Fatehpur Sikri - 2

Contents

1. Longitudinal section through the south aisle, The Jami Masjid
2. Detail, Carved stone corbels, The Jami Masjid
3. The principal mihrab, The Jami Masjid
4. Section through the principal mihrab, The Jami Masjid
5. Detail, the arch of principal mihrab, The Jami Masjid
6. Mihrab on the south side of the principal mihrab, The Jami Masjid
7. Mihrabs in the south aisle, The Jami Masjid
8. Detail, mihrabs in the south aisle, The Jami Masjid
9. Entrance from the aisle to the southern chapel, The Jami Masjid
10. Detail, columns in the aisle, The Jami Masjid
11. Entrances to the main doorway, The Baland Darwaza
12. Brackets over the entrances to the main doorway, The Baland Darwaza
13. Section through the tomb from north to south, Salim Chishti’s Tomb
14. Doorway beneath the porch, Salim Chishti’s Tomb
15. Doorway to the cenotaph chamber, Salim Chishti’s Tomb
16. Detail, Entrance in the eastern screen, Salim Chishti’s Tomb
17. Detail, Parapet and Plinth, Salim Chishti’s Tomb
18. Carved architraves round the porch door, Salim Chishti’s Tomb
19. Detail, Entrance door to the south-west chantry chapel, Islam Khan’s Tomb
20. Half, north elevation, The Kanch Mahal
21. Detail, the principal doorway, The Kanch Mahal
22. Detail, Bracket supporting balcony over the principal doorway, The Kanch Mahal
23. Detail, Plinth, The Kanch Mahal
24. Detail, stone panels in exterior walls of the east facade, The Kanch Mahal
The Centre for Cultural Resources and Training (CCRT) is involved in research and documentation for collection of resources on various aspects of Culture. The aim is to produce printed and audio-visual material on Cultural Education for institutions and for individuals.

The CCRT was able to acquire a portfolio on ‘Indian Architectural Drawings, Part 1, on Fatehpur Sikri’ prepared under the direction of Edmund W. Smith of the Archaeological Survey North West Provinces and Oudh, (Nainital, 1897).

The original drawings were prepared ‘under the compiler’s direction and supervision by Indian draughtsmen, who received preliminary training in various Indian schools of art before entering the Archaeological Department.’ These drawings, prepared to illustrate a report of the Archaeological Survey of India entitled ‘The Moghul Architecture of Fathpur Sikri’, were reproduced in photolithography by Messers W Griggs and Sons, Hanover Street, Peckham, London, in 1897. Edmund W. Smith in his preface to the portfolio, expressed the hope that the drawings’ will spread a knowledge of the most interesting period of Indian Architecture' to ‘architects, engineers, art students and other’s.

Since this portfolio is now largely inaccessible, the CCRT is presenting some drawings in two sets of Folios. The second set contains drawings of:

- Fatehpur Sikri - The Jami Masjid
- Fatehpur Sikri - Salim Chishti’s Tomb
- Fatehpur Sikri - The Baland Darwaza
- Fatehpur Sikri - Islam Khan’s Tomb
- Fatehpur Sikri - The Kanch Mahal

The township of Fatehpur Sikri was built by the great Mughal Emperor Akbar who ruled between 1556-1605 C.E. It is one of the most exquisite example of architectural design, calligraphy, carving and jali work. Geometrical and floral motifs in all their glory have been etched on the walls of this complex with great delicacy and aesthetic sensibility by the artisans of yore.

The construction of the capital city began around 1570 C.E. Perched on a hillock, the city complex stands self-contained with religious and secular buildings, palaces and courtyards. After sixteen years, however, the city is reported to have been abandoned for a variety of reasons.

The size and speed with which the building project was put into execution required a large group of architects, artisans and craftsmen. Akbar, it is said, brought artists from all parts of his empire, and they gave to Fatehpur Sikri the ‘architectural idiom of their region’. The diversity of styles and architectural forms are held together in an overall visual unity by the use of the rich red sandstone that was quarried from the ridge on which the city was built.

Today the city lies deserted. Yet the magnificence of the buildings and sculptured decorations are testimony to the artistic achievements and splendour of Akbar’s city.
About the Centre

The CCRT has been set up in the service of education specialising in the area of linking education with culture. In its academic programmes it has conducted research in the study of methodologies for providing a cultural input in curriculum teaching. The CCRT organises a variety of training programmes for administrators, teacher educators, inservice teachers of all levels and students. These aim at sensitising the participants to the aesthetic and cultural norms governing all creative expressions. Educational visits to historical sites and museums focus on widening the horizon of teachers by using these as centres of learning. The major focus of the training, however, is on Project Work and preparation of action plans for integrating various educational disciplines using a cultural base. The training also provides an opportunity to acquire skills in traditional arts and crafts so that this knowledge may be used to discover the creative potential of the students.

To supplement the training, the CCRT collects resources in the form of sound recordings, slides and photographs, films and other audio-visual materials on the arts and crafts. This is then used to produce teaching materials for creating an understanding and appreciation of the diversity and continuity of the Indian cultural traditions.

The CCRT’s audio-visual and publications on the arts and crafts of India are being widely used for cultural education. Though some of these materials focus on a specific art form, they are also used to enrich teaching of different disciplines of the curriculum. The publications include Handbooks, Workbooks, Folios, posters and also sets of illustrated material with suggested activities for students and teachers. The slides, with descriptions cover a wide range of cultural manifestation. The audio and video DVD’s on the traditional performing arts and on historical and cultural sites are not only informative but aesthetically produced.

The CCRT is implementing the Cultural Talent Search Scholarship Scheme and is giving scholarships to talented school going children to study the traditional arts and crafts of their regions.

The CCRT has also instituted a few awards for trained teachers who are doing commendable work in the field of education and culture. The aim is to sensitise the youth to the highly stylised and aesthetic quality of creative expressions of human beings through the ages.
CENTRE FOR CULTURAL RESOURCES AND TRAINING
Functional Chart

Training and Evaluation
- Training
  - (a) Orientation Courses
  - (b) Courses on Puppetry for Education
  - (c) Workshops
  - (d) Refresher Courses
  - (e) Seminars
  - (f) Others
- Evaluation
  - (a) Bi-annual reports
  - (b) Refresher Courses
  - (c) Seminars for evaluation and feedback
  - (d) Teachers’ Award
  - (e) Others

Community and Extension Programmes
- (a) Educational tours
- (b) Youth Camps
- (c) Workshops for students
- (d) Visit of artists and craftsmen to schools
- (e) Cultural education in schools
- (f) Others

Collection of Resources
- Documentation and Library Services
  - (a) Studio and field photography
  - (b) Audio recordings
  - (c) Video-recordings
  - (d) Films
  - (e) Books, Magazines and Journals
  - (f) Art and Craft objects
  - (g) Others

Production
- Audio-Visual Materials
  - (a) Cultural kits
  - (b) Audio recordings
  - (c) Video films
  - (d) Slide-tape presentations
  - (e) Others

Cultural Talent Search Scholarship Scheme
- Award of scholarships to outstanding students for study of traditional music (vocal and instrumental), dance, drama, painting, sculpture, rare art forms and crafts.
- Youth Camps
- Seminars for Gurus
- Preparation of Syllabi

Administration and Finance
- General Administration and Finance
1. **Fathpur Sikri. The Jami Masjid.**

Longitudinal section through the south aisle.

Erected about C.E. 1571. The masjid is one of the finest in India, and is "the glory of Fathpur Sikri." It is built of red sandstone, with the exception of the outside of the domes, which are overlaid with cement. The masjid is divided into three parts—a principal chamber in the centre, crowned by a dome, with a wing on each side. The wings are subdivided again into three parts, the central apartment being surmounted by a dome. The illustration shows one of the wings. The dome is supported on splendid corbels constructed across the angles of the room.

The western wall is cut up by **mihrabs**, in front of which the worshippers perform their devotions. They are beautifully inlaid in marble and tiles.
Erected C.E. 1571. The domes over the chapels in the aisles are supported on handsome stone corbels, in red sandstone. They are beautifully carved with the lotus, water-leaves, etc. Almost without exception, all the early Moghul domes are carried on arched pendentives, but in this instance the pendentive has been dispensed with, and the corbel used instead.
Erected C.E. 1571. The whole of the west wall of the masjid is cut up by mihrabs. The principal mihrab is always placed in the centre of the interior face of the wall, and points towards makka. The presiding maulvi stands in front of the mihrab and leads the congregation in prayer. The Arabic writing round the mihrab is raised from the centre of the border enclosing it. The letters were gilded, and the ground was a dark blue. The decoration upon the spandrels, the tympanum, and the piers is painted on the surface of the stone. The architrave round the apsidal portion of the mihrab is inlaid with marble, and the raised carved ornamentation upon the spandrels over the arch was gilded.

Section through the principal mihrab.

[Erected 1571]
Erected C.E. 1571. One of the characteristic features of early Moghul architecture is the repeated use of the cusping round the arches. It is seldom omitted, and is often, as the diagram shows, enriched by carvings. The cusping invariably springs from a small bracket above the impost of the arch. Another feature of the style is the chevron moulding, which is met with almost at every turn. The diagram is a detail of the springing of the arch over the *mihrab*.
6. HATHPUR SIKRI. THE JAMI' MASJID. Mihrab on the south side of the principal mihrab.

Erected C.E. 1571. The mihrabs on the sides of the principal mihrab in the masjid are square on plan, and set back from the face of the main wall 2 ft. 6 in. The archways are beautifully carved and the spandrels over are ornamented with coloured decoration. The paterae are carved in relief. The borders, or architraves, enclosing the archways are inlaid with brightly coloured tiles and marble. The back of the mihrab was painted with flowers, the grape, &c.
Erected C.E. 1571.

The mihrabs in the aisles are wrought in red sandstone, and the broad borders enclosing them are inlaid in mosaic and tiles of various bright colours. The mihrabs are square in plan, and are recessed from the face of the wall about 1 ft. 7 in.

Mihrabs in the south aisle.
Erected C.E. 1571. The carved scrolls upon the sunken panel on the face of the arch are in slight relief. The cusping round the soffit of the arch is a characteristic feature of Moghul architecture of Akbar’s time, and the carved lotus beading enclosing the entire mihrab is frequently met with upon the Fatehpur Sikri buildings.

Fig. 2. Springing of Arch.

Fig. 1. Plan of Arch.
9. **Hathpur Sikri. The Jami’ Masjid.**

Entrance from the aisle to the southern chapel.

Erected C.E. 1571. The entrance is in red sandstone, and the geometrical border round the arch, as well as the architrave is inlaid with marble. The paterae in the spandrils are beautifully carved in high relief.

Erected C.E. 1571.

The columns, in red sandstone, are over 18 ft. in height, and support massive stone brackets carrying the roof, which is composed of slabs of stone, coated on the outside with thick cement. At the bottom the columns are square; in the centre, octagonal; and at the top, sixteen-sided, till a short distance from the capital, where they become octagonal again. At intervals the perpendicular lines are broken by horizontal bands, and these are ornamented with scrolls, etc. Examples of some of the carvings upon the columns are given in the illustrations.

Entrances to the rooms on the east and west sides of the main doorway.

Erected C.E. 1601. The doors are in two leaves and swing in sockets cut out in the lintels and thresholds. They are made of planks of wood tongued together .......... and strapped across the front with iron bands secured by iron spikes hammered down on roughly chamfered rails longitudinally traversing the doors on the inside. The meeting-rail is carved with the chevron and ornamented with pinqued plates and bolts of iron. The doors are secured by curious old-fashioned padlocks, which are shown in the elevation.

The architraves are inlaid in white marble and red sandstone.
12. Hathpur Sikri. **The Baland Darwaza.**

Front view of brackets over the entrances to the rooms on the east and west sides of the main doorway.

Erected C.E. 1601. The brackets are in one piece of red sandstone. The carving upon the panels is in relief, and its depths may be ascertained from the sections, shown in hatched lines upon the diagram. The brackets are 8¼ inches in thickness, and support the stone lintels spanning the doorways, shown in section on the side view of the bracket.
Erected C.E. 1581. The tomb is covered on the outside with white marble—the inner walls being of red sandstone, coated in stucco, with the exception of the dado, which is of marble. The walls, as far as the springing of the dome, are decorated with paintings.

The screens are of white marble. The canopy over the marble cenotaph is of wood beautifully inlaid with mother-of-pearl. The ceilings are of white marble, coated on the exterior with cement to form the roof, and sloped towards the outside to throw the water off. The actual tomb is in the crypt, below the cenotaph chamber.
Salim Chishti’s tomb was erected in 1581 C.E., and after the saint’s death. The entire entrance is in white marble, and the carving is raised. The doorway is of wood inlaid with copper.
Erected C.E. 1581. The entire doorway is of white marble, swung in two leaves. The panels are pierced like the fanlight over the top of the door. The spandrils are beautifully decorated in colour .........................

..as also are the architraves and frieze. The dado on the bottom of the jamb is of marble, and the patterns upon it are in colour. The space between the top of the dado and the soffit of the door is plastered, on rubble masonry, and ornamented with paintings. The floor is of mosaic.
16. **Fathpur Sikri. Salim Chishti’s Tomb.**

Detail of the entrance in the Eastern screen enclosing the ambulatory.

Erected 1581 C.E. The screen is in white marble, and is a very good sample of those used by the Moghul architects for enclosing verandas, window openings, &c. The door in the centre is of wood overlaid with brass.
Erected 1581 C.E. The entire structure is built in white marble. The carving upon the parapet is raised. The projecting rings were used for flag poles. The geometrical tracery upon the dado of the plinth is inlaid with various coloured Indian marbles.

Fig. 1 Elevation of parapet

Fig. 2. Elevation of inlaid plinth

Carved architraves round the porch door.

[ Erected 1581. Built in white marble. ]

Fig. 1. Carved band around arch

Fig. 2. Carved architraves around door

Fig. 3. Carving on bottom of serpentine bracket supporting drip stone

Fig. 4. Carving on bottom of serpentine bracket supporting drip stone

SCALE
Erected towards the close of the 15th century. The tomb is a fine specimen of early Moghul architecture. It is built of red sandstone, but the doorway shown on the illustration is of white marble.
Erected during the early part of the 17th century, and supposed to have been occupied by Jodh Bai, the wife of the emperor Jehangir. It is one of the finest extant specimens of the domestic Moghul architecture of the period. The house is built to brick, but is faced on the north facade with red stone. The face of the parapet is ornamented with tiles, as is also the roof of the bay window over the side entrance. The window openings are filled in with pierced stone lattices. The carved spandrels over the arches are in white marble.
Detail of the principal doorway.

Erected during the early part of the 17th century. The door is in red sandstone, and the geometrical border round is in mosaic.
Erected during the early part of the 17th century by the Emperor Jehangir, when Moghul architecture became more florid than it was during Akbar’s reign. The mouldings on the brackets are very delicate, and are beautifully worked in red sandstone. The arrises are still as sharp as a blade of a knife, and are almost as crisp as they were on the day they were carved.
Erected during the early part of the 17th century by the Emperor Jehangir. The plinth is built in red sandstone, and is cut up by a series of carved and sunk panels. The mouldings are very effective, especially those along the base. The capping is covered with leaves, and upon the angles of the plinth are small pillars.

Fig. 1. Elevation.

Fig. 2. Detail of capping.

Plan of Shaft A
24. **Sikandra. The Ranth Mahal.**

The East facade. Details of stone panels in exterior walls.

Erected during the early part of the 17th century. After Akbar’s death Moghul architecture became more florid, and we find the walls laden with carving. The wall recesses, so characteristic of the Moghul style, which were left as a rule quite plain in the earlier buildings, became carved, and were generally ornamented with the vase and cup.