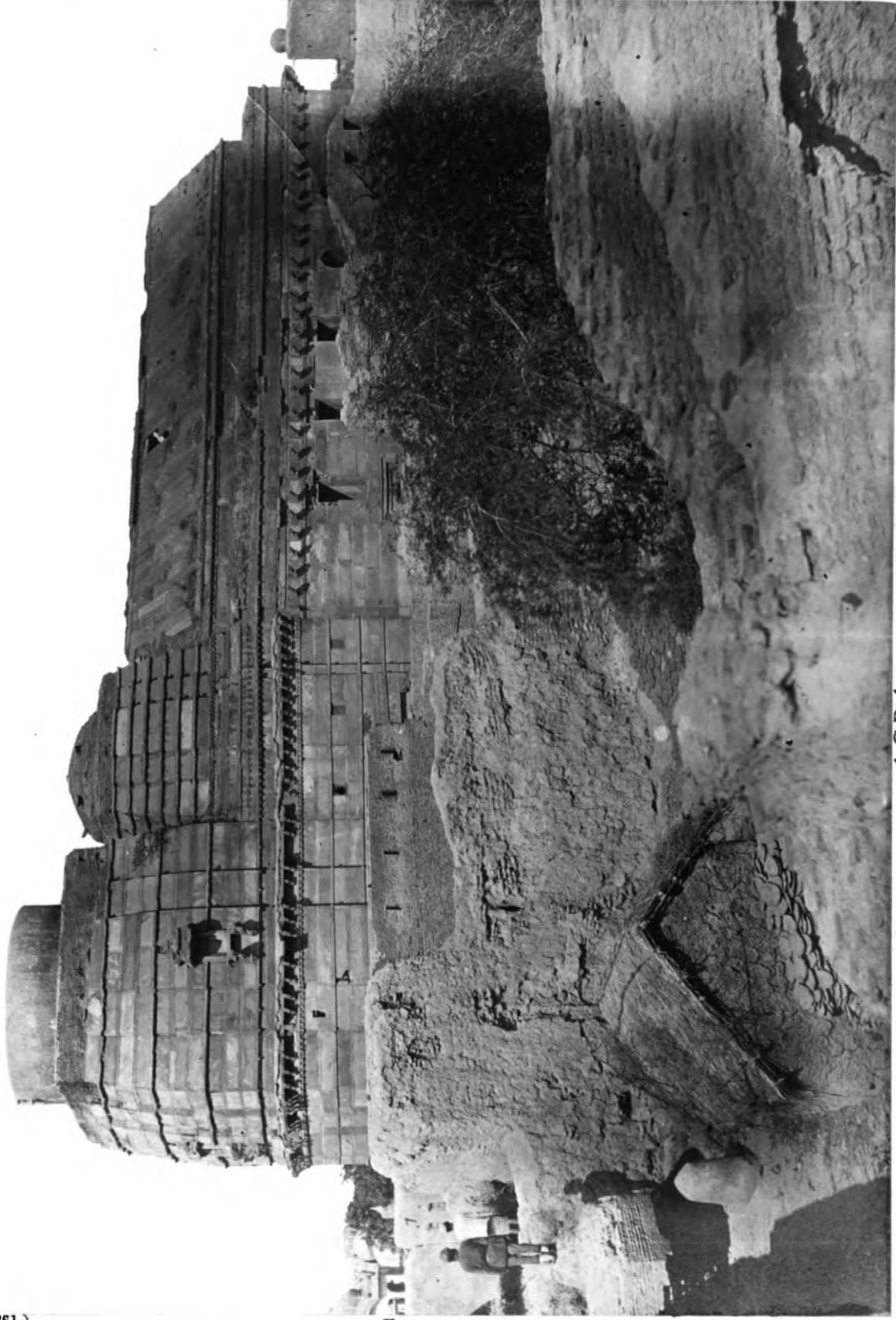
D 2

AGRA.

Hindu Temple at Bindrabund, called Munder Gobind Deojee. Date A.D. 1592.

View to shew East End of Building. No. 7. '69.

(6361.)



E

AGRA.

Hardeo Jee's Temple at Goverdhun.

Date A.D. 1557.

Exterior view shewing entire length of Building.

No. 8. '69.



AGRA.

Hardeo Jee's Temple at Goverdhun.
View of Doorway.

Date A.D. 1557.

No. 9. '69.

E 2

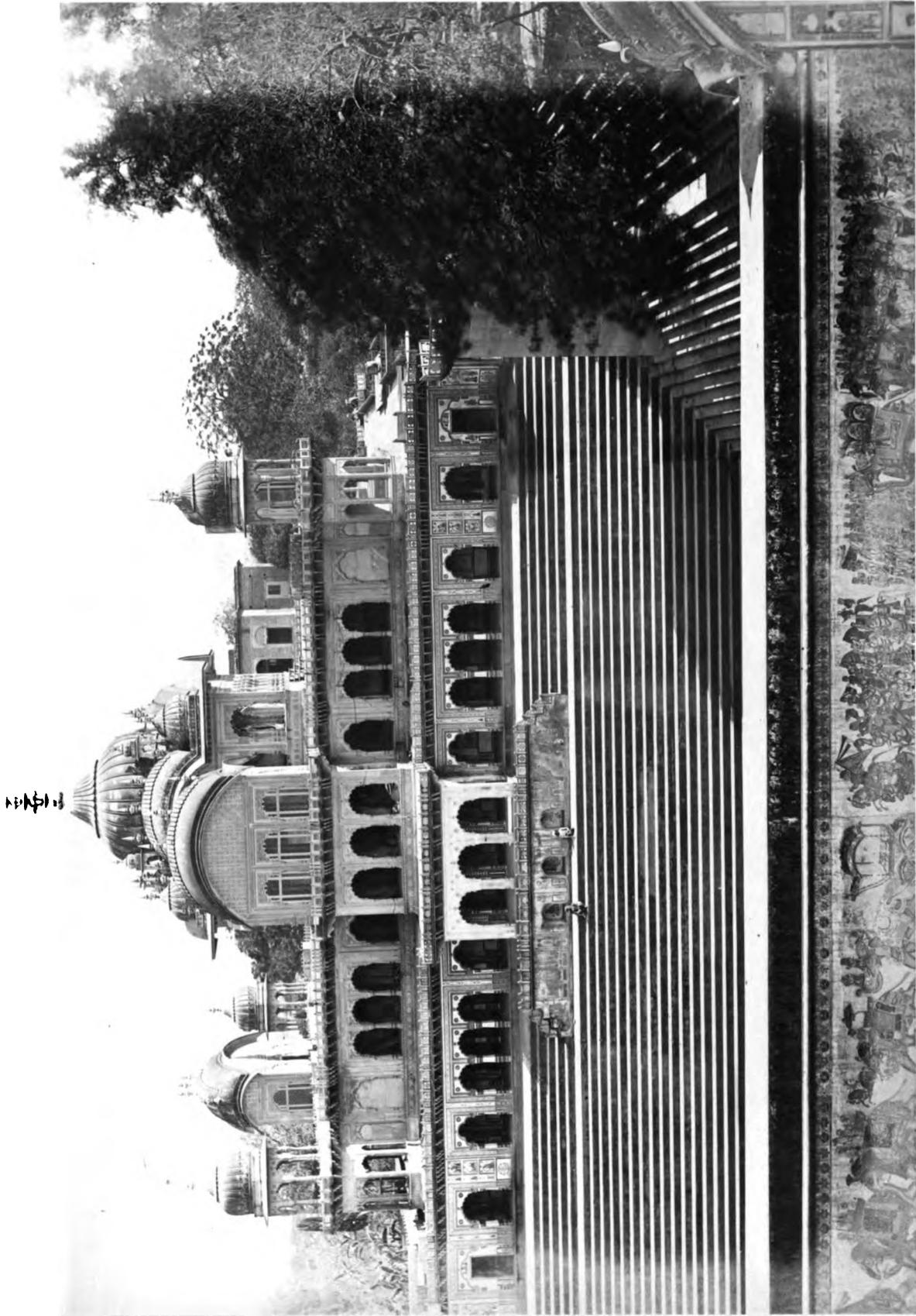


AGRA.

Chuttree Built by SOORAG MAL.

View shewing Tank.

No. 10. '69.



AGRA.

Modern Chuttree at Goverdhun.

No. 11. '69.

THE RAJAH OF BHURTPORE'S PALACE AT DEEG.

MR. FERGUSSON, in his "History of Architecture of all Nations," in speaking of modern Hindu palaces says, "Among these, by far the most beautiful as an architectural object is the Garden Palace of Deeg, erected by Sooraj Mal, the virtual founder of the Bhurtpore dynasty, in the middle of the last century" (1750). "It wants, it is true, the massive character of the fortified palaces of other Rajpoot states, but for grandeur of conception and beauty of detail it surpasses them all." "The whole palace was to have consisted of a rectangular enclosure twice the length of its breadth, surrounded with buildings, with a garden in the centre divided into two parts by a broad terrace intended to carry the central pavilion." "Only one of these rectangles has been completed" "crossed in the centre by ranges of the most beautiful fountains and parterres laid out in the formal style of the East, and interspersed with architectural ornaments of the most elaborate finish." At the present time the palaces are often occupied by the Rajah of Bhurtpore, and not unfrequently by English visitors, who are permitted to occupy certain apartments in the "Gopal Bhawan," (*see* Plan No. 2—'69). The buildings and gardens are kept in repair by the Rajah, and a new roof is about to be erected over the "Nund Bhawan," the position of which building may be seen on the plan on the next page.

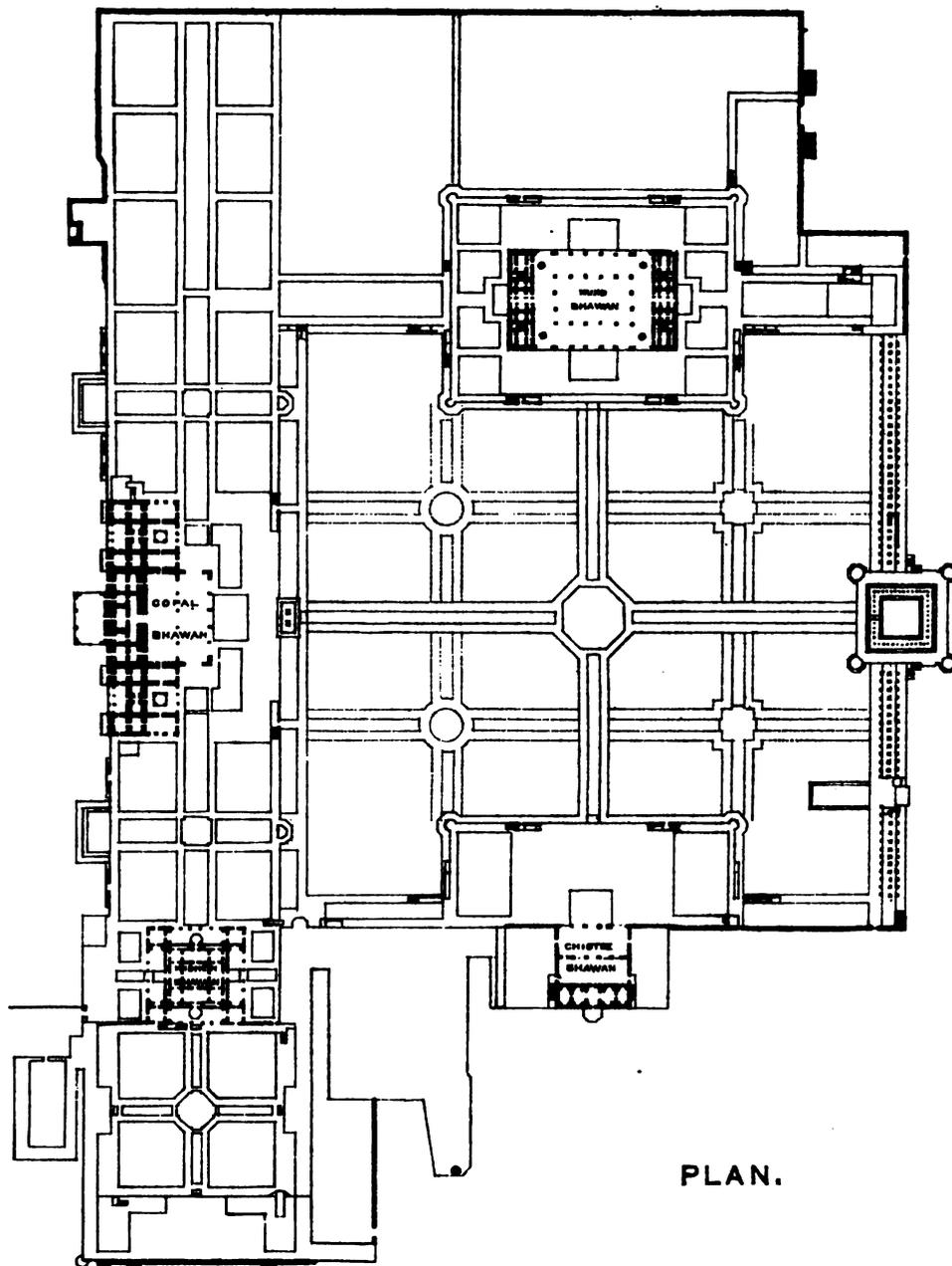
PLAN No. 2.—'69.

The principal building is the *Gopal Bhawan*, which contains a spacious Hall of Audience, as well as numerous other dwelling apartments. The front of the palace facing the north overlooks a large tank used for bathing, and the rear portion commands the terraced gardens to the south, at the end of and exactly opposite to which is a "Baradaree," or 12-doored pavilion, surrounded by numerous fountain jets. Beyond this is an old tank (*see* Photographs 25 and 26.—'69) surrounded by ghâts, or flights of stone steps. The "*Nand Bhawan*," which should have occupied the centre of the garden, had the original plan been completed, is a large pavilion with small ranges of apartments at each end, and surrounded on all four sides by marble tanks for fountains. Opposite to this are the "*Chistee Bhawan*" and "*Kishen Bhawan*," the latter a beautiful marble building decorated by carvings and floral mosaics of precious stones. This palace the Rajah of Bhurtpore reserves for his own use exclusively. All the other buildings are built throughout with red sandstone. The gardens are laid out in the usual Eastern fashion. The paths are raised, and paved with stone, and the flower beds and shrubberies are sunk below the level of the ground, in order to be easily irrigated.

AGRA.

2.-'69.

PALACE AT DEEG,
IN THE RAJAH OF BHURTPORE'S DOMINION,
DATE 1750.



J. F. Rogers

W. GRIGGS, DEL. & LITH.



SCALE OF FEET

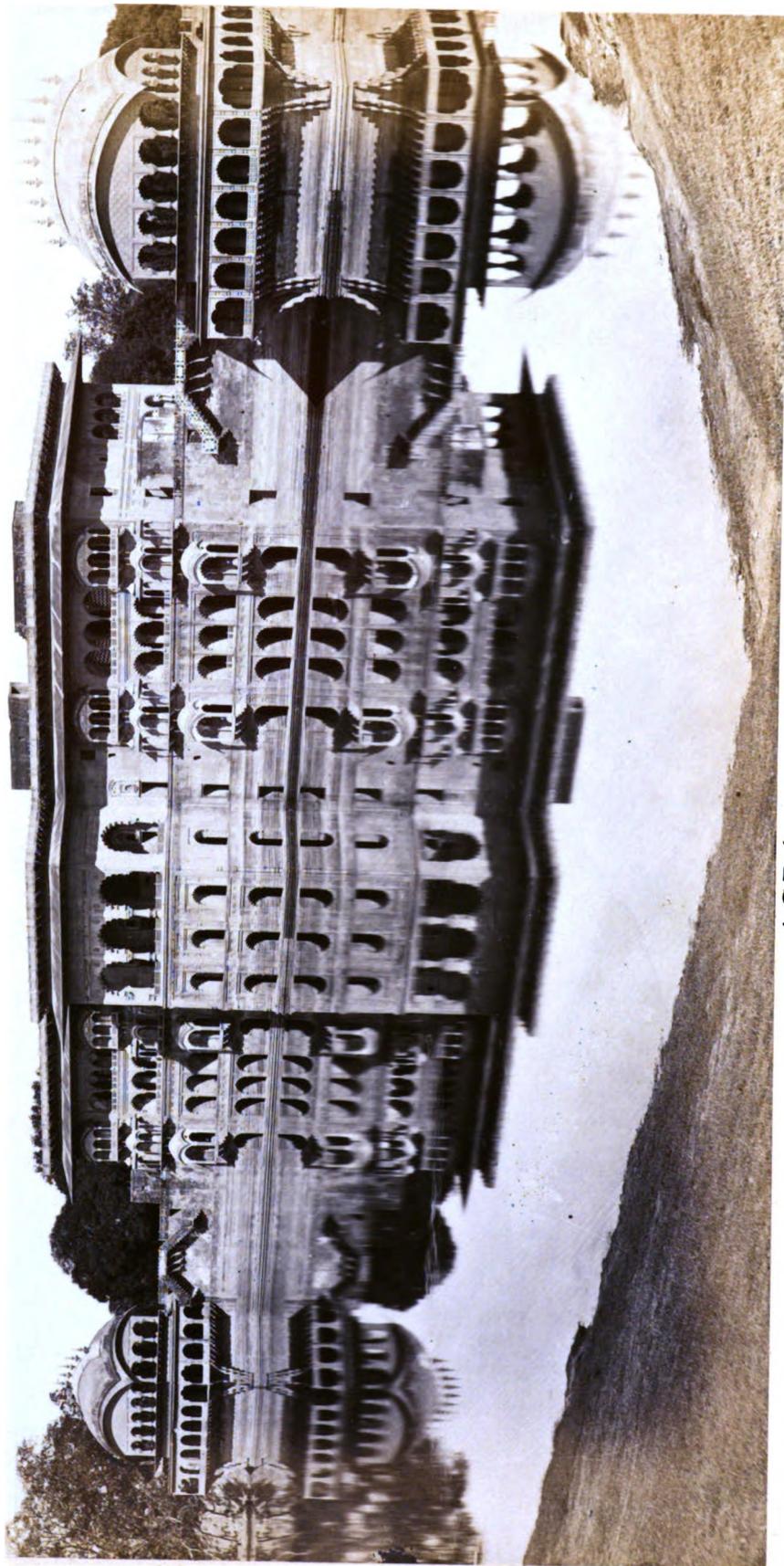
H. A. Cole
Sept. 1869
India Museum, London

INDIA MUSEUM, LONDON, 1869

PHOTOGRAPH No. 12.—'69.

The feature most peculiar to the buildings at Deeg consists in the two lines of bracketed cornices, which, by throwing a double shadow, produces a sense of relief and richness of effect which is seldom to be found in any other Indian buildings. Here, as at Bindrabund and Goverdhun, the form of the Mahomedan arch has been copied, but, in consequence of the prejudice against a true arch, the openings have been formed by two brackets meeting in the centre.

The two pavilions on each side of the Gopal Bhawan are instances of that extensive employment of brackets which the Hindus always delight in, and which offer such facility for throwing variety into the surfaces of plain walls without disturbing their principal outline.



A G R A .

Palace at Deeg.

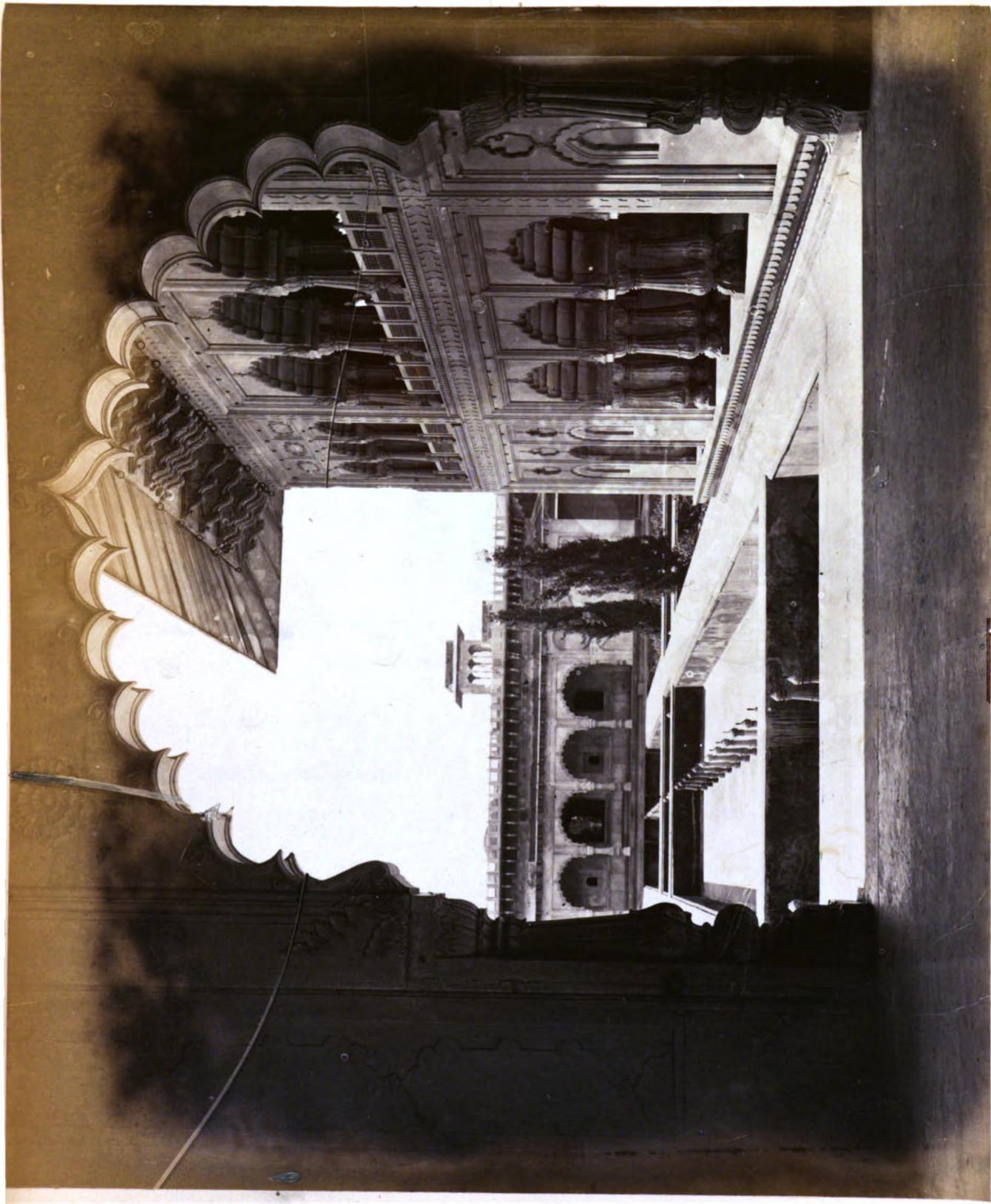
Date A.D. 1750.

General view of The Gopal Bhawan, shewing Tank.

No. 12. '69.

PHOTOGRAPH No. 13.—'69.

The façades of all the Deeg buildings, more particularly the Gopal Bhawan, are adorned with ornamental carvings of a rich and beautiful character. Internally and externally they appear equally appropriate; and although every yard of surface is decorated, there is nowhere an oppressive profusion of ornament. Great skill is shown in the arrangement and spacing of the large and small arched openings, and the variety of effect is as pleasing as it is grateful to the eye.



AGRA.

Palace at Deeg.

**View from Porch of Gopal Bhawan, looking West and shewing
the Kishan Bhawan or Marble Palace in the distance.**

Date A.D. 1750.

No. 13. '69.

DRAWING No. 10.—'69.

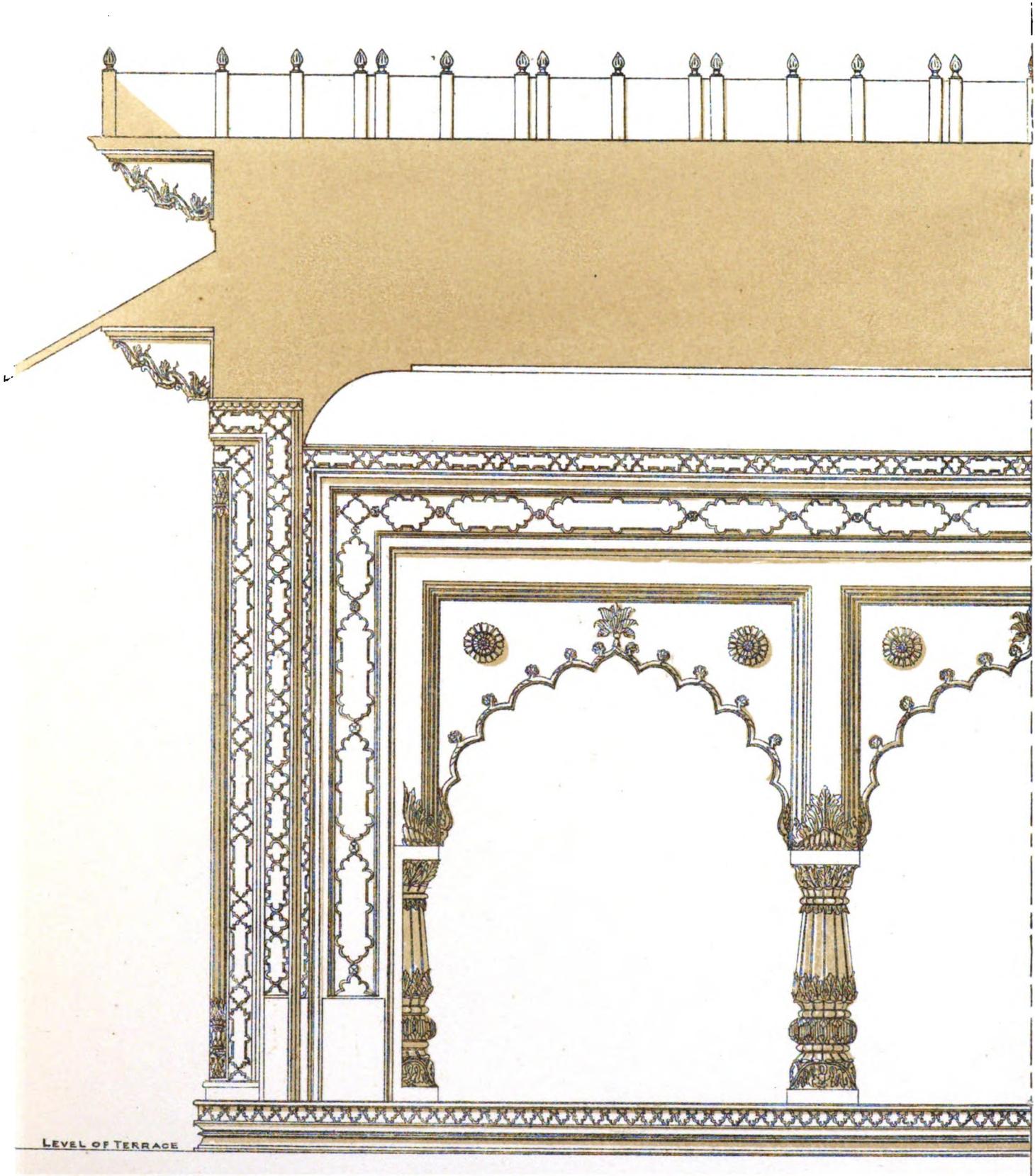
In Eastern houses the roof constitutes one of the most important and frequently used apartments. The sectional portion of the drawing illustrates how the upper row of cornicing is employed for extending the flat terrace of the roof, and is a feature common to the other palaces in the garden. Over the arched openings, and below the second line of brackets and eaves, may be hung large curtains [or Purdahs] for closing the palace at night, or for obtaining shade. The arcades both of this porch and of the other portions of the palace are similar in treatment to those of the Chuttrees at Goverdhun, and occur frequently in many Mogul buildings in India.

AGRA.

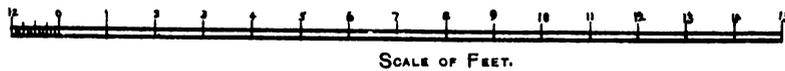
10.-'69.

PALACE AT DEEG,
DETAIL OF PORCH OF THE GOPAL BHAWAN,

DATE A.D. 1750.



ELEVATION AND SECTION.



SCALE OF FEET.

J. F. Johnson

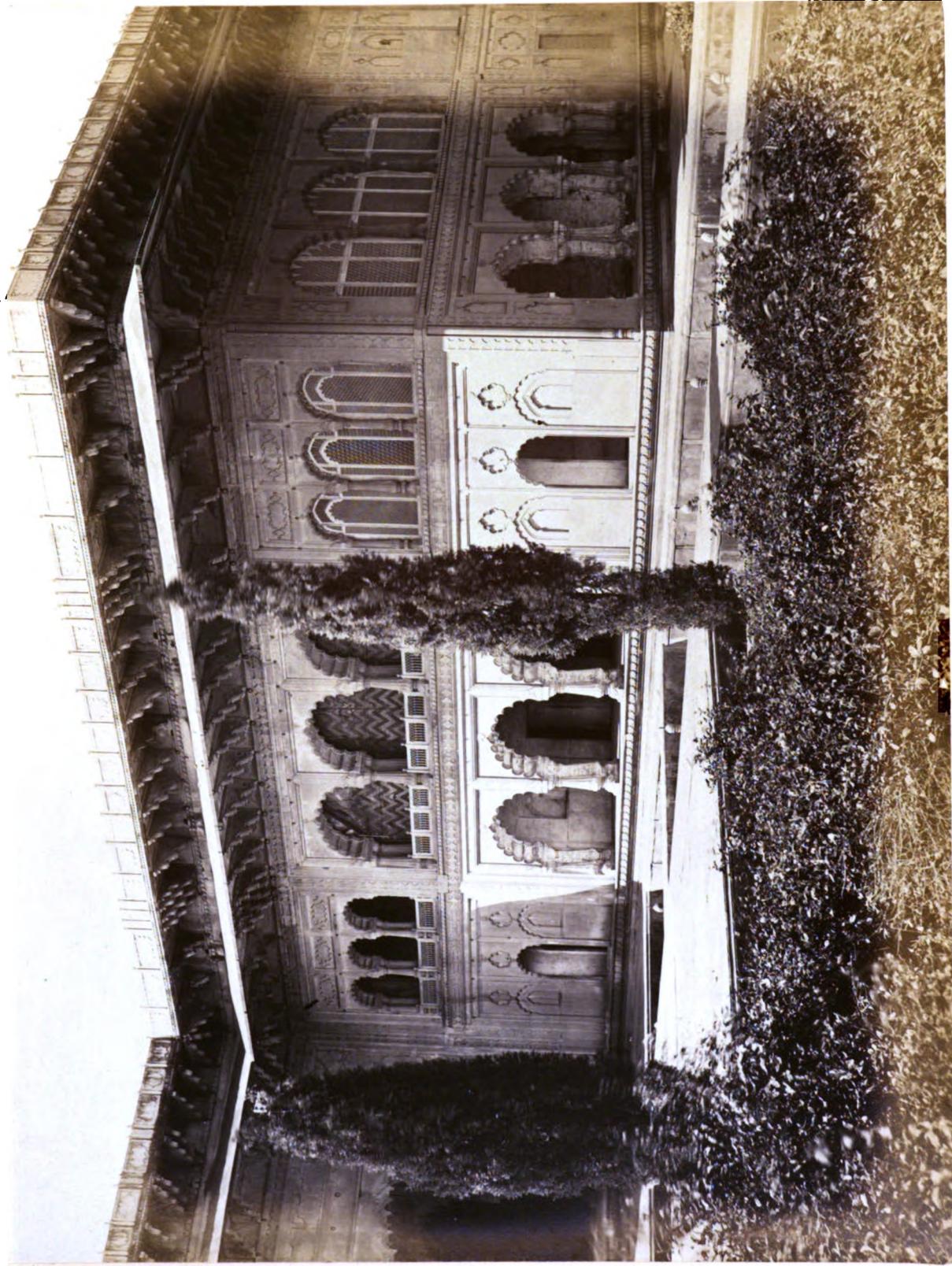
W. GRIGGS, DEL. & LITH.

J. H. Cole
Arch. & Survey of India
North Western Provinces.

INDIA MUSEUM, LONDON, 1889

PHOTOGRAPHS Nos. 14, 15.—'69.

The garden view of the Gopal Bhawan is an imposing façade of sculptured arcades. The central porch, supported by two rows of pillars, occupies a position in front of the audience chamber, and the court apartments are situated on either side. In the east wing some of the openings of the upper storey are filled with stone slabs of tracery (*see* Drawing No. 11) in order to screen the bathing apartments.



A G R A .

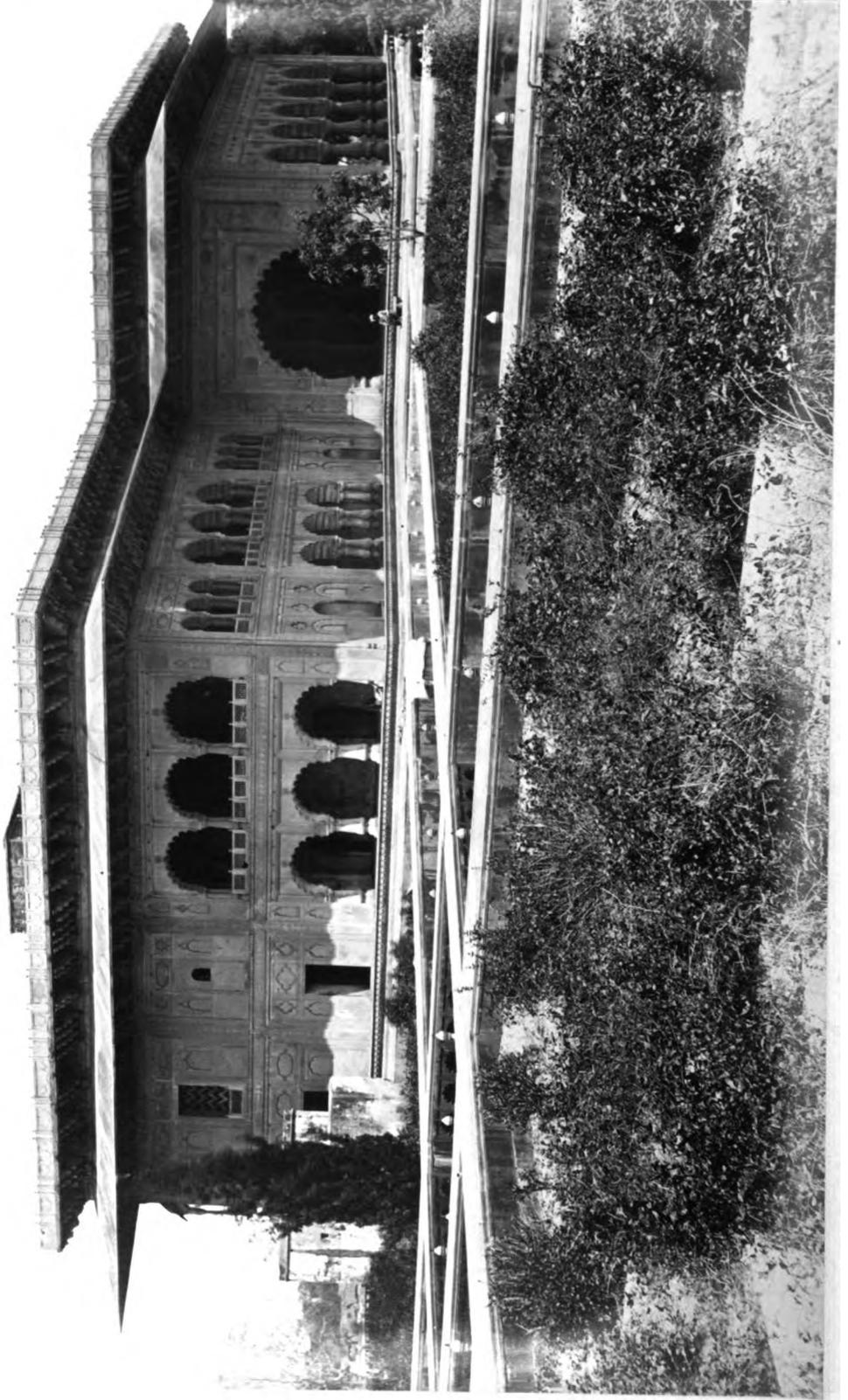
Palace at Deeg.

Date A.D. 1750.

General view of the Large Porch and Front of Gopal Bhawan

No. 14. '69.

including the right wing.



AGRA.

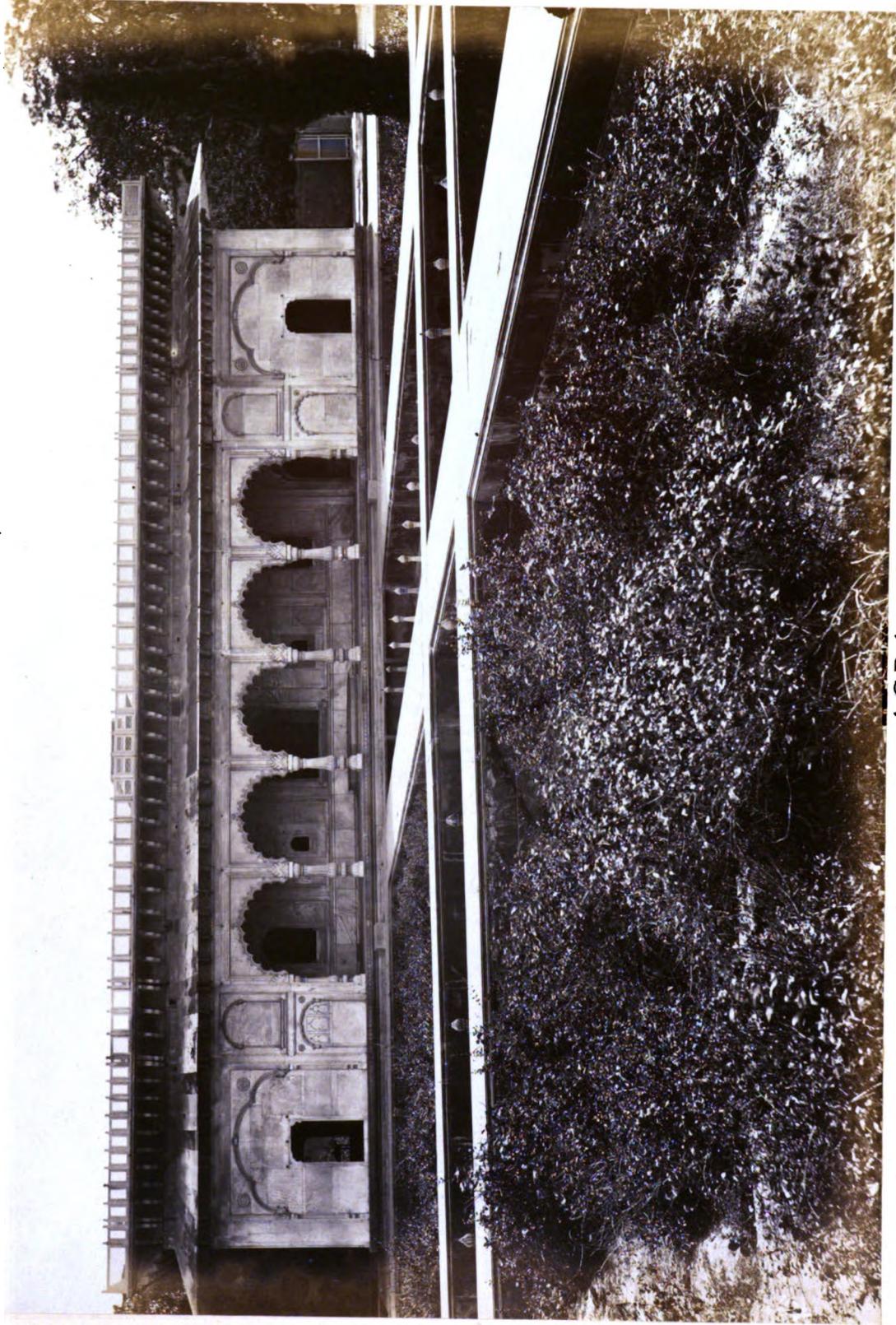
Palace at Deeg.

General View of the Gopal Bhawan from the Kishen Bhawan or Marble Palace.

No. 15. '69.

PHOTOGRAPH 16.—'69.

The white marble building, called the "Kishen Bhawan," stands in one corner of the garden, and is in proximity to an old palace. In its rear are the apartments for the harim, and on all sides are reservoirs for fountains. The carved foliated work of the interior decorations is especially good, and used most effectively to adorn archways and panels. In the side verandahs the walls are decorated with wreaths and scrolls of inlaid agates, bloodstones, jaspers, &c. As previously mentioned, this building is reserved for the exclusive use of the Bhurtpore Rajah.



A G R A .

Palace at Deeg.

Front view of Kishen Bhawan or Marble Palace.

Date A.D. 1750.

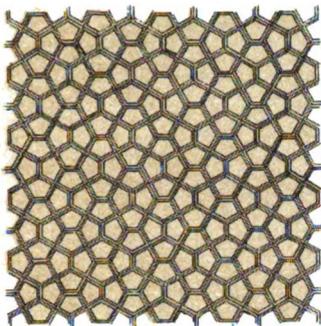
No. 16. '69.

DRAWING No. 11.—'69.

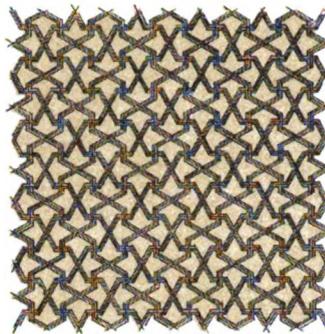
One of the most interesting points to study in the Deeg buildings consists in the variety of patterns which are employed in the tracery used to shut in the bathing apartments in the Gopal Bhawan. These are cleverly worked into arched openings, and partake somewhat of the nature of the Kaleidoscope, as they are ever changing when viewed from different positions.

EXAMPLES OF TRACERY AND CARVING
FROM THE PALACE AT DEEG.
DATE-A.D.-1750.

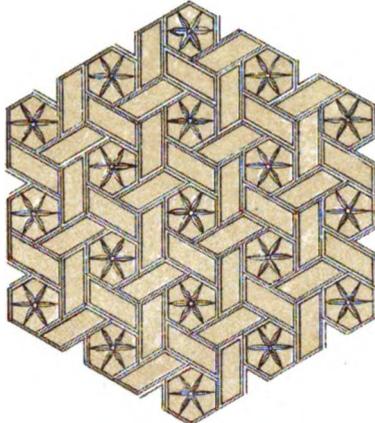
FIGS.-A,B,C,D,E,F,
FROM THE GOPAL BHAWAN



A



C



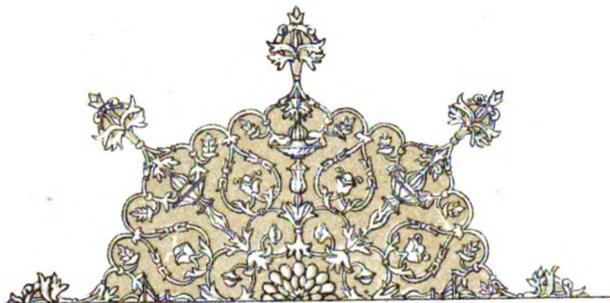
B



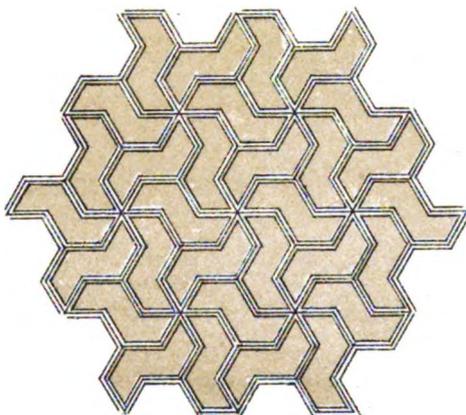
CARVING ON OLD CEILING IN THE
NUND BHAWAN.



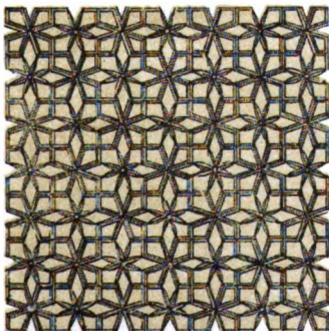
CAPITAL TO PILLAR IN ONE OF THE DOORWAYS OF THE
KISHEN BHAWAN OR MARBLE PALACE.



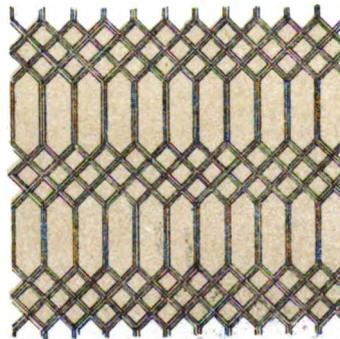
CARVING ON CEILING IN THE
NUND BHAWAN.



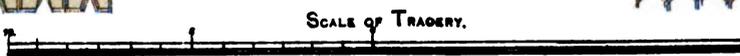
E



D



F



W. Briggs
W. BRIGGS, DEL. & LITH.

H. A. Cole
Capt. and Surveyor of India
North Western Provinces

PALACES AT FUTTEHPORE SIKREE.

THE Emperor Mohammed Jilal-ud-deen Akbar ascended the throne of Hindustan in A.D. 1556. The ancient capital of the kingdom was at Delhi, but he moved it to Agra; and, owing to the death of some of his children there, again moved it to Futtehpore Sikree. Here he built himself a palace of red stone of the neighbourhood, where exists a quarry out of which pillars and slabs of any dimension could be obtained. In 1586 Futtehpore ceased to be the capital, and Akbar resided mostly in the Punjab. This prince took great delight in the fine arts, and patronised them from the commencement of his reign. He established a painting gallery,* and collected together a number of artists in order that they might vie with each other for fame. Every week the daroghas (overseers) brought to the king the performances of each artist, when in accordance to their merits they were honoured with premiums and their salaries increased. Bigoted Moslems were, and to this day *are*, hostile to the art of painting.† One day at a private party of friends His Majesty, who had conferred on several the pleasure of drawing near him, remarked, “There are many “that hate painting, but such men I dislike. It appears to me as if a “painter had quite peculiar means of recognizing God; for if a painter “in sketching anything that has *life*, and in devising its limbs, one after “the other, must come to feel that he cannot bestow individuality upon “his work, and is forced to think of God the Giver of Life, and will thus “increase in knowledge.”

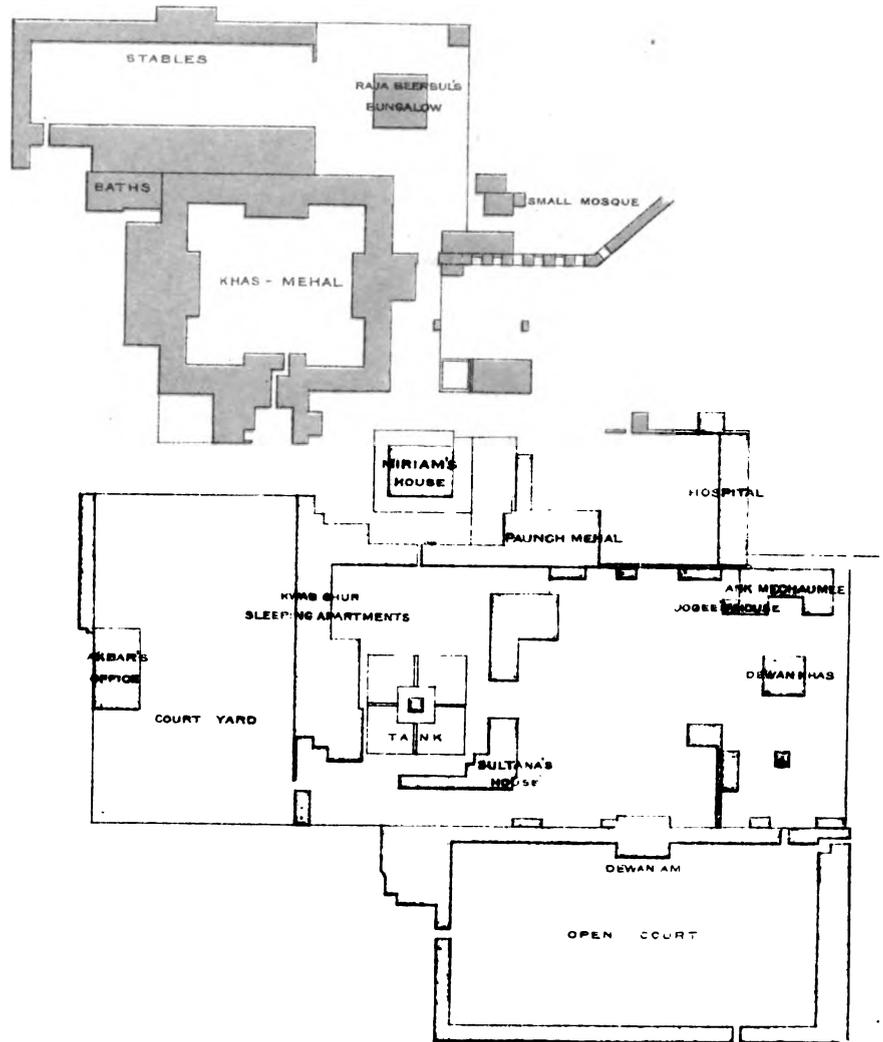
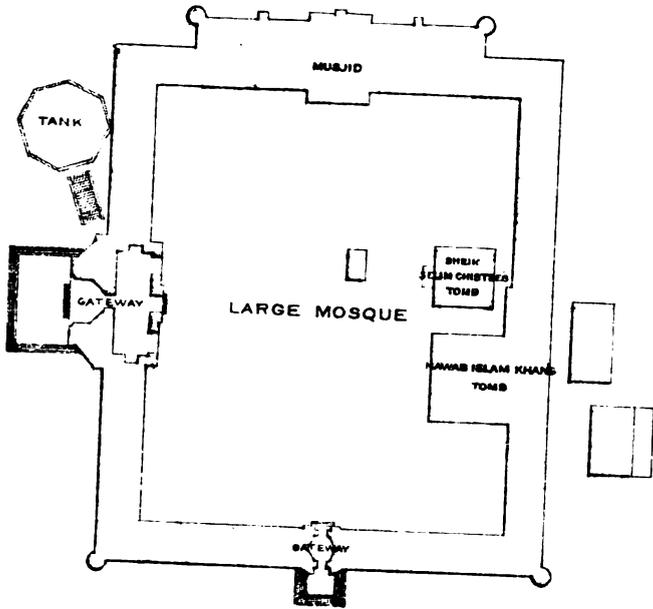
* See Gladwin's Trans. of the Ayeen Akbery.

† H. Blochmann's Translation of the Ain-i-Akbari.

AGRA.

4.-'69.

FUTTEHPORE SIKREE,
 GENERAL PLAN OF BUILDINGS,
 DATE BETWEEN
 A.D. 1556. 1605. 1585-



J. F. Payne



*H. K. Cole
 Lieut. Col. & Survey of India
 North Western Province*



A G R A .

Palace at Futtchpore Sikree.
General view of Paunch Mehal.

Date A.D. 1556-1605.
No. 17. '69.



AGRA.

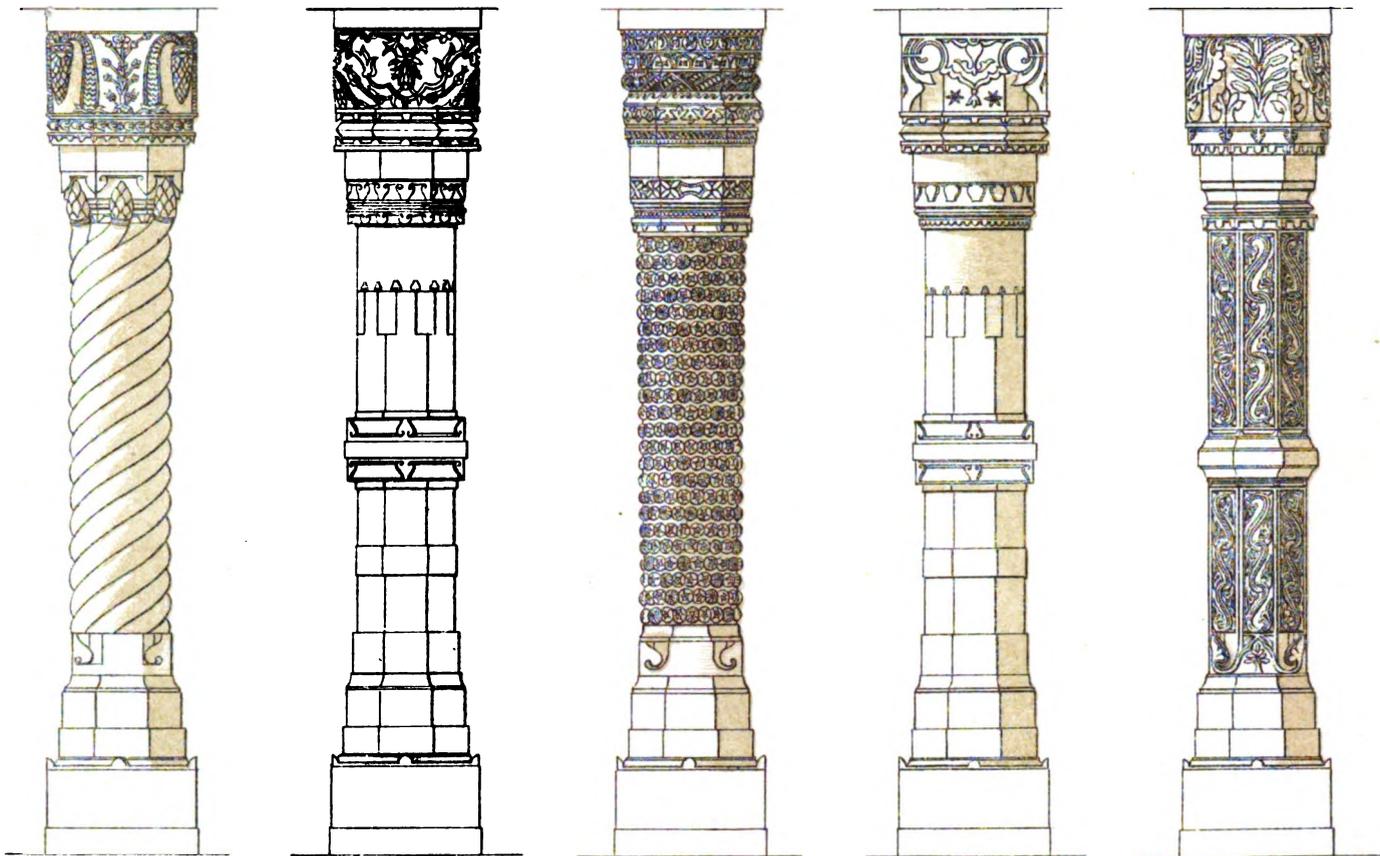
Palace at Futtehpore Sikree.

Date A.D. 1556-1605.

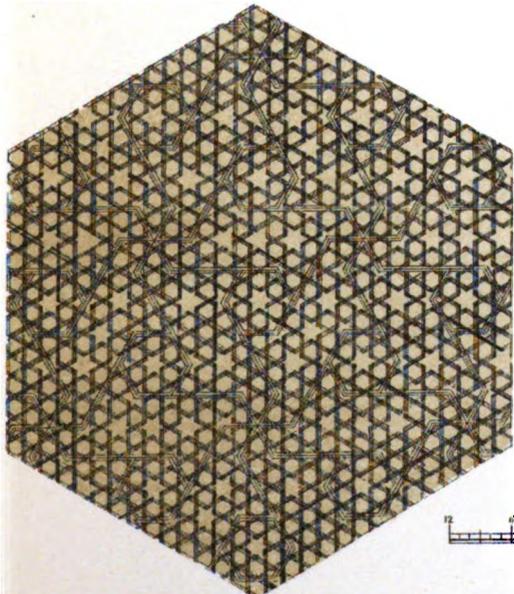
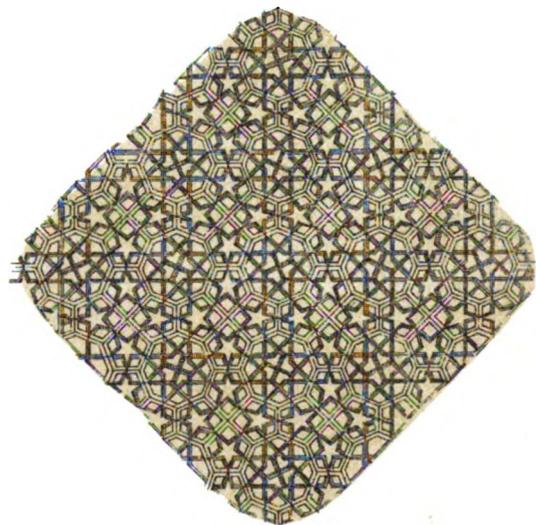
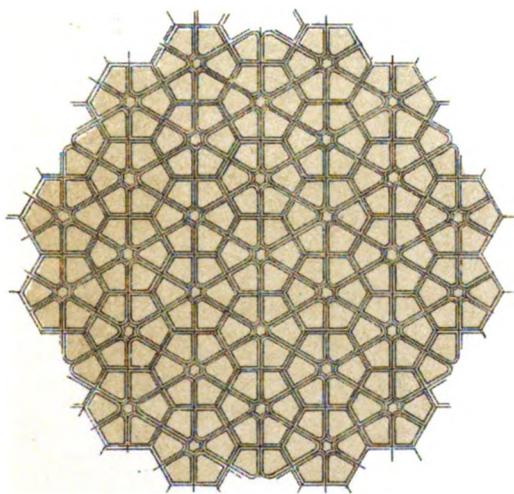
Pillars in the Paunch Mehal from the West.

No. 19. '69.

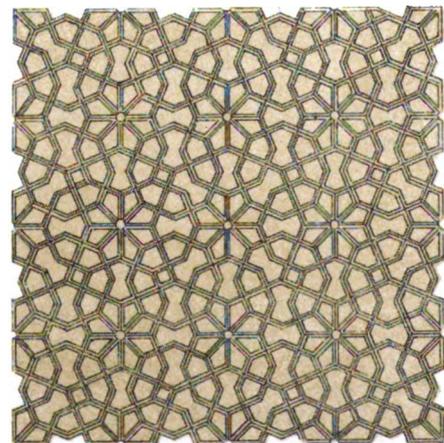
PILLARS OF THE PANCH MEHAL.
AND
TRACERY FROM SHEIK SELIM CHISTEE'S TOMB,
FUTTEHPORE SIKREE.



ELEVATIONS.



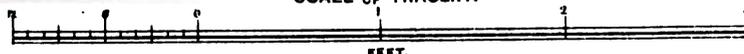
CARVED PANEL
FROM THE
SULTANA'S PALACE.



SCALE OF PILLARS AND PANEL.



SCALE OF TRACERY.



J. J. Payne
W. GRIGGS, DEL. & LITH.

A. H. Cole
Sept. 1. 1869
India Museum, London
INDIA MUSEUM, LONDON, 1869

PANORAMIC VIEW FROM THE TOP OF THE PANCH MEHAL.

PHOTOGRAPHS Nos. 20, 21, 22, 23, 24.—'69.

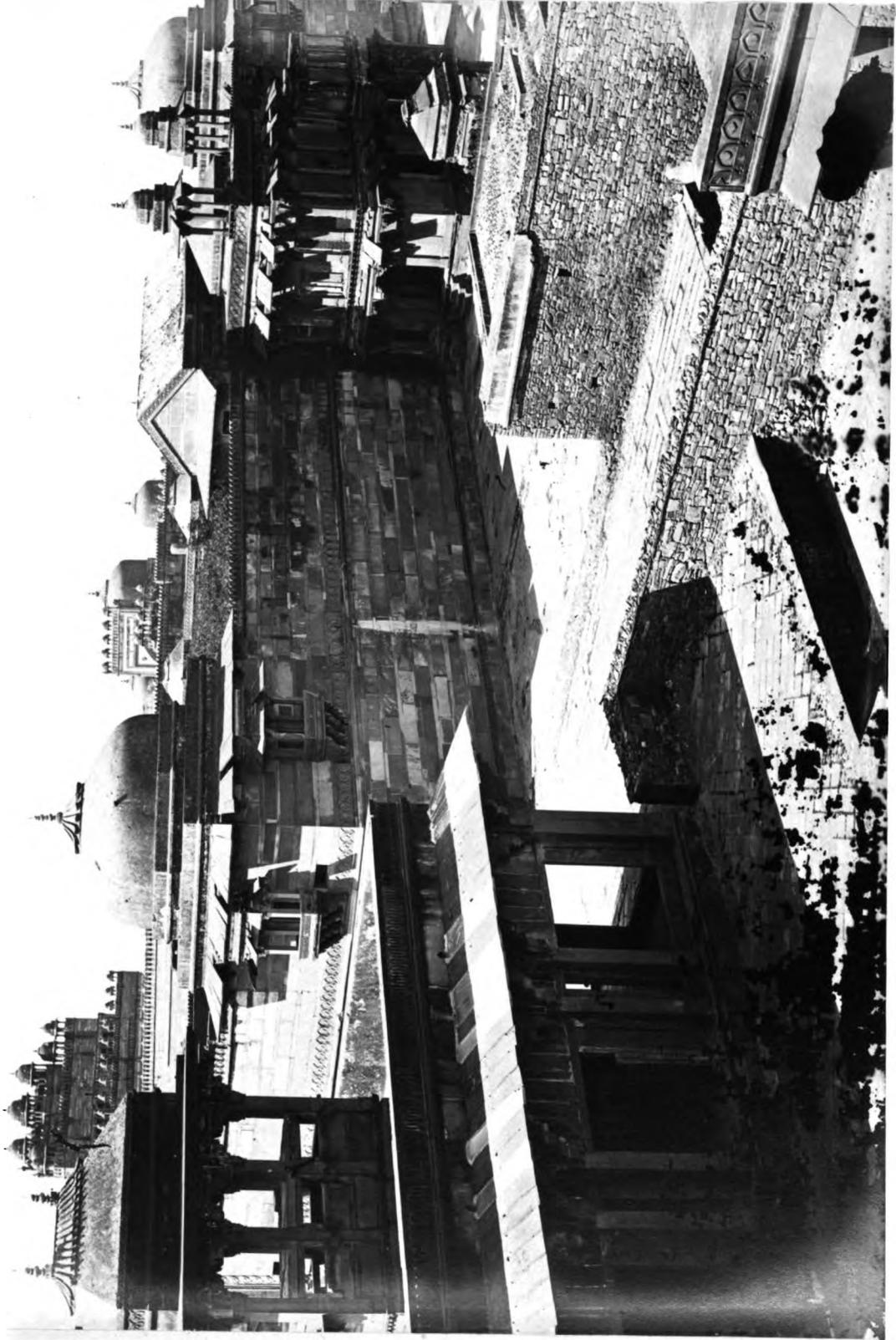
31. On the left is the house built by Akbar for his Christian wife Miriam; the walls of the verandah were formerly decorated with paintings of religious subjects, but almost all traces have gone. The building in front, the Khas Mehal, encloses a large square courtyard, and was used by the emperor for meals. The gabled roof in front, which covers one of the dining rooms, is covered with ribbed glazed tiles of a bright blue colour.

32. The dome of the Rajah Beerbul's residence is just visible in the left corner; the buildings in front stretch down the hill to the low country, and consist chiefly of barracks, stables, and fortified gates and walls.

34 (next in proper sequence) shows the Elephant Tower, from the top of which Akbar delighted to watch the manœuvres of his troops and the feats of gladiators and wrestlers. The building on the right is the hospital, but it is much ruined. The low country in front stretches towards Bhurtpore, the capital of the Rajah of Bhurtpore's dominions.

33. On the left is the ruined hospital, on the right is the Ank Mechaumee, or playhouse for the game of hide and seek and used by the women of the hareem. The small building in front was erected for a Jogee, a kind of Hindu priest.

35. To the left is the Dewan Khas, or private audience chamber; to the right the ruins of the city of Futtehpore. In the centre of the courtyard in front is a "Pachisi board," *i.e.*, a sort of chessboard marked out in square slabs of stone in the shape of a square cross. Akbar, it is said, used to sit on a raised platform in the centre, and direct the movements of the women of his hareem over the squares instead of employing the common chess pieces.



A G R A .

Palace at Futehpore Sikree.

Date A.D. 1556-1605.

Panoramic view No. 1 from the Top of the Paunch Mehal.

No. 20. '69.



AGRA.

Palace at Futtehpore Sikree.

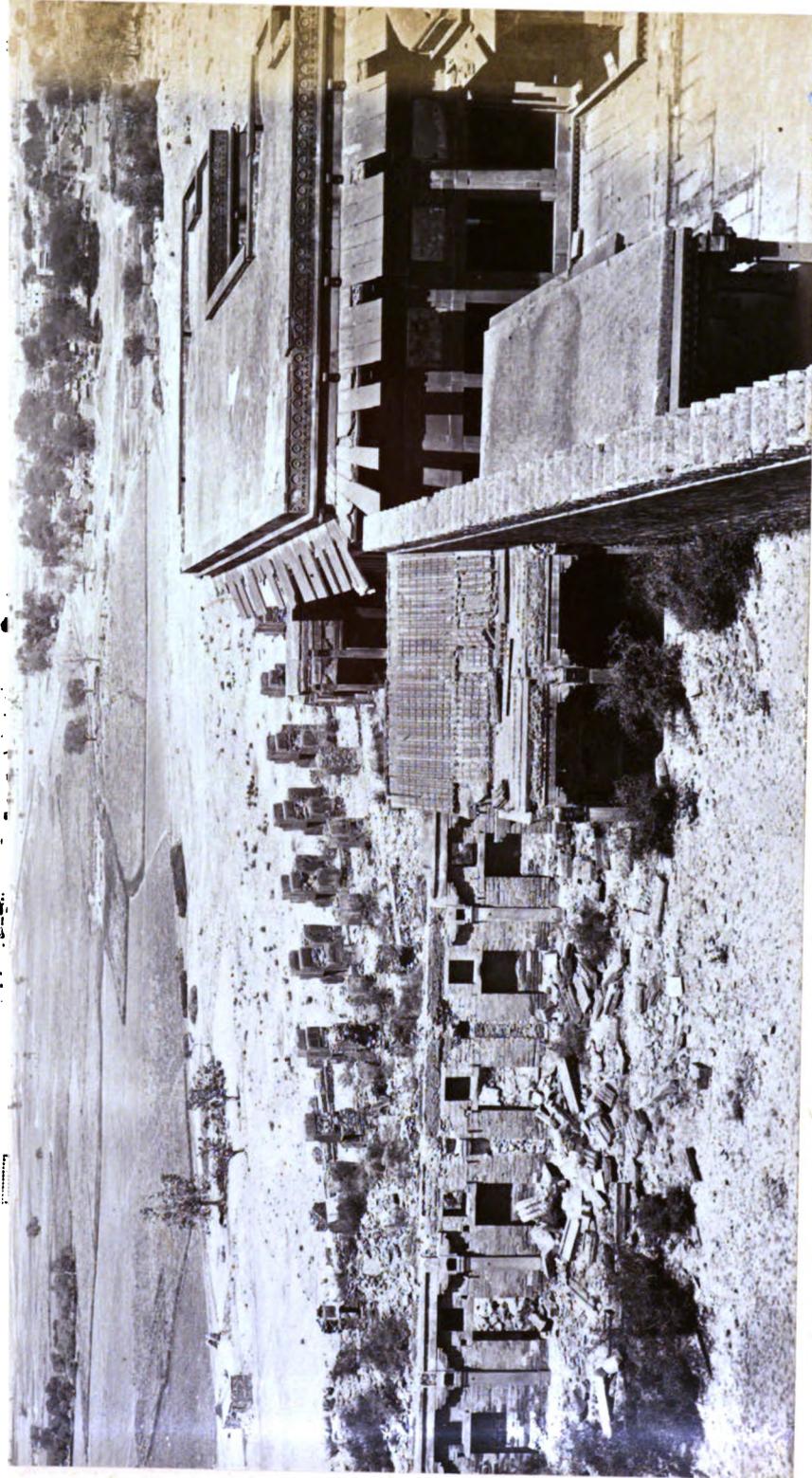
Date A.D. 1556-1605.

Panoramic view No. 2 from the Top of the Paunch Mehal looking North-West.

No. 21. '69.

(6361.)

K



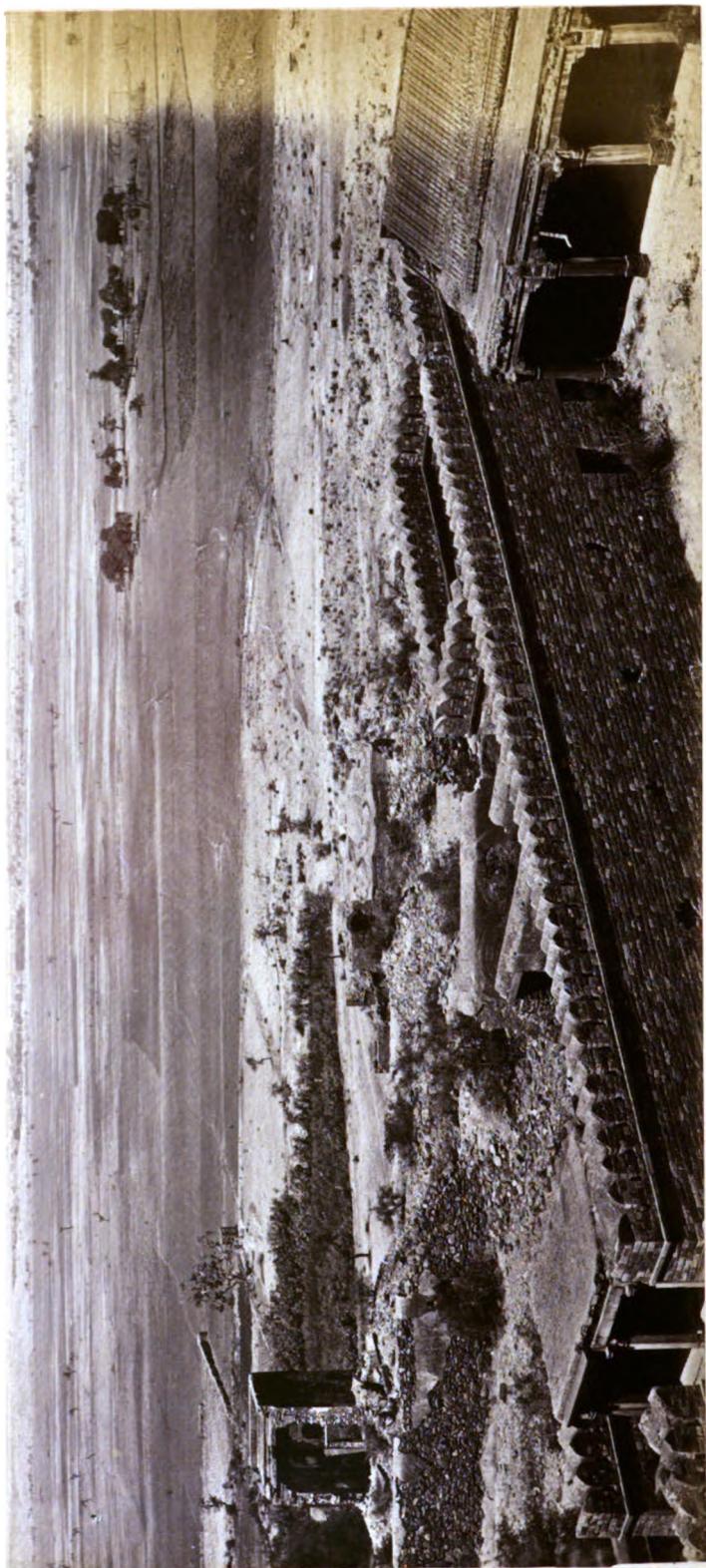
AGRA.

Palace at Futtchpore Sikree.

Date A.D. 1556-1605.

No. 22. '69.

Panoramic view No. 3 looking due North from the Top of the Paunch Mehal.



A G R A .

Palace at Futtehpoore Sikree.

Date A.D. 1555-1605.

Panoramic view No. 4 from the Top of the Paunch Mehal looking North-East.

No. 23. '69.



A G R A .

Palace at Futehpore Sikree.

Panoramic view No. 5 from the Top of the Faunch Mehal looking East.

Date A.D. 1556-1605.

No. 24. '69.

PHOTOGRAPH No. 25.

The building known as the "Jogee's House" is situated close to the Dewan Khas, and is in front of the Ank Mechaumee, or Hide and Seek House. Akbar showed special favour to the class of Hindu priests called "Jogees," and sometimes, for fear of exciting the anger and jealousy of his Mahomedan subjects, would give them private interviews at night, in order to inquire into their abstruse truths, articles of faith, occupations, practices, and usages, or the power of being absent from the body. Once a year a great meeting was held of all Jogees of the empire, when the Emperor would eat and drink with the principal of them, who promised that he should live three and four times as long as ordinary men.* "Jogee's House" was set apart for one of Akbar's favourites, and is chiefly remarkable for the elaborate struts, which appear to have originated as a feature in Hindu architecture in the repetition of brackets one above the other.

* Ain-i-Akbari.



AGRA.

Palace at Futehpore Sikree.

View of Hindu Priest's House from the West.

No. 25. '69.

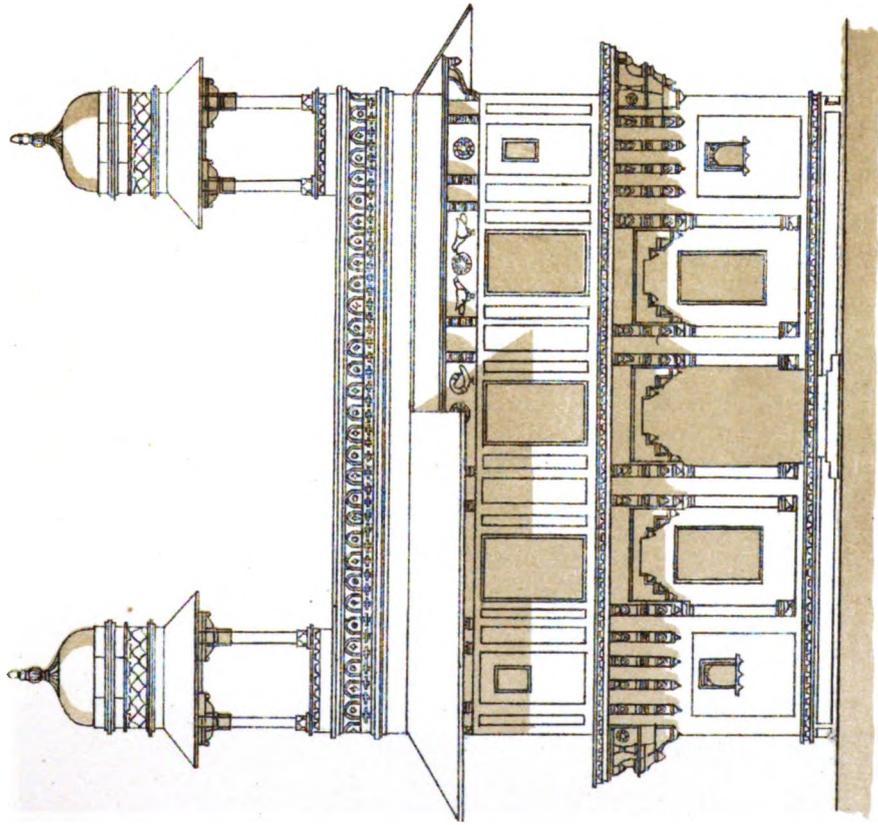
DRAWING No. 6.—'69.

The Dewan Khas, or private audience chamber, is an elegant red sandstone building, of singular interior arrangement. The entire building is occupied by a single square room. A central pillar, having as a capital a fringe of numerous brackets, and reaching half way up the interior height of the chamber, *i.e.*, up to the lower level of the upper windows, and is said to have been used as the position of Akbar's throne; small galleries led from this to each of the angles of the building, where the four Ministerial advisers of the Emperor were seated. During an audience the applicant stood on the floor of the apartment and was interrogated by the Emperor, who, as occasion required, asked the advice of the Ministers around him. The building, as an architectural work, presents many curious features in addition to the remarkable pillar which occupies the centre. To reach it there are provided two staircases in the thickness of the wall, and the steps are continued to the roof, which, together with its four corner pavilions, forms a pleasant evening retreat. The whole building is designed in excellent proportion, and although apparently a quaint whim of the Emperor's, gives an impression of propriety in all the ornamental features which adorn both the interior and exterior. A fac-simile of the central column was made under my superintendence in the cold season of 1870-71, and has now been erected in the large Reproduction Court at the South Kensington Museum.

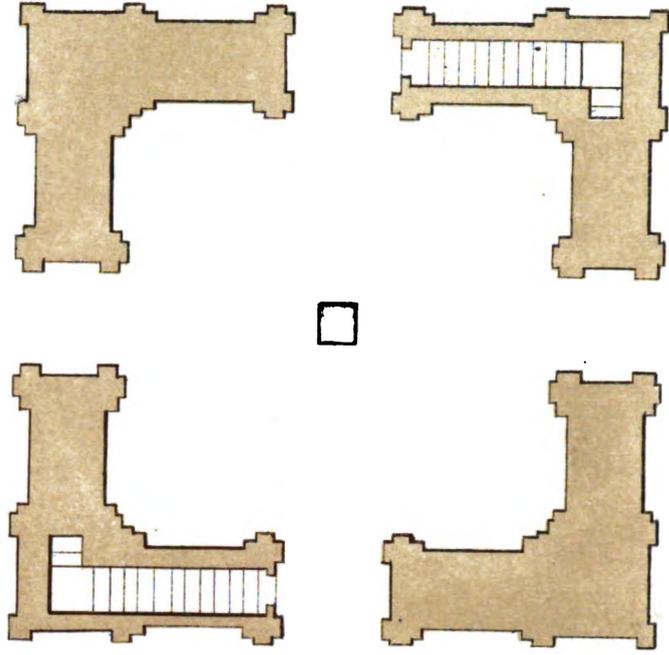
AGRA.

6.-'69.

DEWAN KHAS,
AT FUTTEHPORE SIKREE.
DATE A.D. 1556. 1603.



ELEVATION.



PLAN

SCALE OF FEET.

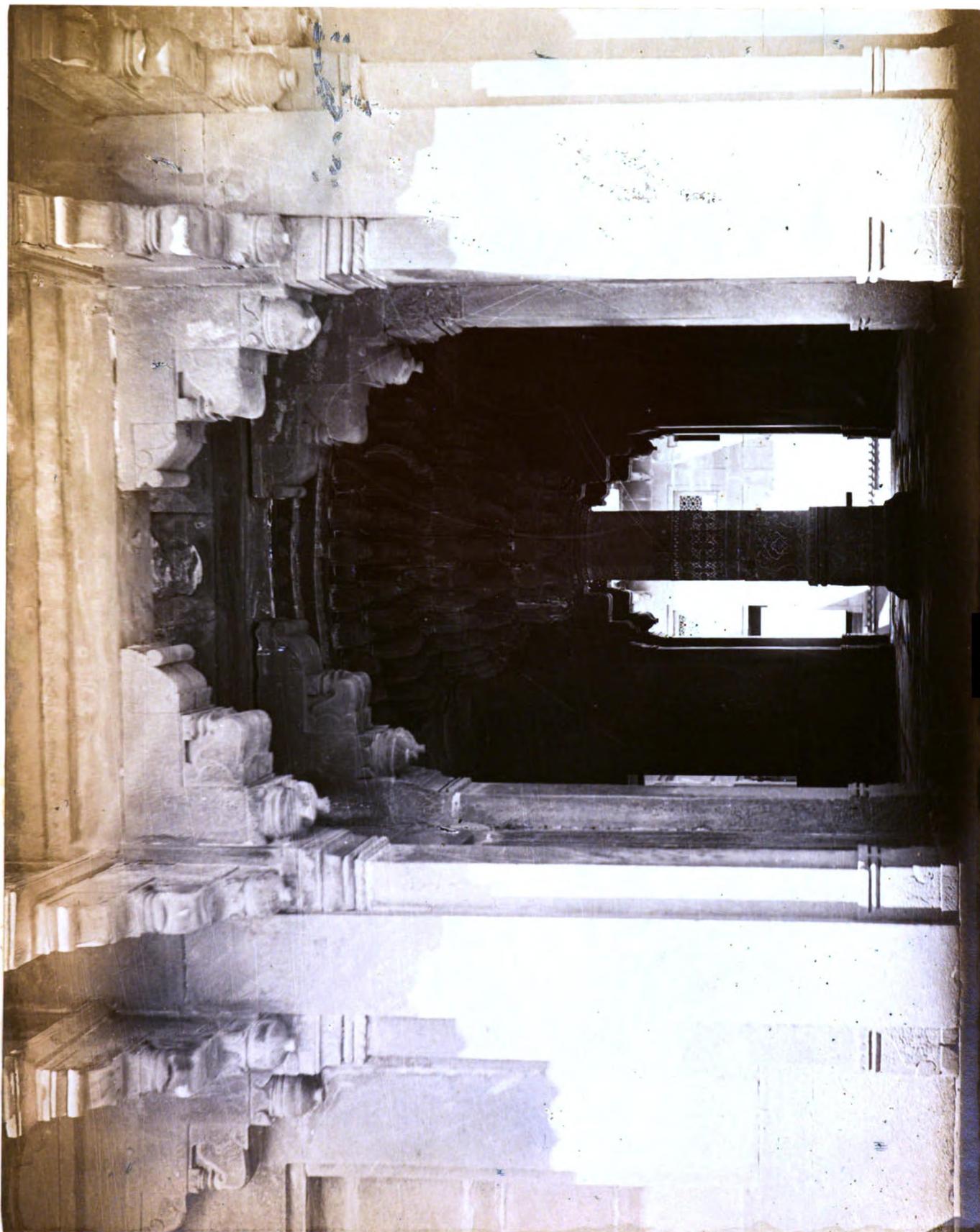


H. A. Cole
Architect
Sup't. Arch. Survey of India
Mathura Station

J. P. S. S.

PHOTOGRAPH No. 26.—'69.

The curious "throne-supporting" column alluded to in the preceding note is a piece of intricate stone cutting, and thoroughly Hindu in all its upper details. The outline of the pillar is also Hindu, but the carving which covers the shaft and base is of a Saracenic character, and of great beauty of design and delicate execution. In Plan No. 6—'69 may be seen the position of the two staircases that led up to the galleries which connected this elevated central position with the sides of the building.



(6381.)

L

AGRA.

Palace at Futehpore Sikree.

View of Central Column in the Dewan Khas from the outside.

Date A.D. 1556-1605.

No. 26. '69.

PHOTOGRAPH No. 27.—'69.

At the time of taking this photograph the Dewan Khas was undergoing repairs, but only the eaves of the main block had been renewed, and the small pavilions of the corners remained in a state of ruin. In January 1871, when the workmen under my orders were engaged in casting, the repairs had been completed. In Drawing No. 6 is shown the original form of these kiosks, and a better idea is given of the good proportions and beauty of the perfect building. The perforated screens which at one time filled the window openings, and of which a fragment is shewn in one opening, would have assisted in the elegance of the general effect. The balcony is wanting in the stone railing which formerly existed.



44

L 2

A G R A .

Palace at Futehpore Sikree.

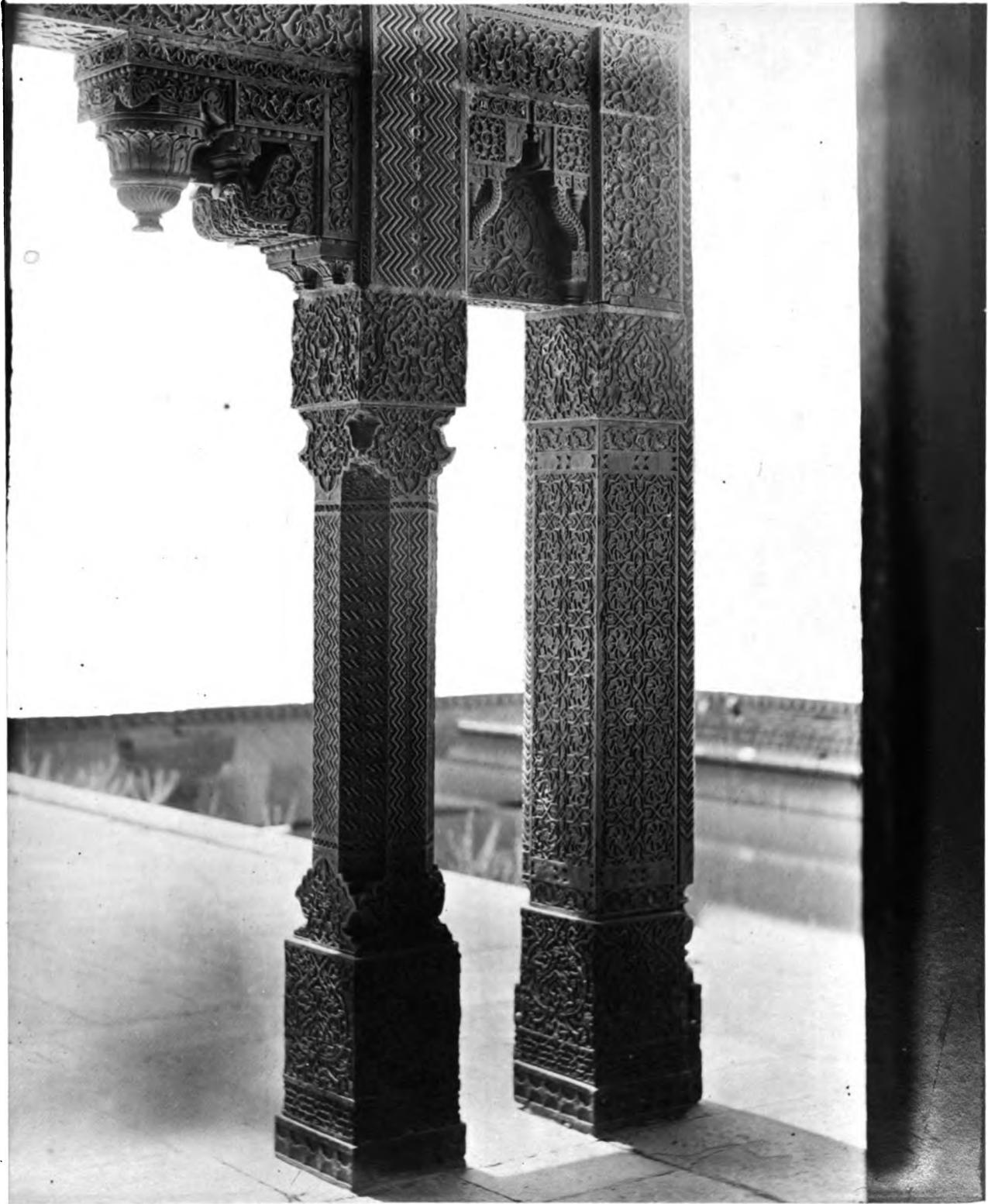
Date A.D. 1556-1605.

General view of the Dewan Khas looking North.

No. 27. '69.

PHOTOGRAPHS Nos. 28, 29, and 30.—'69.

Akbar, as has been stated, contracted matrimonial alliances with princesses of different countries, and sought in this way to secure the friendship and support of the world. One of his wives came from Turkey, and, in keeping with the splendour and dignity of his court, he caused a series of apartments to be erected for her where she would be surrounded with familiar decorations, such as were common in her country. The Sultana's house is perhaps the most carefully executed building at Futtehpore. Every inch of stone wall, ceiling, or pillar is carved with a surprising delicacy and profusion of ornament, and the interior walls of the rooms are decorated with carved stone panels, in which are represented groups of peacocks and animals. The figures, however, were afterwards mutilated in consequence of the Mussulman hatred to representations of animal life; but three of the panels, in which no figures appear, are represented in the South Kensington Museum by plaster casts. In this building, as in many others at Futtehpore, the principle of construction is Hindu and the decorative treatment Mahomedan, and the result is as successful as possible to conceive. In Drawing No. 9.—'69 is given a detail of one of the carved panels in the verandahs.



AGRA.

Palace at Futteh-pore Sikree.

Sultana's Apartments. View of Verandah Pillars.

No. 28. '69.



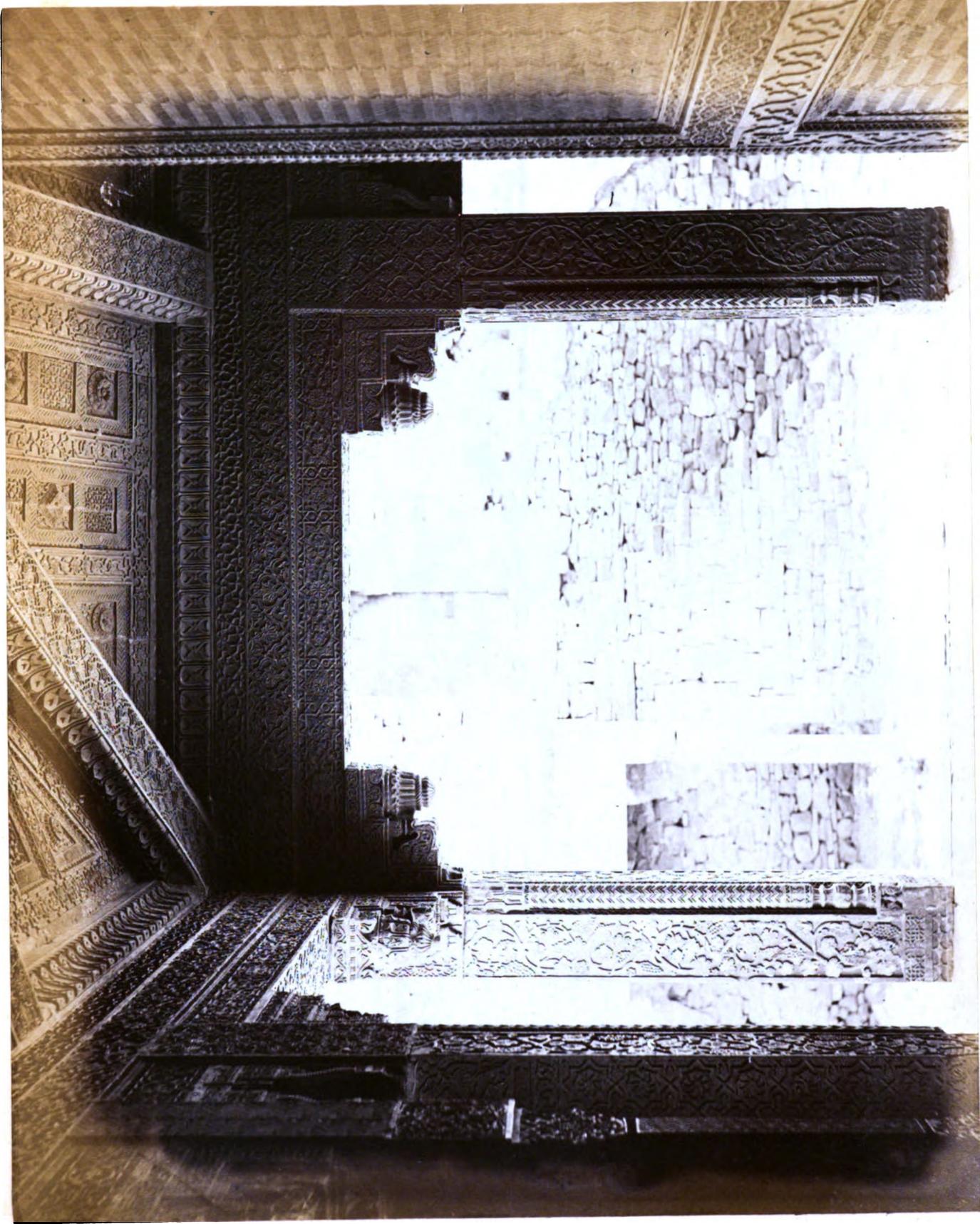
A G R A .

Palace at Futehpore Sikree.

View from the Exterior of the Sultana's Apartments.

Date A.D. 1556-1605.

No. 29. '69.



A G R A .

Palace at Futehpore Sikree.

Date A.D. 1556-1605.

Back Verandah of the Sultana's Apartments.

No. 30. '69.

PHOTOGRAPH No. 31.—'69.

According to Abul Fazl's account in the *Ain-i-Akbari*, the Emperor was in the habit of spending a considerable part of the night in hearing accounts of the state of the empire, and giving orders for whatever appeared necessary. His *kutcheri* or office is situated opposite the *kwâb ghur*, or sleeping apartments, and is a rectangular building encircled by a pillared verandah; at present this is in use as a staging bungalow for travellers, and is kept in good repair by the district authorities.

The verandah enclosing the rooms, the walls of which are perforated both inside and out with small niches or pigeon holes, consists of lofty double pillars with bracket capitals, which give support to boldly projecting and shadow-giving eaves. The back of the building is on the edge of a steep slope, and overlooks the distant walls enclosing the site of the city of Futtehpore.

(6361.)

M



A G R A .

Palace at Futtehpoore Sikree.

Date A.D. 1556-1605.

General view of Akbar's Office now in use as a Dak Bungalow.

No. 31. '69.

PLAN No. 5.—'69.

All the previous illustrations relate to the groups of secular buildings of the Palace, indicated on the right hand of the General Plan No. 4—'69; those which conclude this volume (excepting the Palace of the Rajah Beerbul) refer to the Great Mosque, adjoining the palaces, at a distance of some hundred feet.

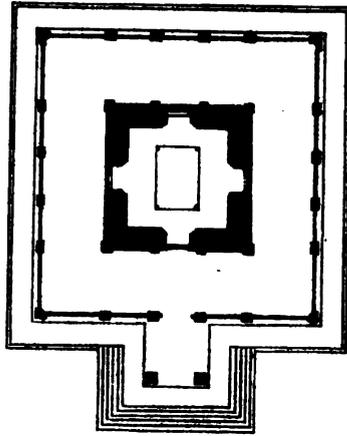
The Plan of this building consists of a rectangular court enclosed by a cloistered corridor, measuring about 500 feet long by 450 feet broad. The entrances occupy the centre of the sides to the north, south, and east, the largest and most important being to the south (A). That to the north is no longer in use. On the west side of the quadrangle is the sanctuary of the Musjid, which is composed of three interior square chambers, surrounded by rows of high columns of Hindu outline. To the north of the court are the tombs of Sheik Selim Chistee and Nawab Islam Khan.

AGRA.

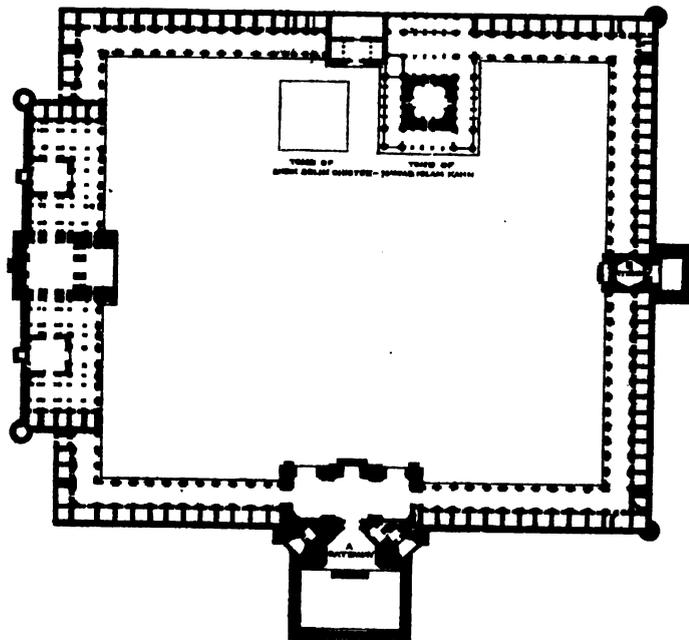
5.-'69.

MOSQUE AT
FUTTEHPORE SIKREE.

DATE A.D. 1556. 1605.



PLAN OF
TOMB OF SHEIK SELIM CHISTEE,



GENERAL PLAN.



J. F. Payne

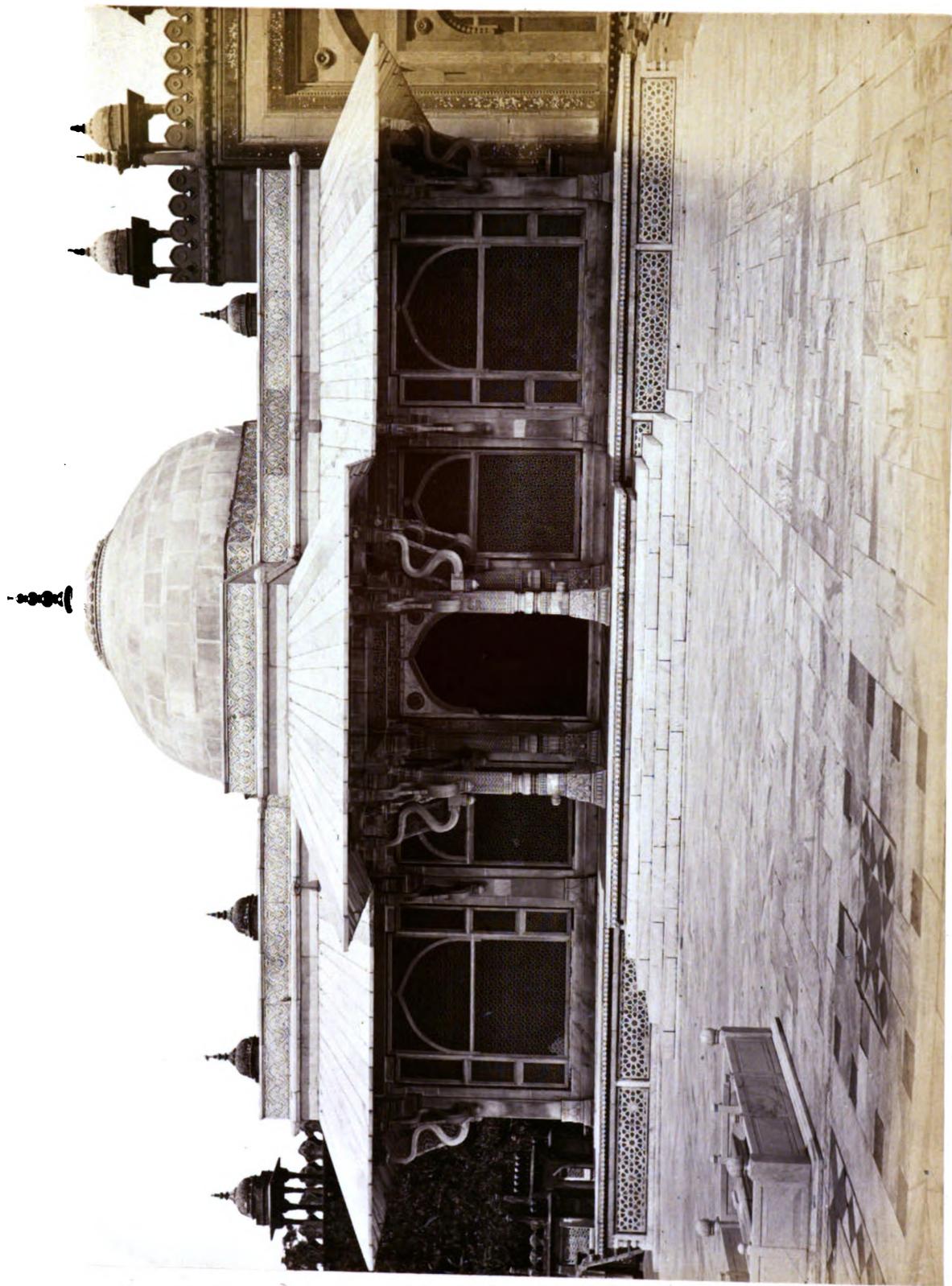
W. GRIGGS, DEL. & LITH.

*H. K. Cole, del. & lith.
Capt. Genl. & Commr. of India
- North Western Provinces*

INDIA MUSEUM, LONDON.

PHOTOGRAPH No. 32.—'69.

Sheik Selim Chistee was at one time one of the Emperor's favourite Mahomedan priests. There is a story in existence of his having been the means of providing Akbar with an heir. The Emperor on two occasions had consulted the Sheik as to his chances of having a son, but the answers had been unfavorable. When he came to repeat the question a third time, it is said that the priest's son, although then only an infant, said, "Father, why do you send away the Conqueror of the World in despair?" "Because," replied the Sheik, "no son is destined for him unless some one will give the life of a child." "Let me die, father," said the child; and before Selim Chistee could reply, his son had given up the ghost. That day an heir was conceived, and the Emperor, on its birth, called it Selim. The tomb of Selim Chistee, in the courtyard of the Great Mosque at Futtehpore Sikree, bears testimony to the great esteem in which he was held, and to the present day continues to be carefully preserved by the priests who perform the services of the Mosque.



A G R A .

Palace at Futtahpore Sikree.

Date A.D. 1556-1605.

Front view of Sheik Selim Chistee's Tomb.

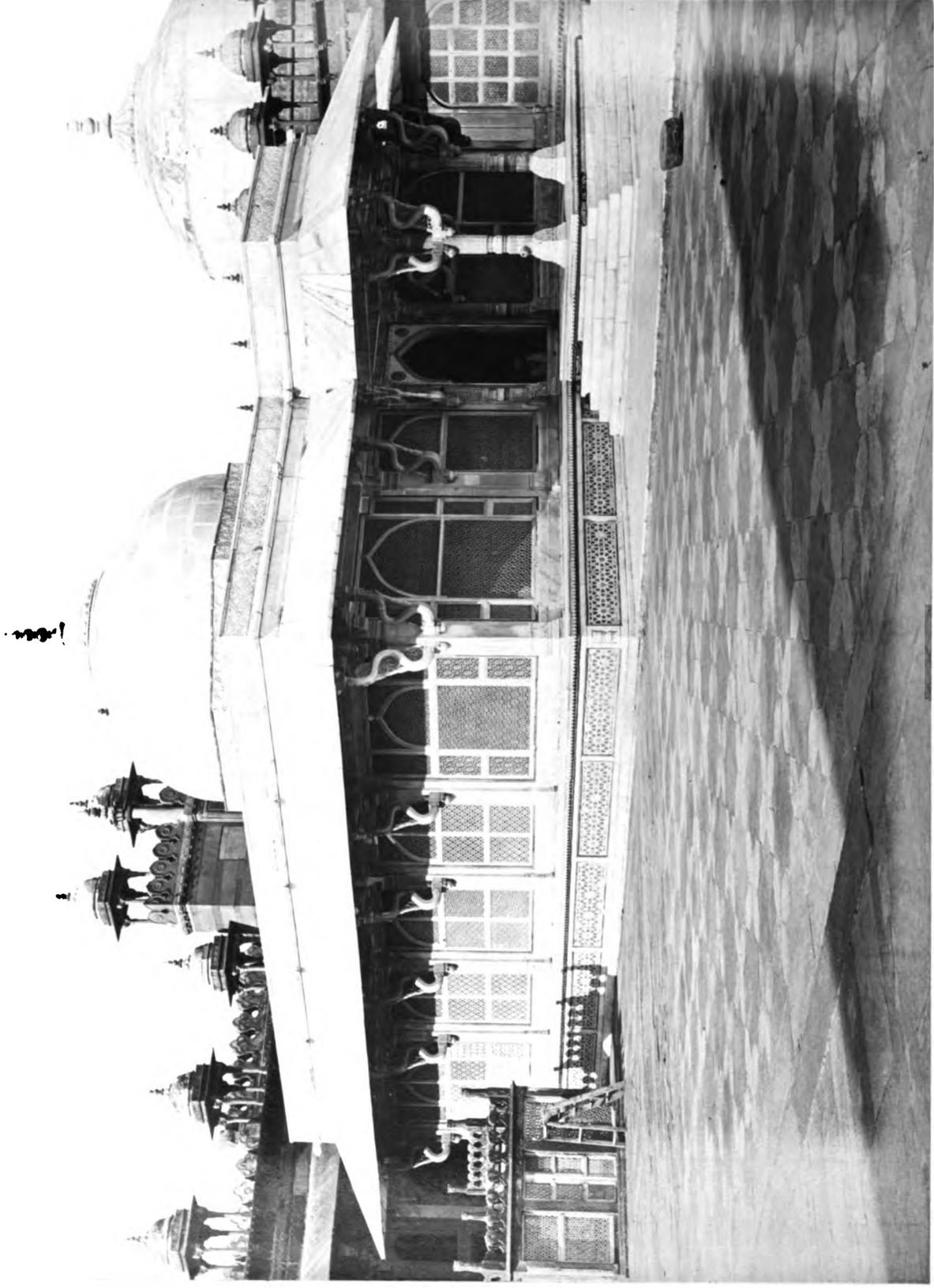
No. 32. '69.

PHOTOGRAPH No. 33.—'69.

The Tomb of Sheik Selím Chistee is in itself a most perfect gem of Oriental art. The whole is of pure white marble, and the ornamental sculptures which profusely decorate the building may be fitly said to take very high rank both for execution and originality.

In the preceding Plan No. 5.—'69 is a plan of the tomb; the outer screen encases the tomb itself, and forms a verandah all round the square chamber where repose the remains of Selím Chistee.

The walls of the inner chamber are decorated with paintings; the shrine in the centre is a fine specimen of carved work, and, together with a canopy six feet high, is covered with tesserae of mother of pearl. A silk cloth embroidered with gold rests suspended over the whole.



A G R A .

Palace at Futtchpore Sikree.

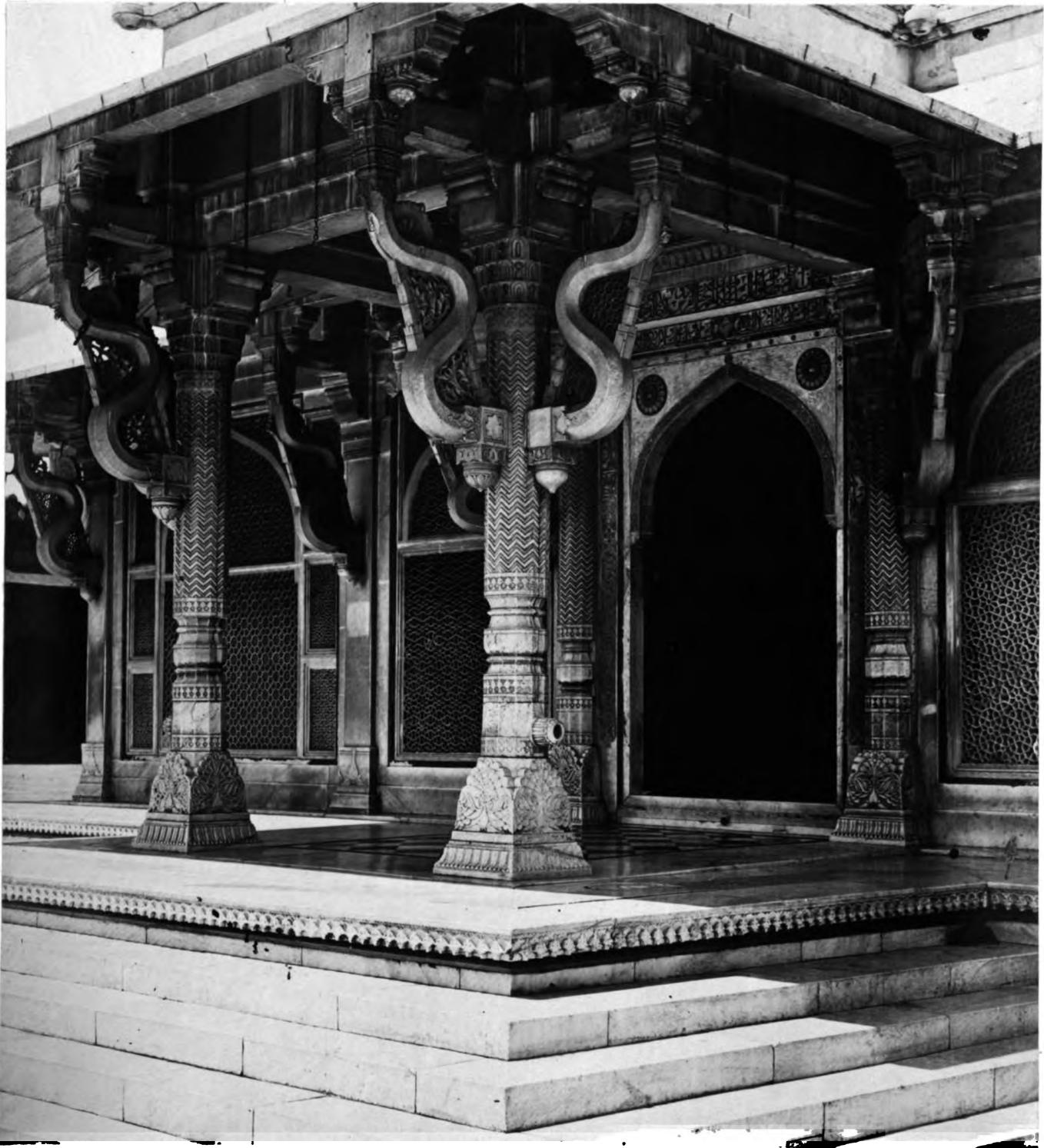
Date A.D. 1556-1605.

Three Quarter view of Sheik Selim Chistee's Tomb.

No. 33. '69.

PHOTOGRAPH No. 34.—'69.

There occurs no better example of the designer's fertility of resource and power of variation than in the Porch of Selím Chistee's tomb. Here variety is studied to a surprising extent, and in spite of the grotesque forms which are introduced in the struts of the pillars, one cannot but feel impressed with the beauty of the details, and with the grace which pervades the whole. As a specimen of white marble carving this porch is perhaps unrivalled in India; as a specimen of construction unhampered by profuse ornamentation, it illustrates one of the first principles of decorative art. A fac-simile, consisting of plaster, was made of one of the pillars of this porch, and is exhibited at the South Kensington Museum.



A G R A .

Palace at Futehpore Sikree.

Date A.D. 1556-1605.

View of Pillar of Entrance to Sheik Selim Chistee's Tomb.

No. 34. '69.

(6361.)

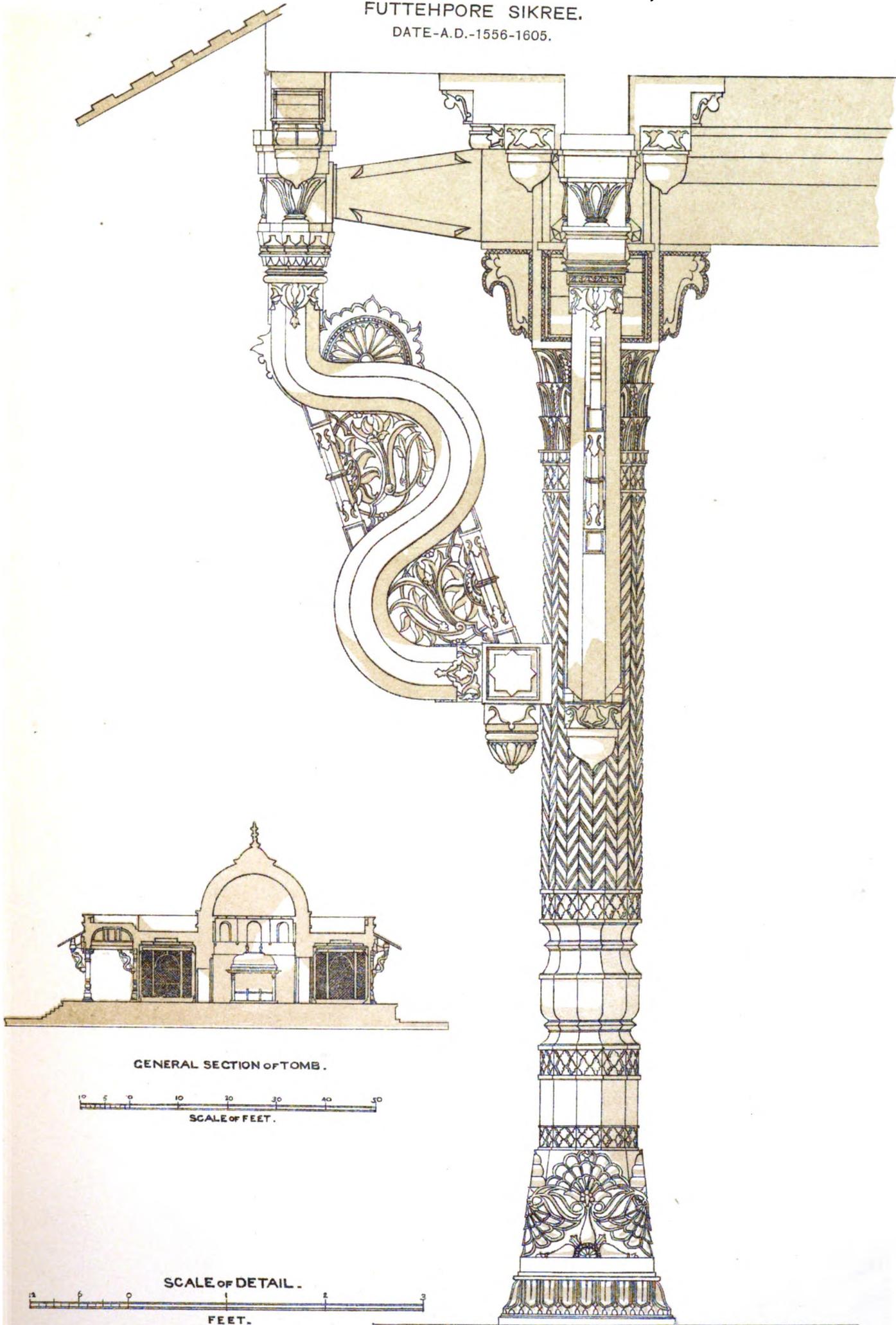
N

DRAWING No. 8.—'69.

The Pillars in the preceding photograph are remarkable as being a Mahomedan rendering of the description of columns that were built in the Hindu pillared Hall at Chillumbrum about the 10th century.

At Trimul Naik's Choultrie at Madura, and in the Temple of Witoba at Beejanugger, the bracketing shafts are elaborated to an extraordinary degree, and are 16th century sculptures of a later date than the pillar shown in the drawing.

BRACKET-PILLAR OF PORCH
OF SHEIK SELIM CHISTEE'S TOMB,
FUTTEHPORE SIKREE.
DATE-A.D.-1556-1605.



ELEVATION.

H. K. Cole
Sept. 1869
Survey of Agra
North Western Provinces.

W. Griggs

W. GRIGGS, DEL. & LITH.

INDIA MUSEUM, LONDON, 1869

PHOTOGRAPH No. 35.—'69.

Some varieties of the details of geometrical tracery in Selim Chistee's tomb are shewn in Drawing No. 9.—'69. The Mahomedan designer here, as in Persia and Egypt, gives proof of his great partiality for variety of geometrical forms ; the most common patterns are those obtained by the interlacing of octagons and hexagons, and the effect produced in the perforated marble screen bears a resemblance to lace work on a large scale. It will be observed that the bracket shaft of the porch is repeated all round the tomb to support the sloping entablature.



AGRA.

Palace at Futtehpoore Sikree.
Corner of Sheik Selim Chistee's Tomb.

Date A.D. 1556-1605.

No. 35. '69.

PHOTOGRAPH No. 36.—'69.

The Façade of the Sanctuary of the Mosque at Futteh-pore is in itself the least striking feature in the great court which encloses it; the corridors on either flank are composed of lofty groups of pillars, and the whole design is not wanting in grandeur when the surrounding buildings are left out of the picture; the Great Gate on the left and the tombs on the right quite eclipse it, however, when viewed at the same time. The middle apartment of the Musjid is surmounted by a dome—in this view concealed by a high rectangular gateway in front of it. These two features are somewhat incongruous when viewed together, but owe their existence to the desire for uniformity in the front and rear façades.



A G R A .

Palace at Futehpore Sikree.

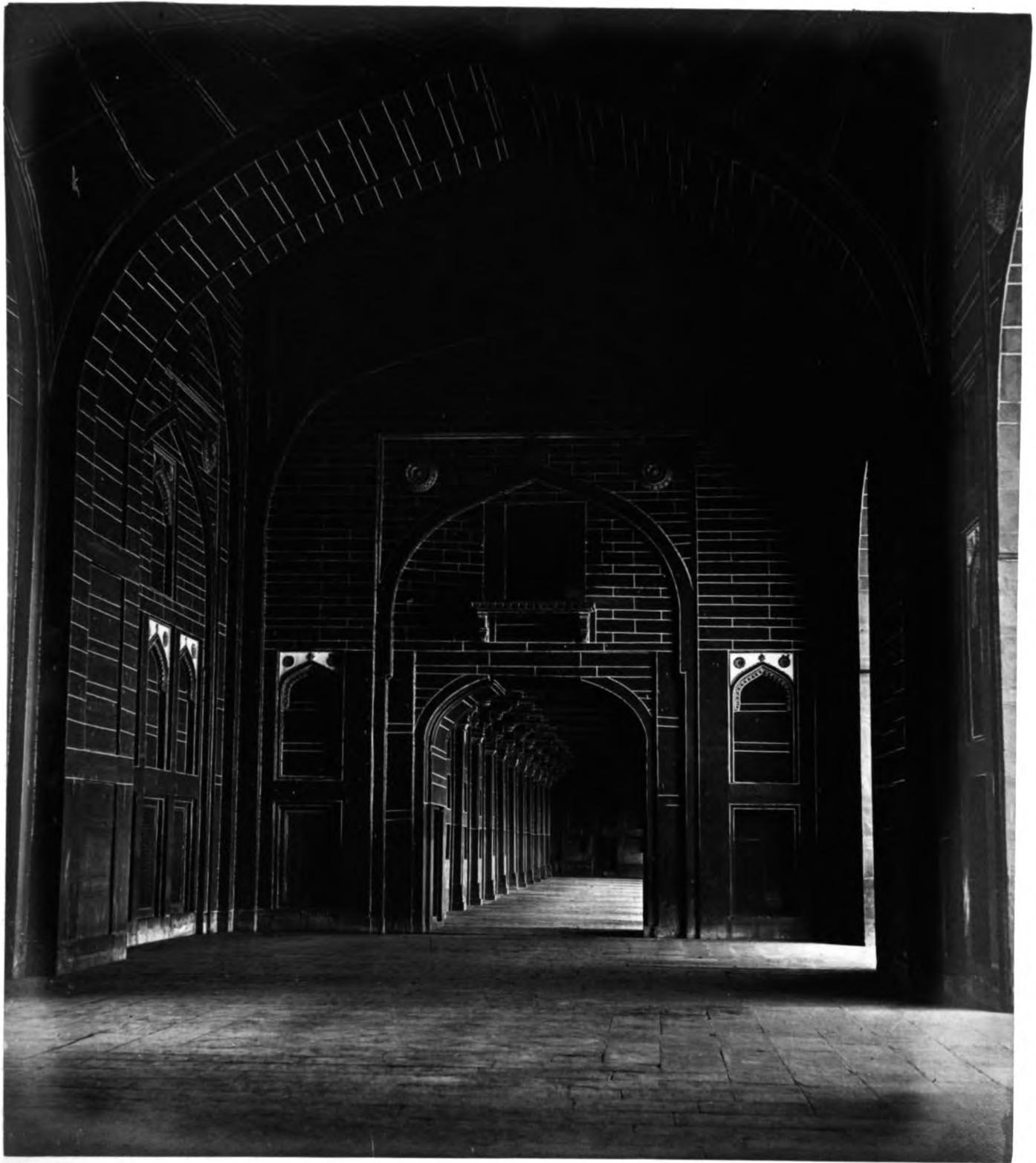
View of Front of Musjid or Mosque.

Date A.D. 1556-1605.

No. 36. '69.

PHOTOGRAPH No. 37.—'69.

The decoration of the corridors on either side of the Grand Gateway (Plan 5.—'69 A) is at the same time elegant and simple. The white lines which here show so clearly have been recently painted over the stone joints to mark the features and outline of the building. These corridors give covered access from the Great Entrance to the Mosque.



AGRA.

Palace at Futtehpore Sikree.

Date A.D. 1556-1605.

Interior view of Corridor at Grand Entrance to the Musjid or Mosque. No. 37. '69.

(6361.)

0

PHOTOGRAPH No. 38.—'69.

The Gateway is about 120 feet from the top of the flight of steps which lead into the town of Futtehpore Sikree, and its magnificence throws everything around in the shade. By itself it is perhaps the finest of its kind in India, and combines an exuberance of ornament with graceful architectural lines. There is, however, one defect. The general surface of the gate above the spandrils is unrelieved by any marked outline, consequently in the bright glare of the sun there is not a sufficient diffusion of shadow, and the eye recoils from the large glaring surface. As commonly the case in Mahomedan gateways, a large portion of the surface decoration consists of bands of inscription, and the Persian letters contribute in no small degree to the general character and beauty of the whole design.

The interior of the gate is semi-octagonal in plan, and surmounted by a pointed semicircular dome, the walls being decorated with geometric traceries of white marble let into the red sandstone.



AGRA.
Palace at Futehpore Sikree.
General view of Great Gateway of the Masjid.
o 2

Date A.D. 1556-1605.
No. 38. '69.

PHOTOGRAPH No. 39.

On the right of Selim Chistee's tomb is the Tomb of Nawab Islam Khan ; it is a red sandstone building, and adjoins the arcade of the courtyard of the Mosque. Its plan and position is shown in Drawing No. 5. '69. A square central chamber, covered by a dome, contains the tombstones of a number of other members of the Imperial family. It measures about 45 feet square externally, and is surrounded on all four sides by a verandah about 15 feet wide. The openings at the four corners are pierced by red sandstone screens of geometric traceries, all the other openings being of Hindu character. The ornamental kiosks on the parapet of the roof are features peculiar to the Mogul architecture of Akbar's time, and impart a very picturesque effect to the building.



A'G R A .

Palace at Futtchpore Sikree.

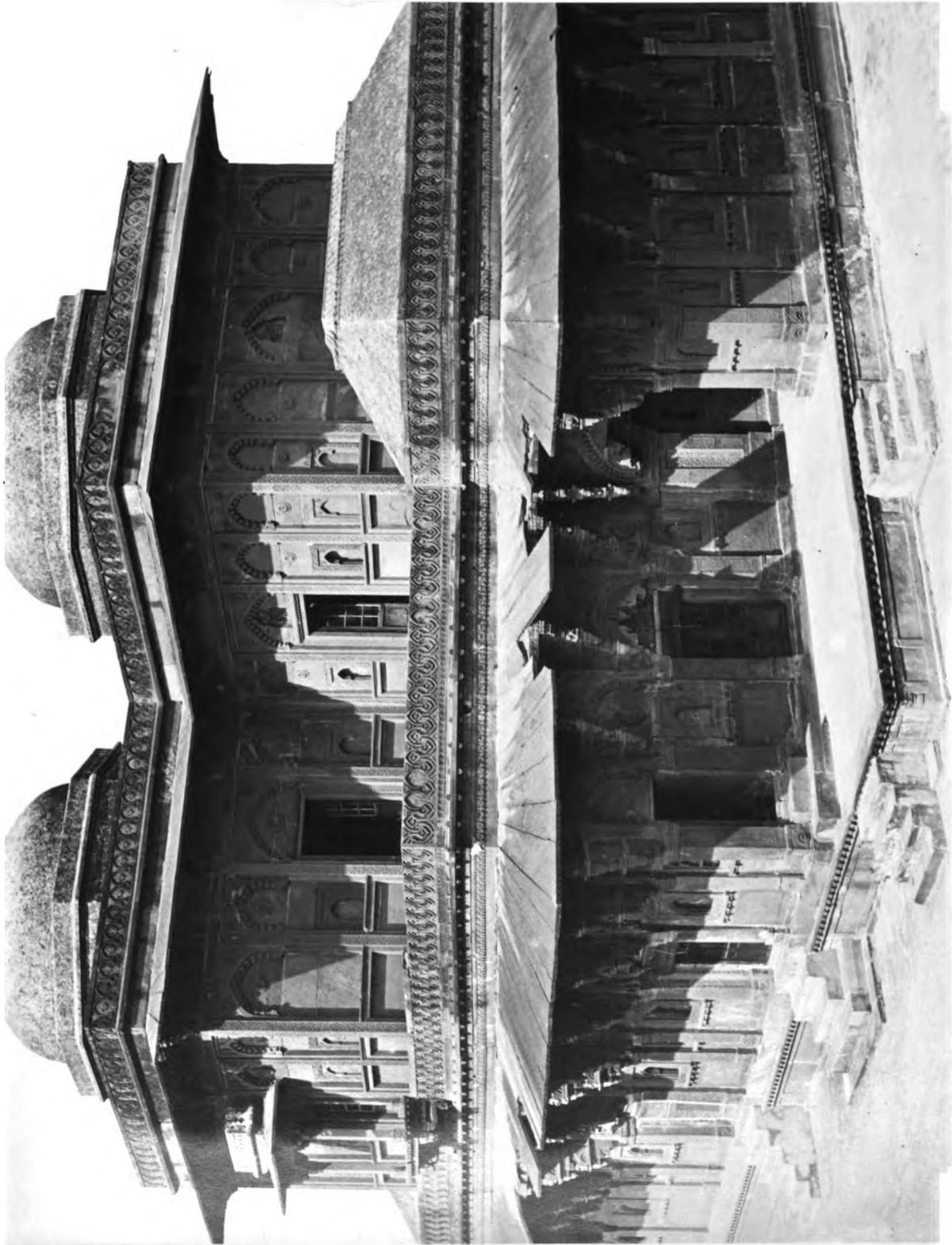
Front view of Nawab Islam Khan's Tomb.

Date A.D. 1556-1605.

No. 39. '69.

PHOTOGRAPH No. 40.—'69.

The Rajah Beerbul (a Hindu) was one of Akbar's prime ministers, and a handsome stone building was specially erected for him among the Futtehpore buildings. This building is kept in repair by the civil authorities of Agra, and is occasionally used by European visitors. Both the exterior and interior walls are decorated with great skill and elaboration, and details of both styles of architecture are freely intermingled.



A G R A .

Palace of Futtehpoore Sikree.

Date A.D. 1556-1605

The Beerbul Palace from the West.

No. 40. '69.



AGRA.

Palace at Futtehpore Sikree.

Entrance to the Beerbul Palace looking West.

Date A.D. 1556-1605.

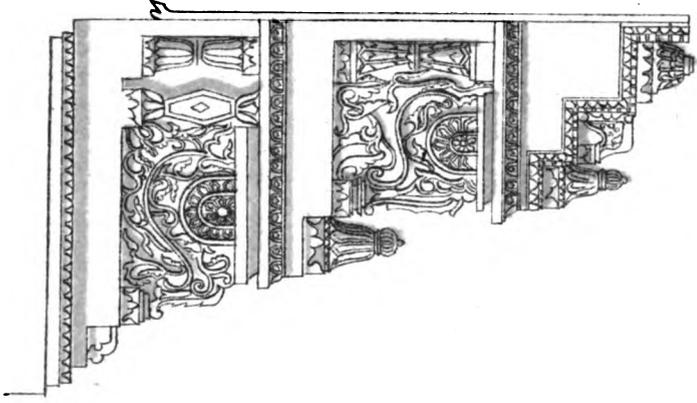
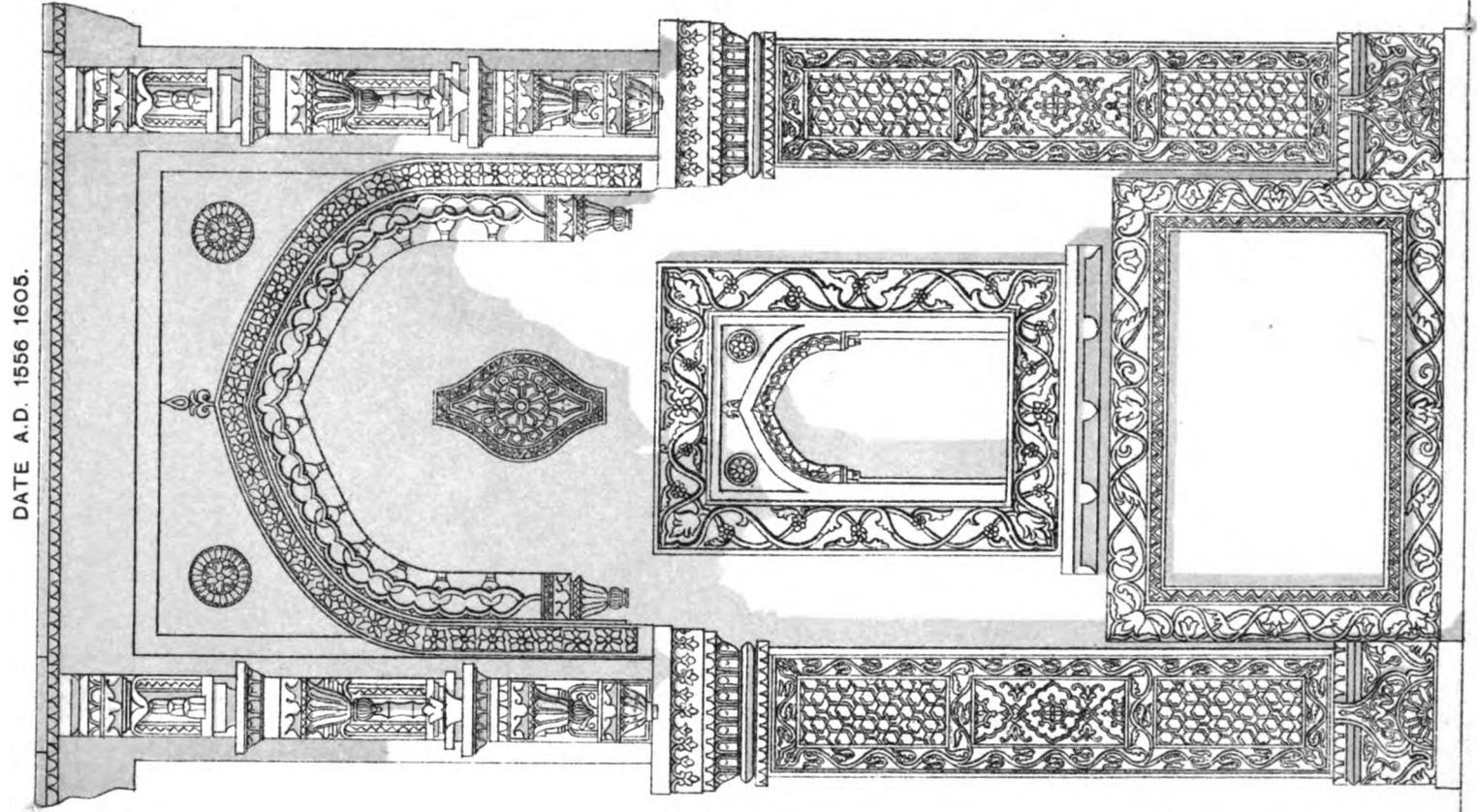
No. 41. '69.

(6361.)

P

PORTION OF EXTERIOR WALL

DATE A.D. 1556 1605.



SIDE OF BRACKET.

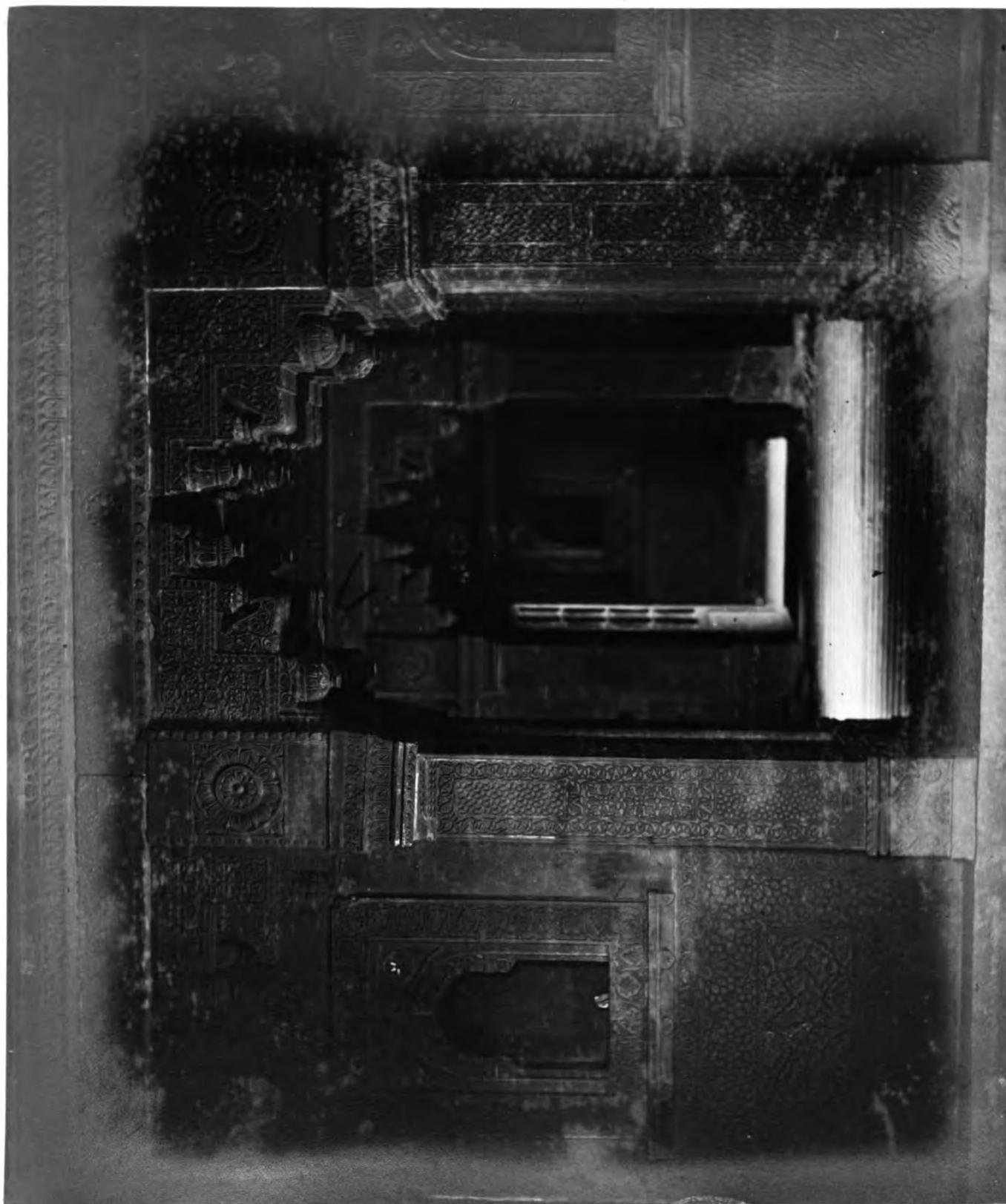


SCALE OF FEET

W. Briggs
 W. BRIGGS, DEL. & LITH.

H. A. Cole
 Capt. Genl. Commr. of India
 Archaeological Museum

INDIA MUSEUM, LONDON, 1869



A G R A .

Palace at Futtehpore Sikres.

Interior of the Beerbul Palace.

Date A.D. 1556-1605.

No. 42. '69.

