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Photographs and Drawings

OF

Historical Buildings.

100 PLATES

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Photographs and Drawings of Historical Buildings in India.

AKBAR'S TOMB AT SIKANDRA.

The accompanying plates are illustrative of the fresco paintings on the tomb of Akbar at Sikandra, a place about five miles from Agra. The mausoleum is described as one of the most characteristic of modern buildings. It was commenced by that monarch, and finished by his son Jahângir in 1613.

Like that of Itmad-ud-daulah and other Indian mausoleums, it is placed in the middle of a splendid garden, enclosed by walls, and approached through grand and massive gate entrances. On the frieze round the main gateway are poetical inscriptions in the Persian language, setting forth the praises of the monarch and mausoleum. It is built of red sandstone, and is five storeys high, each floor being smaller than that below it. Like the Panch Mahal at Fathpur Sikri, the key-note of the design appears to have been taken from a Buddhist *vihara*, or monastery. The uppermost storey is open to the sky, and is of marble, and enclosed by lovely perforated screens of the same material. The inscriptions upon the architrave of the interior are from a Persian poem supposed to have been composed by Shekh Faizi, the brother of Abdul Fazl, on the virtues of his old patron the Emperor Akbar. In the centre is the cenotaph, the head and foot of which contain the salutations of the Emperor's faith or school—"Allaho Akbar! Iilli Jalalihu!" Ninety-nine titles of the Creator are said to be inscribed about it. At one end is a pedestal on which it is said the famous *Koh-i-Nur* was placed. The genuine tomb containing the remains of the great Akbar is in a vaulted crypt beneath the centre of the building, to which access is gained from the ground level through a vestibule and passage. The ceiling of the former is elaborately groined in stucco, and is richly ornamented in colour decoration.

The plates represent some of the paintings. The mortuary hall is nearly 38 feet square, and is surrounded by other chambers of smaller size, containing tombs of less distinguished members of the Imperial family. Round the sepulchre were originally placed the armour, raiment and books of the great Emperor, ready to his hand if he should rise. But the Jâts are said to have carried them off in the last century to Bharatpur, where it is possible that some relics of Akbar still survive in oblivion or concealment. The tomb has been lately provided with a sumptuous covering at the expense of Lord Northbrook.

*The epoch of Akbar is the one of greatest importance to English students of the history of India, for two reasons. It is the period when administration under native rule was best and most efficient, and it is, consequently, the one with which a comparison with British rule should be made. It is also the period of which the most detailed and exact accounts have been written and preserved; so that such a comparison will be reliable and useful.

Akbar was the third Indian sovereign of the House of Timur. Hindustan had been ruled by Afghans for two centuries and a half when Baber crossed the Indus and founded the Mughal Empire in 1525. Mahmud of Ghazni, the first Muhammadan invader of India, reigned from A.D. 997 to A.D. 1030. His dynasty lasted until 1183. The Ghori dynasty lasted from A.D. 1192 to 1289. The Khilzi dynasty, from 1289 to 1321. The dynasty founded by Tuglak Shah, from 1321 to 1393. Then followed the inroad of Timur and subsequent anarchy; and the Afghan Lodi dynasty lasted from 1450 to the invasion of Baber in 1526. Baber died in the Charbagh at Agra, on December 26th, 1530, and his son and successor, Humayun, was defeated and driven out of India by the able and determined Afghan chief, Shir Shah, in 1540. Shir Shah died on the throne, and was succeeded by a son and grandson, while Humayun took refuge with Tahmasp, the Shah of Persia. The restored Afghans kept their power for fifteen years.

The story of Humayun's flight is told by his faithful ewer bearer, named Jauhar, who accompanied him in his exile. Jauhar tells us that, in October 1542, a little party of seven or eight horsemen and a few camels was wearily journeying over the sandy wastes of Sind, worn out with fatigue, and famished with thirst. The fugitive Prince Humayun, his wife the youthful Hamida (Humayun met this young lady, when on a visit to his brother Hindal's mother; she was a daughter of a Seyyid, a native of Jami in Khurasan), the ewer bearer Jauhar, an officer named Rushen Beg, and a few others, formed the party. Extreme misery had destroyed alike the differences of rank and the power of concealing the true character. When Rushen's horse was worn out, he insisted upon taking one which he had lent to the Queen, a young girl of fifteen within a few days of her confinement. Humayun gave his own horse to his wife, walked some distance, and then got on a baggage camel. A

* C. R. Markham.

few hours afterwards the forlorn wanderers entered the fort of Amarkot, near Tatta, which is surrounded by a dreary waste of sand-hills. Here, under the shade of an *arka* tree, young Hamida gave birth to a prince, who afterwards became the most enlightened thinker, and the ablest administrator of his age. Akbar was born on the 14th of October 1542. Jauhar, by Humayun's order, brought a pod of musk, which the fugitive king broke and distributed among his followers, saying, "This is all the present I can afford to make you on the birth of my son, whose fame, I trust, will one day be expanded all over the world, as the perfume of the musk now fills this room."

The fugitives then fled up the Bolan Pass, and the little Akbar remained for some time in the hands of his turbulent uncles at Kandahar and Kabul, while his parents took refuge at the court of Persia. Then the wheel of fortune turned. Assisted by Bhairam Khan, a very able general and a native of Badakshan, Humayun fought his way back into military possession of Lahore and Delhi, and died in 1556, leaving his inheritance, such as it was, to his young son.

At the time of his father's death, Akbar was only in his fifteenth year. He was then in the Punjab, with Bhairam Khan, putting down the last efforts of the Afghan faction. Bhairam Khan became Regent, and remained in power until 1560, when the young King assumed the sovereignty.

In order to appreciate the full extent of Akbar's achievements, it must be considered that he had to conquer his dominions first, before he could even think of those great administrative improvements which signalized the latter part of his life and immortalized his name. In the first year he possessed the Punjab, and the country round Delhi and Agra; in the third year he acquired Ajmir; in the fourth, Gwalior and Oudh; and in 1572 he conquered Gujrat, Bengal, and Bihar; but it took several years before order could be established in those countries. Orissa was annexed to Akbar's empire in 1578, by Todar Mall, who made a revenue survey of the province in 1582. In 1581 Kabul submitted, and was placed under the rule of Akbar's brother, Mirza Hakim. Kashmir was annexed in 1586, Sind in 1592, and in 1594 Kandahar was recovered from the Persians. Kashmir was ruled by Hindu princes until the beginning of the fourteenth century, when it was conquered by the Muhammadans. Owing to distractions in the reigning family, Akbar sent an army into Kashmir in 1586. The king then submitted, and was enrolled among the Delhi nobles. In 1595 Akbar commenced a long war with the Muhammadan Kings of the Dakhin, ending in the acquisition of Berar. These wars, which were spread over nearly the whole of Akbar's reign, need not further engage our attention. But in contemplating the reforms of this admirable prince, it must be borne in mind that their merit is enhanced by the fact that most of them were effected during troublous times, and at periods when there must have been great pressure on his finances. He was a renowned warrior, skilled in all warlike exercises, and an able and successful general. But it is not these qualities which raise Akbar so far above the common herd of rulers. His greatness consists in his enlightened toleration, in his love of learning, in his justice and magnanimity, and in the success with which he administered a vast empire. The excellence of his instruments is one striking proof of his capacity and genius.

The commencement of Akbar's intellectual revolution dates from the introduction to him of Faizi and Abú-l Fazl, the illustrious sons of Mubarak. Their father, Shaikh Mubarak, traced his descent from an Arabian dervish, of Yemen, who settled in Sind. The Shaikh was a man of genius and great learning, and, having established himself at Agra, gave his two sons excellent educations. Faizi, the eldest, was born in 1545. He first went to court in 1568, at the age of twenty-three, and soon became the Emperor's constant companion and friend. In 1589 he was made Poet Laureate, and he was employed on several diplomatic missions. He was a man of profound learning and original genius. He was loved by the Emperor, who was thrown into the deepest grief at his death, which took place at the age of fifty, on October 5th, 1595. "Shaikh Jío," he exclaimed, "I have brought Hakim Ali with me, will you not speak to me?" Getting no answer, in his grief he threw his turban on the ground, and wept aloud.

Shaikh Abú-l Fazl, called Allami, the younger son of Mubarak, was born on January 14th, 1551, at Agra. He zealously studied under the care of his father; and in his seventeenth year, towards the end of 1574, he was presented to the Emperor Akbar by his brother Faizi.

Owing to the birth of his eldest surviving son Salim, at Sikri, in 1570, Akbar had made that place a royal abode. He built a palace and other splendid edifices there, and it became one of his favourite places of residence. It was called Fathpúr Sikri. Thither Akbar went after his campaign in Bihar in 1574, and there his intimacy with Abú-l Fazl commenced. It was at this time that the memorable Thursday evening discussions began. Akbar's resolution was to rule with even hand men of all creeds in his dominions, and he was annoyed by the intolerance and casuistry of the *Ulamas*, or learned men of the predominant religion. He himself said, "I have seen that God bestows the blessings of His gracious providence upon all His creatures without distinction.

Ill should I discharge the duties of my station were I to withhold my indulgence from any of those committed to my charge." But he invited the opinions of others on religious points, and hence these discussions arose. Akbar caused a building to be erected in the royal garden of Fathpúr Sikri for the learned men, consisting of four halls, called *aiwán*, where he passed one night in the week in their company. The western hall was set apart for Seyyids, the south for Ulamas, the north for Shaikhs, and the east for nobles and others whose tastes were in unison with those of the Emperor. The building was called *Ibadat-Khana*, and here discussions were carried on, upon all kinds of instructive and useful topics.

Besides Faizi and Abú-l Fazl, there were many learned men in constant attendance on the Emperor. Their father, Shaikh Mubarak, was a poet and a profound scholar. Mulla Abdul Kadir, called El Badauni, was born at Badaun, in 1540, and studied music, astronomy, and history. He was employed to translate Arabic and Sanscrit works into Persian; but he was a fanatical Muhammadan, and in his "Tarikh-i Badauni," a history brought down to 1595, he always speaks of Faizi and Abú-l Fazl as heretics, and all references to the speculations of Akbar and his friends are couched in bitter and sarcastic terms. He, however, temporized, and did not allow his religion to interfere with his worldly interests. His history contains much original matter. He also translated the great Hindu epic "Mahabharata"* in 1582, and the "Ramayana" between 1583 and 1591. Of the former poem he says, "At its puerile absurdities the eighteen thousand creations may well be amazed. But such is my fate, to be employed on such works! Nevertheless, I console myself with the reflection that what is predestined must come to pass." The Khwaja Nizam-d din Ahmad was another historian of Akbar's court. He also was a good, but not a bitter Musalman. His "Tabakat-i Akbari" is a history of the Muhammadan Kings of Hindustan from Mahmud of Ghazni to the year 1594, which was that of his own death. Other historians of the reign were Shaikh Illahdad Faizi Sirhindi, whose "Akbar-nama" comes down to 1602; Maulana Ahmad, of Tatta, who compiled the "Tarikh-i Alfi," under the Emperor's own superintendence, and Asad Beg, who related the murder of Abú-l Fazl and the death of Akbar, bringing his narrative down to 1608. The greatest settlement officer and financier of Akbar's court was Todar Mall. There were also poets, musicians, and authors of commentaries who were encouraged by the liberality of the Emperor.

Professors of all creeds were invited to the court of this enlightened sovereign, and cordially welcomed. Among these were Maulana Muhammad, of Yazd, a learned Shiah; Nuruddin Tarkhan, of Jam, in Khurasan, a mathematician and astronomer; Sufi philosophers, fire-worshippers from Gujrat, Brahmans, and the Christian missionaries Aquaviva, Monserrato, and Henriquez.

The Thursday evening meetings at the *Ibadat Khana*, near the tank called *Anúptalao*, in the gardens of Fathpúr Sikri, were commenced in 1574. Akbar was at first annoyed by the intolerance of the Muhammadan Ulamas, and encouraged the telling of stories against them. Quarrels were the consequence. On one occasion Akbar said to Badauni, "In future report to me any one of the assembly whom you find speaking improperly, and I will have him turned out." Badauni said quietly to his neighbour, Asaf Khan, "According to this a good many would be expelled." His Majesty asked what had been said, and when Badauni told him, he was much amused, and repeated it to those who were near him. Decorum was, however, enforced after this, and the more bigoted Muhammadans had to curb their violence. But their feelings were very bitter when they saw their sovereign gradually adopting opinions which they looked upon as more and more heretical, and at last embracing a new religion.

El Badauni says that Akbar, encouraged by his friends Faizi and Abú-l Fazl, gradually lost faith, and that in a few years not a trace of Muhammadan feeling was left in his heart. He was led into free thinking by the large number of learned men of all denominations and sects that came from various countries to his court. Night and day people did nothing but inquire and investigate. Profound points of science, the subtleties of revelation, the curiosities of history, the wonders of nature, were incessantly discussed. His Majesty collected the opinions of every one, retaining whatever he approved, and rejecting what was against his disposition, or ran counter to his wishes. Thus a faith, based on some elementary principles, fixed itself in his heart; and, as the result of all the influences that were brought to bear on him, the conviction gradually established itself in his mind that there were truths in all religions. If some true knowledge was everywhere to be found, why, he thought, should truth be confined to one religion? Thus his speculations became bolder. "Not a day passed," exclaims El Badauni, "but a new fruit of this loathsome tree ripened into existence."

At length Akbar established a new religion, which combined the principal features of Hinduism with the sun-worship of the Parsís. He was also much interested in the gospels as explained to him by Christian missionaries; and, as Colonel Yule says, he never lost a certain hankering after Christianity, or ceased to display an affectionate reverence for the Christian emblems which he had received from his Jesuit teachers.

* See Surgeon-Major T. H. Hendley's "Razm Namah" and "Mahabharata," 1883.

AKBAR'S TOMB AT SIKANDRA.

The good parts of all religions were recognized, and perfect toleration was established. The new faith was called *Tauhid-i Ilahi*, divine monotheism. A document was prepared and signed by the Ulamas, the draft of which was in the handwriting of Shaikh Mubarak. The Emperor, as *Imam-i Adil* (just leader) and *Mujtahid*, was declared to be infallible, and superior to all doctors in matters of faith. Abú-l Fazl was the chief expounder of the new creed.

Had Akbar, as a private individual, avowed the opinions which he formed as an Emperor, his life would not have been worth a day's purchase; but in his exalted station he was enabled to practise as a ruler the doctrines which he held as a philosopher. Or, as Abú-l Fazl puts it: "When a person in private station unravels the warp and woof of deception, and discovers the beautiful countenance of consistency and truth, he keeps silence from the dread of savage beasts in human form, who would brand him with the epithets of infidel and blasphemer, and probably deprive him of life. But when the season arrives for the revelation of truth, a person is endowed with this degree of knowledge upon whom God bestows the robes of royalty, such as is the Emperor of our time." The disputations came to an end in 1579, and Akbar held the new creed to the end of his life.

Meanwhile Akbar's learned men were engaged in compilations and translations from Arabic and Sanscrit into Persian. The history called "*Tarikh-i Alfi*" was to be a narrative of the thousand years of Islam from the *Hijrah* to 1592 A.D. Akbar held that Islam would cease to exist in the latter year, having done its work. The "*Tarikh-i Alfi*" was intended to be its epitaph. It was chiefly written by Maulava Ahmad, of Tatta, but Abú-l Fazl and others assisted. Faizi translated the Sanscrit mathematical work called "*Lilawati*"; and, as has already been said, Badauni, with the aid of others, prepared translated versions of the two great Hindu epics.

But the most famous literary work of Akbar's reign was the history written by Abu-l Fazl, in three volumes, called the "*Akbar-namah*." The first volume contains a history of the House of Timur down to the death of Humayun; the second is a record of the reign of Akbar, from 1556 to 1602; and the third is the "*Ain-i Akbari*," the great Administration Report of Akbar's Empire.

The first book of the "*Ain-i Akbari*" treats of the Emperor, and of his household and court. Here we are introduced to the royal stables, to the wardrobe, and kitchens, and to the hunting establishment. We are initiated into all the arrangements connected with the treasury and the mint, the armoury, and the travelling equipage. In this book, too, we learn the rules of court etiquette, and also the ceremonies instituted by Akbar as the spiritual guide of his people.

The second book gives the details of army administration, the regulations respecting the feasts, marriage rites, education, and amusements. This book ends with a list of the Grandees of the Empire. Their rank is shown by their military commands, as *mansabdars* or captains of cavalry. All commands above five thousand belonged to the Shah-zadahs or Emperor's sons. The total number of *mansabs* or military commands was sixty-six. Most of the higher officers were Persians or Afghans, not Hindustani Muhammadans, and out of the four hundred and fifteen *mansabdars* there were fifty-one Hindus, a large percentage. It was to the policy of Hindu generals that Akbar owed the permanent annexation of Orissa.

The third book is devoted to regulations for the judicial and executive departments, the survey and assessment, and the rent-roll of the great finance minister. The fourth book treats of the social condition and literary activity of the Hindus; and the fifth contains the moral and epigrammatic sentences of the Emperor.

It is to the third book, containing the details of the revenue system, that the modern administrator will turn with the deepest interest. Early in his reign Akbar remitted or reduced a number of vexatious taxes. His able revenue officers then proceeded to introduce a reformed settlement based on the indigenous system, as matured by Shir Shah. The greatest among Akbar's fiscal statesmen was Todar Mall, who settled Gujrat, Bengal, and Bihar, and introduced the system of keeping revenue accounts in Persian. Next to him was Nizam Ahmad, the author of the "*Tabakat-i Akbari*," who spent his life in the Emperor's service.

From time immemorial a share in the produce of land has been the property of the State in all eastern countries. From this source the main part of the revenue has been raised, and the land tax has always formed the most just, the most reliable, and the most popular means of providing for the expenditure of the government. In Muhammadan countries this land tax is called *khiraj*, and is of two kinds, the one *mukasimah*, when a share of the actual produce was taken, and the other *wazifa*, which was due from the land whether there was any produce or not.

In Hindu times, and before the reign of Akbar, the *khiraj* in India was *mukasimah*. The Emperor's officers adopted the system of *wazifa* for good land, and carried the settlement into effect with great precision and accuracy in each province of his dominions. Bengal and part of Bihar, Berar, and part of Gujrat, however,

appear to have been assessed according to the value of the crops, the surveys of the land not being complete. Akbar took one-third of the estimated value, and he left the option of payment in kind to the farmers, except in the case of sugar-cane and other expensive crops.

The "Ain-i Akbari" of Abú-l Fazl is rendered valuable not only by the varied information it contains, but also by the trustworthiness of the author. Mr. Blochmann says that Abú-l Fazl has been too often accused by European writers of flattery, and of wilful concealment of facts damaging to the reputation of his master. He bears witness that a study of the "Akbar-namah" has convinced him that the charge is absolutely unfounded. Abú-l Fazl's love of truth, and his correctness of information are apparent on every page of his great work.

The last years of the reign of Akbar were clouded with sorrow. His eldest son, Salim, was dissipated, ungrateful, and rebellious, and bore special hatred against his father's noble minister. The two younger sons died early from the effects of drink. "Alas," exclaimed Abú-l Fazl, "that wine should be burdened with suffering, and that its sweet nectar should be a deadly poison!" Many Muhammadan princes died of *delirium tremens* before the introduction of tobacco, which took place towards the end of Akbar's reign. Asad Beg says that he first saw tobacco at Bijapur. He brought a pipe and a stock of tobacco to Agra, and presented it to the Emperor, who made a trial. The custom of smoking spread rapidly among the nobles, but Akbar never adopted it himself.

In 1597 Abú-l Fazl left the court, and went for the first time on active service in the Dakhin. He had been absent for more than four years, when the rebellious conduct of Salim, the heir apparent, induced Akbar to recall his trusty minister. His presence was urgently needed. Abú-l Fazl hurriedly set out for Agra, only accompanied by a few men. Salim thought this an excellent opportunity of getting rid of his father's faithful friend, and bribed Rajah Bir Singh, a Bundela chief of Urchah, through whose territory he would have to pass, to waylay him. On the 12th of August 1602, at a distance of a few miles from Narwar, Bir Singh's men came in sight. The minister thought it a disgrace to fly, which he might easily have done. He defended himself bravely, but, pierced by the lance of a trooper, he fell dead on the ground. The assassin sent the head of Abú-l Fazl to his employer; and Akbar, with all the diligence of his officers and troops, was never able to secure and punish the murderer. His own son was the greater criminal of the two, and in his memoirs Salim confesses his guilt with unblushing effrontery.

Mr. Blochmann thus sums up the career of Abú-l Fazl. "As a writer he is unrivalled. Everywhere in India he is known as the great Munshi. His letters are studied in all Madrasahs, and are perfect models. His influence on his age was immense. He led his sovereign to a true appreciation of his duties, and from the moment that he entered court the problem of successfully ruling over mixed races was carefully considered, and the policy of toleration was the result."

The great Emperor did not long survive his beloved and faithful minister. Akbar died on November 10th, 1605, in his sixty-third year, and was buried in the magnificent tomb at Sikandra, near Agra. There his bones still rest, and his tomb is treated with all honour and respect by the present rulers of the land. A new cloth to cover the actual tomb was presented by the Earl of Northbrook, after his visit to Sikandra in November 1873, when he was Viceroy of India.

His children were Hasan and Husain, who died in infancy; Salim, his successor; Murad and Danyal, who died of drink in the lifetime of their father, and three daughters. Akbar is described by his son Salim as a very tall man, with the strength of a lion, which was indicated by the great breadth of his chest. His complexion was rather fair (*color de trigo* is the description of a Spanish missionary who knew him), his eyes and eyebrows dark, his countenance handsome. His beard was close-shaved. His bearing was majestic, and "the qualities of his mind seemed to raise him above the denizens of this lower world." The Emperor Akbar combined the thoughtful philosophy of Marcus Aurelius, the toleration of Julian, the enterprise and daring of his own grandsire Baber, with the administrative genius of a Monro or a Thomason. We might search through the dynasties of the East and West for many centuries back, and fail to discover so grand and noble a character as that of Akbar. No sovereign has come nearer to the ideal of a father of his people.

Akbar was the contemporary of Queen Elizabeth. He began to reign two years before her, and outlived her for two years, but he was nine years younger than the great Queen. He was succeeded by his son Salim, under the name of Jahanghir, who reigned from 1605 to 1627.

The native sources whence the story of Akbar's glorious reign are derived, have already been indicated. To a considerable extent they are accessible in an English form. The translation of the "Ain-i Akbari," by Gladwin, was published in 1800, and that of the historian Ferishta, by General Briggs, in 1829. Elphinstone gives a brief account of Akbar's reign in his history of India. In 1873 Blochmann's admirable translation of the two first

AKBAR'S TOMB AT SIKANDRA.

books of the "Ain-i Akbari" was printed at Calcutta, for the Asiatic Society of Bengal. The work also contains many extracts from El Badauni and the "Akbar-namah," and a perfect mine of accurate and well arranged information from other sources.

Ralph Fitch is the only English traveller who has written an account of a visit to the court of Akbar. Accompanied by Mr. John Newbery, a jeweller named William Leedes, and James Story, a painter, he reached the court at Agra with a letter of introduction from Queen Elizabeth, in the year 1585. Thence Newbury started to return overland. Leedes entered the service of Akbar, settling at Fathpúr; and Fitch went on to Bengal, eventually returning home.

Abú-l Fazl tells us, casually, that, through the negligence of the local officers, some of the cities and marts of Gujrat were frequented by Europeans. Two centuries and a half after his master's death, these intruders held undisputed sovereignty not only over the whole of Akbar's empire, but over all India, a vast dominion which had never before been united under one rule. They approached from the sea, the base of their operations is their ships, and not, as in the case of Akbar's grandsire, the mountains of the north-west frontier.

If the balance of administrative merit is in favour of the English, it in no way detracts from the glory of the great Emperor. Yet we may claim that the islanders who now occupy the place of Akbar are not unworthy to succeed him. The work that is before us is more prosaic than was the duty of the puissant sovereign. The charm of one central glory, round which all that was great and good in India could congregate; the fascination of one ruling spirit, combining irresistible power with virtue and beneficence; the pomp and circumstance of a brilliant court—all these are gone for ever. We have instead the united thought and energy of many sound heads and brave hearts, working without ostentation, and achieving objects of a magnitude and endurance such as no single brain of any despot, how great soever, could even conceive.

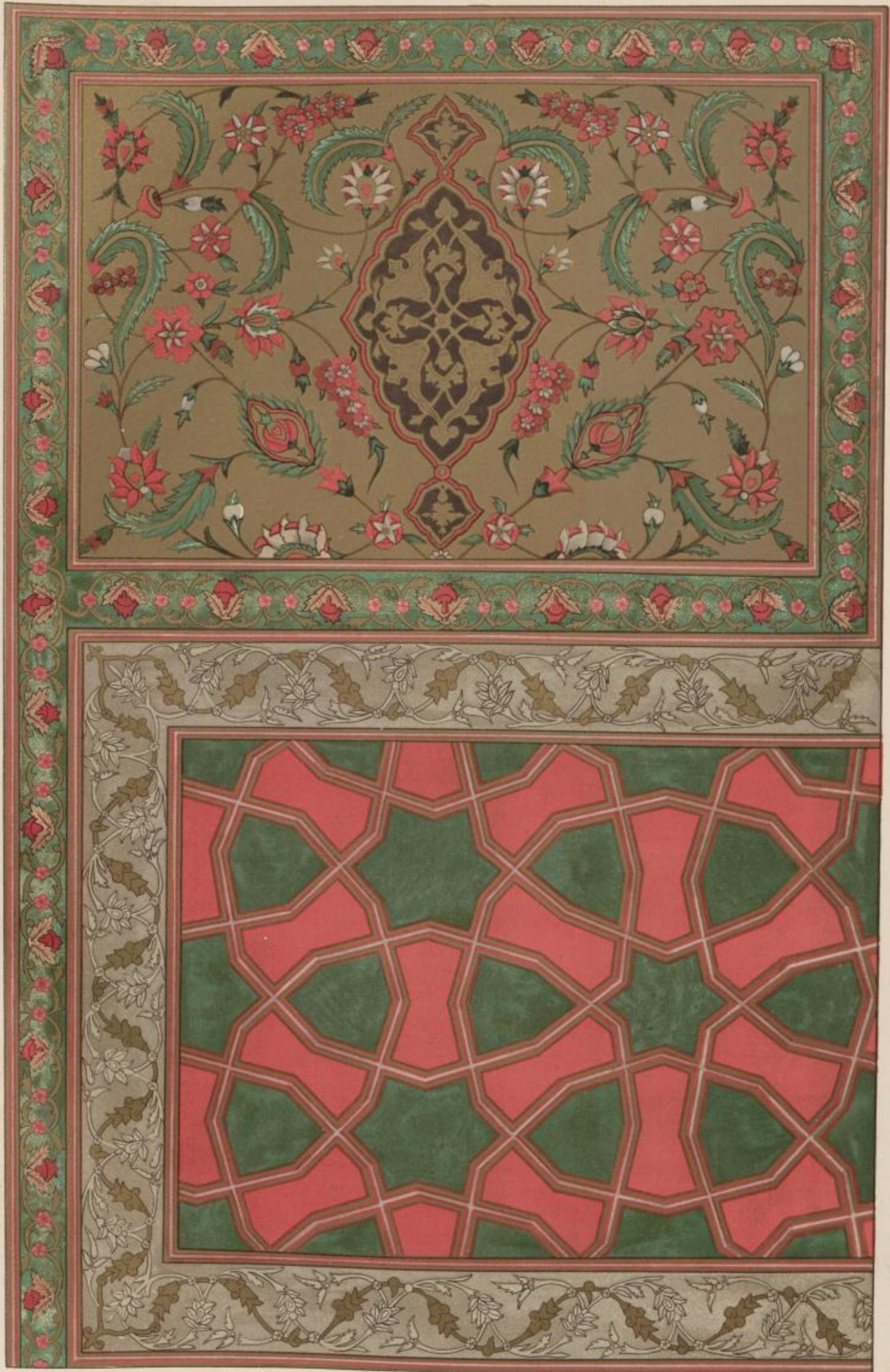


1.—TOMB OF AKBAR, SIKANDRA.

Border round panel, Vestibule.

Scale full size.

DESIGNED BY W. BRIDGE, LONDON.



2.—TOMB OF AKBAR, SIKANDRA.
Dado and panel on right of entrance passage.

Scale $1\frac{1}{2}$ inches to 1 foot.

CHROMO-LITH. BY W. GRIGGS, LONDON.



3.—TOMB OF AKBAR, SIKANDRA.

Dado and panel, Vestibule.

Scale $1\frac{1}{2}$ inches to 1 foot.

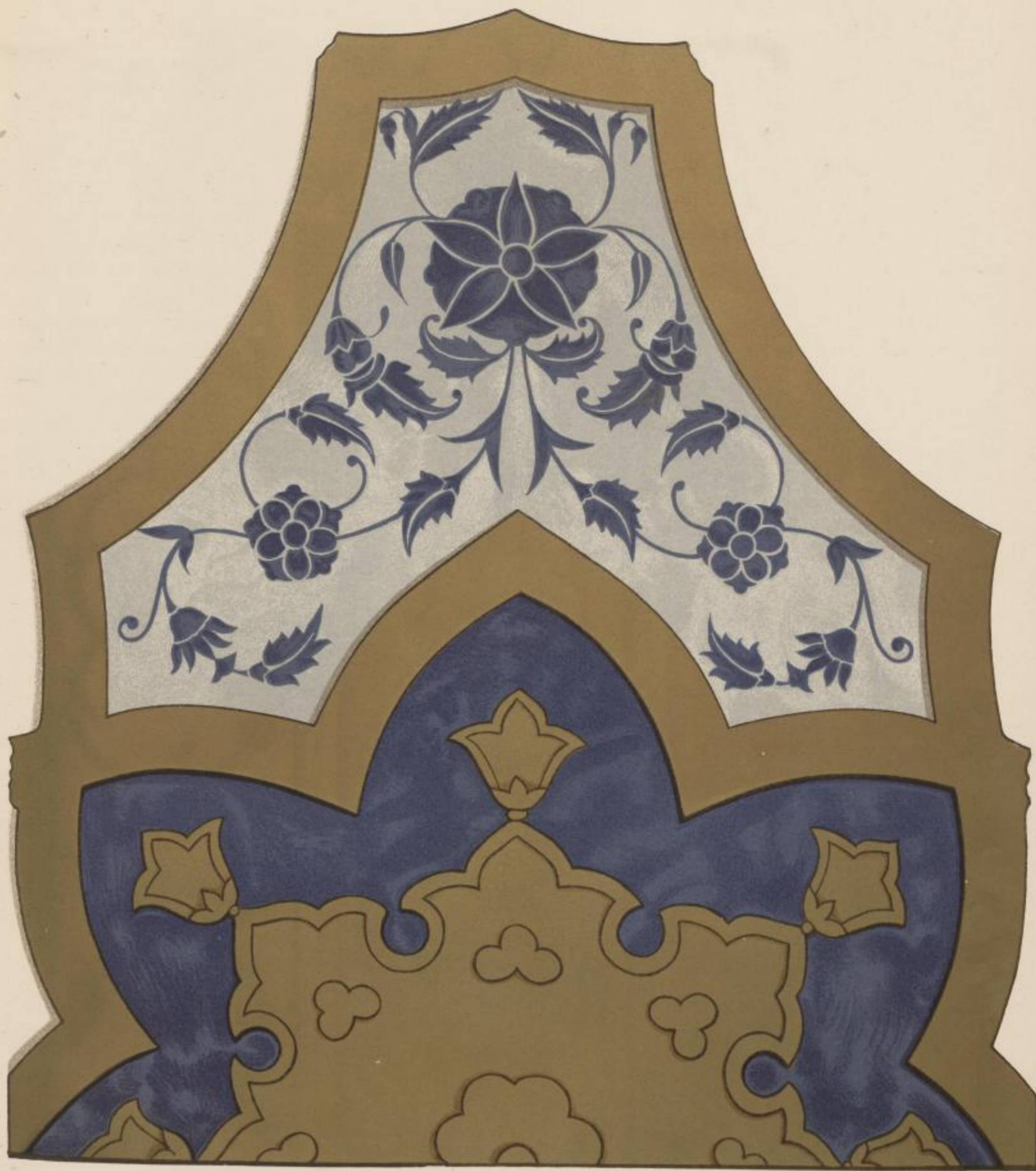
CHROMO-LITH. BY W. GRIGGS, LONDON.



4.—TOMB OF AKBAR, SIKANDRA. Border round dado, Vestibule.

Scale 1 inch to 1 foot.

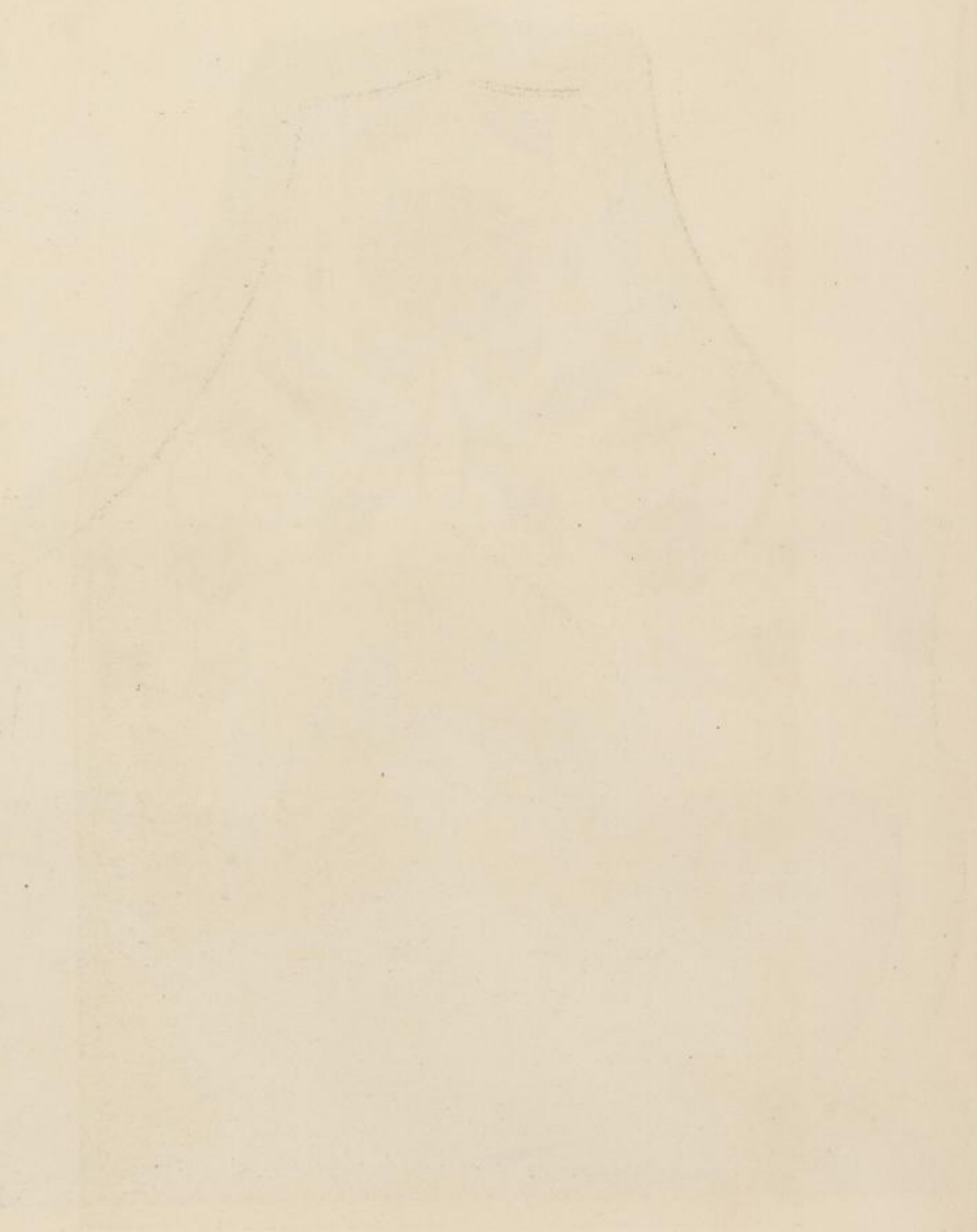
DESIGNED BY W. BRIDGES, LONDON.



5.—TOMB OF AKBAR, SIKANDRA. Detail, Vestibule.

Scale full size.

CHROMO-LITH. BY W. BRIGGS, LONDON.





6.—TOMB OF AKBAR, SIKANDRA. Panel over door of passage, Vestibule.

Scale 2 inches to 1 foot.

CHROMO-LITH. BY W. GRIGGS, LONDON.



7.—TOMB OF AKBAR, SIKANDRA. Detail of border in alcove, Vestibule.

Scale 3 inches to 1 foot.

CHROMO-LITH. BY W. GRIGGS, LONDON.



8.—TOMB OF AKBAR, SIKANDRA. Cornice below springing of vault, Vestibule.

Scale full size.

ENYING—LITH. BY W. BRISSE, LONDON.



9.—TOMS OF AKBAR, SIKANDRA. Detail of soffit of arch, Vestibule.

Scale 2 inches to 1 foot.

CHROMO-LITH BY W. BRIDGES, LONDON.



10.—TOMB OF AKBAR, SIKANDRA. Border round spandril of arch, Vestibule.

Scale 6 inches to 1 foot.

CHROMO-LITH. BY W. HODGE, LONDON.



11.—TOMB OF AKBAR, SIKANDRA. Goffering in ceiling, Vestibule.
Scale 8 inches to 1 foot.

CHROMO-LITH. BY W. BRIDGS, LONDON.

DECORATIVE PAINTINGS FROM THE TOMB OF ITMAD-UD-DAULAH AT AGRA.*

Plates 12—30 are from the tomb of Itmad-ud-daulah, which stands on the banks of the Jumna, and was erected to the memory of her father by Nûr Jahân, wife of the emperor Jahângîr, and the sister of Asaf Khân, whose daughter Mumtâz Mahall, the wife of Shâh Jahân, lies buried in the Taj. Professor Blochmann, in his translation of the *Ain-i-Akbari*, tells us that the name of Nûr Jahân's father was Ghiâs-ud-dîn Muhammad, styled Ghiâs Beg, and that after the death of his father he fled from Tahrân in Persia, with his family, to seek his fortune in India; and after having been introduced to the Court of Akbar at Fathpûr Sikrî, rose by his ability and industry to a small command of three hundred horse, and afterwards to that of a thousand, and eventually was promoted to the position of *Itmad-ud-daulah*, or High Treasurer, and on the marriage of his daughter with Jahângîr he became *Vakil-i-Kul*, or Prime Minister. Professor Blochmann also tells us that "Ghiâs-ud-dîn was a poet, and imitated the old classics. He was generally liked, had no enemies, and was never seen angry; chains, the whip, and abuse were not found in his house. He protected the wretched, especially such as had been sentenced to death. He was never idle, but wrote a good deal, his official accounts were always in the greatest order. But (observe) he liked bribes, and showed much boldness in demanding them!" His daughter Mihrunnisa, the future Nûr Jahân, was celebrated for her great beauty, and as the wife of 'Alî Qulî styled Khân, Shêr Afkhan, *tuyûldar* of Bardwân, was courted by Prince Salîm, afterwards Jahângîr. This ultimately led to his ruin, and he was treacherously slain, and his lovely wife captured and sent to Court as a prisoner. For some years she remained under restraint, but eventually listened to the importunities of Jahângîr, acquiesced to his wishes, and became queen under the title of Nûr Jahân. She was a highly gifted and talented woman, and possessed immense power during her husband's life-time; but her influence ceased with his death, and on the accession of Shâh Jahân she retired from the cares and worries of state affairs, and was allotted a liberal pension of two lakhs per annum. Her father, Itmad-ud-daulah, died in 1622, and his daughter set about building his mausoleum, which was completed about 1628 A.D. It stands in a spacious garden, and is square in plan, with an octagonal tower at each angle surmounted by a marble kiosque. It is built upon a stylobate veneered with marble inlaid with mosaic work.

It consists of nine rooms: a large central chamber, four oblong ones, and four square apartments at the corners. The walls are massive and pierced by openings filled in with stone *jali* or screen work. They are lined with marble inlaid with costly arabesques in mosaic, but the upper portions of the interior walls are finished off in stucco and painted. Ghiâs-ud-dîn and his wife are buried beneath two plain red marble tombs in the central apartment, and in a room over are two white marble cenotaphs similar, but not quite so plain in conception as those below. The ceilings of the smaller rooms are flat at the top and alcoved at the sides, whilst the central chamber is vaulted over and elaborately coffer-pannelled in stucco, and richly ornamented with paintings, selections from which are given.

The upper room containing the cenotaph is constructed chiefly of marble, including the roof. In the walls are openings filled in with exquisite screens of the same material, the tops of which are arched and the spandrels ornamented with mosaics. The floors are of marble, and are worked in most elaborate patterns; whilst the walls and ceilings of the minor chambers are, like the central apartments which they surround, enriched by paintings, specimens of which are given.

The plates represent some of the paintings, and afford a clear insight into the style of decoration in vogue at this period of Moghul architecture. Without a careful examination, it is somewhat difficult to say how they were executed, whether in fresco or tempera, but probably both systems were employed. The art of mural painting has been practised in India from the very earliest times, and to what an extent, any one who has visited the Ajanta or Bagh caves will know.

Of all the various forms of wall decoration, fresco painting is the earliest and the most prevalent. It has been defined as "the art of mural painting upon freshly-laid plaster lime whilst it remains damp, with colours capable of resisting the caustic action of the lime with which they are mixed and brought into contact." In genuine fresco

* From Monograph by Edmund W. Smith, Archaeological Surveyor N.W. Provinces.

work it is therefore a *sine qua non* that at the time of painting the plaster should be damp, and to obtain this "it is essential that a given amount of plaster be laid on for the painter at a time, and therefore frescoes are readily recognised by the joinings in the plaster most frequently following the outlines of the figures or other objects. It is sometimes confounded with tempera or distemper painting," a method of painting in which "solid pigments are employed, mixed with water as a medium, in which some kind of gum is dissolved to prevent the colours scaling off." The latter system is much easier to work than the former, but it is not suitable for external decoration, as it will not stand exposure to the weather; as the colours being surface deep, do not become part and parcel of the stucco. In the preparation of walls intended for fresco painting, great precautions have to be taken to get them perfectly even, as inequalities are not only unsightly, but allow dust to accumulate to the detriment of the painting. Lime and sand, and lime and marble dust, were and are still frequently used in the preparation of what is technically termed the intonace, or finishing coat, upon which the fresco is painted.

The Romans were most particular in the preparation of their walls, and we are told that "they faced their walls to be painted with a lining of brick on edge, separated by a small space from the main structure, to which it was attached, secured by leaden clamps, as a precaution against damp; and that three preparatory coats were laid on this brick facing, the first consisting of lime, powdered brick, and pozzolano. The finishing coat was frequently composed of lime and powdered marble, after which it was painted over by a durable process, the secret of which is now lost." Fresco painting was for a time superseded by mosaic decoration, but was resuscitated in the 13th century. In the present day it is extensively practised by the Italians, and in Germany there is a good modern school; and although England has not produced any great school of mural painters, she has made a struggle on behalf of the art, as may be seen from the paintings lining the corridors and other walls of the Houses of Parliament.

During the Middle Ages a mean was arrived at between tempera and fresco painting. The walls were finished off as for fresco painting, and each day, before work commenced, the surface was soaked with water, and thus, to an extent, the colours were absorbed into the walls.

In India at the present day, mural painting is in vogue, and a quantity of modern work is to be seen on the walls of the Jeypore Museum. Two kinds of walls are used for the purpose, and are known as the "glazed" and the "rough or dull." The first is prepared with marble dust mixed with lime in equal parts, which, when dry, is slightly and gently moistened with water and polished with a fragment of stone or burnt brick. A solution of stone lime is then applied, and the whole polished; and when this is done, a third solution is laid on, of cocoa nut, prepared by grinding with water the inside of a dry nut on a stone. The entire surface is then again polished, but this time with a soft pad of cloth in lieu of stone. The "dull or rough surface" consists of ordinary lime plaster coated with *khamir*, a mixture of gum and chalk. If a monochrome background is to be used, the colour is washed in before commencing to paint the fresco, but if the subject requires one in polychrome, the surface is left white and the tints filled in afterwards. The beautifully coloured polished walls one so often sees in India are a species of fresco work, and the colours are applied whilst the stucco is damp, and then polished as above described. A number are to be seen in the baths at Fathpûr Sikrî and about the Agra buildings.

Before an artist commences to colour in fresco he most carefully studies out his designs, prepares a cartoon of it, which when correct he pricks through, and transfers it to the wall by means of a bag containing powdered charcoal, or by the use of a stylus. The lines thus made are carefully gone over with a fine brush containing ink or some other colour. The principal and most ancient colours used by Indian artists in mural decoration are:—Chalk, lamp black, *gaw-goli* (Indian yellow), which when prepared produces what is known as *saudhra*, a lovely yellow with a tinge of red in it; *hirmizi* (Indian red), *ingur* (vermilion), *lajward* (ultramarine), *nil* (indigo), *sindur* (red lead), white lead, green stone, yellow stone, pink stone, and *mohawar*, which is used in the place of crimson lake and is prepared from lac. These are gradually being superseded by English colours, and the native pigments are, I am told, becoming obsolete; notwithstanding, the artist of Hindustân firmly believes they are more lasting and durable than those prepared in Europe. Many of the pigments, if not very finely ground, are well washed in water. The *gaw-goli*, or Indian yellow, contains uranic salt, and this, before grinding, must be eliminated by thorough washing; if not, its colour will change, and in time fade altogether. A simple way of purifying it is to bind the colour in a cloth and immerse it in water for a night. In the morning this is changed, and the process repeated two or three times, after which it is fit for use.

The colours are generally prepared in a solution of gum, but sometimes in water only, in which case the gum is added afterwards, practice determining in what quantity. Most of the colours are ground on a smooth stone, but some are merely mixed with water and afterwards filtered through a cloth. Two assortments of gum are employed, the white and the *khair*. The former can be mixed with all colours, with the exception of indigo, lamp black, and red lead, in the preparation of which it is customary to use the latter only. The native artist generally makes his own brushes as he requires them, and for ordinary work prepares them from the hair of the goat and deer; whilst for subjects requiring a high finish, squirrel's hair bound in pigeon's quills is brought into requisition. These brushes are beautifully made, and from experience the writer knows that they are quite equal,

THE TOMB OF ITMAD-UD-DAULAH AT AGRA.

if not superior to those manufactured in Europe. Personally, he is not practically acquainted with the art of mural painting as practised in India, and is indebted to an experienced native artist for information; whilst in preparing the paper the *Encyclopædia Britannica* has been consulted.

The illustrations were prepared in the office of the Curator of Ancient Monuments in 1883.

*On the left bank of the Jumna is the tomb of Ghiâs Beg, called by Sir W. Sleeman, Khwâjah Accas, a Persian, who was the father of Nûr Jahân, and her brother, Asaf Khân, and became high treasurer of Jahângîr. This mausoleum is 69 feet 2 inches square. It is entirely encased with white marble externally, and partly internally, the interior being beautifully inlaid with mosaic work. There is an octagonal tower at each corner, of which seven sides are visible, and project from the building; each side being 4 feet 9 inches broad. It contains nine chambers, four of them 23 feet 4½ inches long, and 13 feet 1¾ inches broad. The four corner chambers are 13 feet 1¾ inches square, and the central chamber is 22 feet 1 inch square. The outer walls are 5 feet 6 inches thick; the side partition walls, 4 feet 2½ inches, and the central partition walls, 4 feet 9¾ inches. In each of the four sides there is an arched entrance 7 feet 8 inches broad. On each side of each of these entrances is a window 3 feet 10 inches broad, filled with exquisite marble lattice-work. Between these and the corner towers are arched window recesses 6 feet 6 inches broad externally, and 3 feet 10 inches internally. In the centre of these windows is perforated marble lattice-work. Each chamber has a door leading into the next, but the central has only one open door, the other three being filled with marble lattice-work. The actual door in this chamber is on the south side. In the central chamber are two marble tombs of Ghiâs Beg and his wife, on a platform of variegated stone 6 feet 6 inches by 5 feet 5 inches. The husband's tomb is a little to the west.

There are seven tombs altogether in the mausoleum—two in the north-east corner chamber, and one in each of the three other corner chambers. The tombs lie north and south, according to the usual custom. The sides of the central chamber are lined with marble, inlaid with mosaics, representing flowers, but the roof is lined with stucco, adorned with flowers and other devices in gilding. The side chambers are panelled to 4 feet 4 inches from the floor with slabs of marble inlaid with mosaic work, but the upper part of the walls and the ceiling are lined with plaster, ornamented with paintings of flowers and long-necked vases. In the thickness of the outer walls of the south chamber there are two flights of stairs, which ascend to the second story, on which is a marble pavilion, 25 feet 8 inches square, on a platform 38 feet square. The roof is canopy-shaped, with broad sloping eaves, and marble slabs. The sides are of perforated marble lattice-work, and divided into twelve compartments by marble pillars. In the centre of the chamber are two marble cenotaphs, counterparts of those below. The whole of the flat roof of the lower story is paved with marble. The octagonal towers, faced with marble, at each corner of the mausoleum spread out into balconies supported by brackets at the level of the roof. Above, the towers become circular, and rise until they again spread out into graceful balconies supported by brackets, and surmounted by marble domed cupolas, each supported on eight slender marble pillars. There was a marble railing along the platform of the roof, which has been destroyed, probably by the Jâts, who are also said to have stolen the inlaid stones of the mosaic.

The mausoleum is on a raised platform of red sandstone, 150 feet 10 inches long, and between 30 and 40 feet broad. It is surrounded by a walled inclosure, except towards the river or west front. In the centre of the east side is a gateway 64 feet long and 30 feet broad. The walled inclosure is 540 feet long on each side, and has towers of red sandstone at the corners.

†There is one building—the tomb known as that of Itmad-ud-daulah—at Agra, however, which certainly belongs to the reign of Jahângîr, and, though not erected by the monarch himself, cannot be passed over, not only from its own beauty of design, but also because it marks an epoch in the style to which it belongs. It is situated on the left bank of the river, in the midst of a garden surrounded by a wall measuring 540 feet on each side. In the centre of this, on a raised platform, stands the tomb itself, a square measuring 69 feet on each side. It is two storeys in height, and at each angle is an octagonal tower, surmounted by an open pavilion. The towers, however, are rather squat in proportion, and the general design of the building very far from being so pleasing as that of many less pretentious tombs in the neighbourhood. Had it, indeed, been built in red sandstone, or even with an inlay of white marble like that of Humayun, it would not have attracted much attention. Its real merit consists in being wholly in white marble, and being covered throughout with a mosaic in "pietro duro"—the first, apparently, and certainly one of the most splendid, examples of that class of ornamentation in India.

* Edward B. Eastwick, Murray's "Handbook for Bengal."

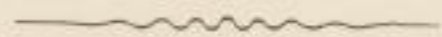
† Fergusson's "History of Indian and Eastern Architecture."

THE TOMB OF ITMAD-UD-DAULAH AT AGRA.

It seems now to be ascertained that in the early part of the 17th century Italian artists, principally, apparently from Florence, were introduced into India, and taught the Indians the art of inlaying marble with precious stones. No instance of this mode of decoration occurs, so far as I know, in the reign of Akbar; but in that of Shâh Jahân it became the leading characteristic of the style, and both his palaces and his tombs owe their principal distinction to the beauty of the mode in which this new invention was employed.

It has been doubted whether this new art was really a foreign introduction, or whether it had not been invented by the natives of India themselves. The question never, probably, would have arisen had one of the fundamental principles of architecture been better understood. When we, for instance, having no art of our own, copy a Grecian or Roman pillar, or an Italian mediæval arch in detail, we do so literally, without any attempt to adapt it to our uses or climate; but when a people having a style of their own wish to adopt any feature or process belonging to any other style, they do not copy but adapt it to their uses; and it is this distinction between adopting and adapting that makes all the difference. We would have allowed the Italians to introduce with their mosaics all the details of their Cinque-cento architecture. The Indians set them to reproduce, with their new material and processes, the patterns which the architects of Akbar had been in the habit of carving in stone or of inlaying in marble. Every form was adapted to the place where it was to be used. The style remained the same, so did all the details; the materials only were changed, and the patterns only so far as was necessary to adapt them to the smaller and more refined materials that were to be used.

As one of the first, the tomb of Itmad-ud-daulah was certainly one of the least successful specimens of its class. The patterns do not quite fit the places where they are put, and the spaces are not always those best suited for this style of decoration. Altogether I cannot help fancying that the Italians had more to do with the design of this building than was at all desirable, and they are to blame for its want of grace. But, on the other hand, the beautiful tracery of the pierced marble slabs of its windows, which resemble those of Salim Chishti's tomb at Fathpur Sikrî, the beauty of its white marble walls, and the rich colour of its decorations, make up so beautiful a whole, that it is only on comparing it with the works of Shâh Jahân that we are justified in finding fault.





12.—TOMB OF ITMAD-UD-DAULAH, AGRA.
Spandril over door, south oblong room.

Handwritten text, likely bleed-through from the reverse side of the page. The text is faint and difficult to decipher but appears to be organized in a list or table format.



13.—TOMB OF ITMAD-UD-DAULAH, AGRA.

Alcove in ceiling, west oblong room.



14.—TOMB OF ITMAD-UD-DAULAH, AGRA.
Band above alcove, east oblong room, ground floor.



15.—TOMB OF ITMAD-UD-DAULAH, AGRA.
Ceiling, east oblong room.



16.—TOMB OF ITMAD-UD-DAULAH, AGRA.
Ornament on ceiling, oblong room.



17.—TOMB OF ITMAD-UD-DAULAH, AGRA.
Detail of fresco painting.



18.—TOMB OF ITMAD-UD-DAULAH, AGRA.
Ceiling in alcove, south oblong room.



19.—TOMB OF ITMAD-UD-DAULAH, AGRA.
Detail of fresco painting.



20.—TOMB OF ITMAD-UD-DAULAH, AGRA.

Detail in central chamber, ground floor.



21.—TOMB OF ITMAD-UD-DAULAH, AGRA.
Centre-piece in dome, central chamber, ground floor.



22.—TOMB OF ITMAD-UD-DAULAH, AGRA.
Detail of ceiling in central chamber.



23.—TOMB OF ITMAD-UD-DAULAH, AGRA.

Band beneath alcove.



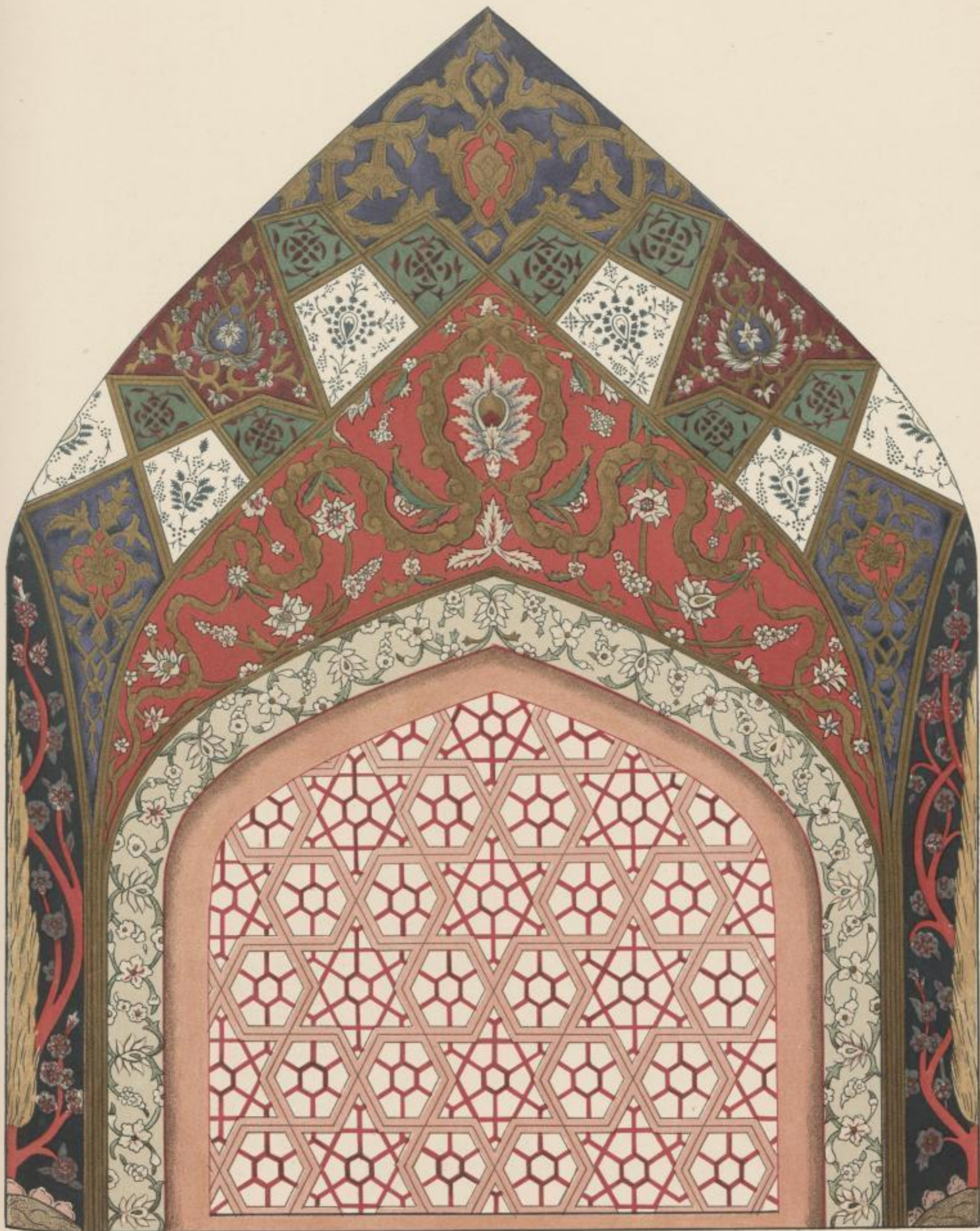
24.—TOMB OF ITMAD-UD-DAULAH, AGRA.
Detail in central chamber, ground floor.



25.—TOMB OF ITMAD-UD-DAULAH, AGRA.
Detail in central chamber, ground floor.



26.—TOMB OF ITMAD-UD-DAULAH, AGRA.
Detail in central chamber, ground floor.



27.—TOMB OF ITMAD-UD-DAULAH, AGRA.
Central chamber, ground floor.



28.—TOMB OF ITMAD-UD-DAULAH, AGRA.

Painted decoration on ceiling.



29.—TOMB OF ITMAD-UD-DAULAH, AGRA.

Painted decoration on ceiling.



30.—TOMB OF ITMAD-UD-DAULAH, AGRA.
Painted decoration on ceiling.

GWALIOR.

Fortress and town in Gwalior State; the capital of the Maharaja Sindhia's dominions. One of the most celebrated hill-forts of India, placed on an isolated rock. The Lashkar or standing camp of the Maharaja Scindia, extends several miles from the south-west end of the rock; whilst the old town of Gwalior is situated along the eastern base of the rock.

Many of the shops in the principal street of the Lashkar are decorated with projecting balconies of carved stone pillars and screen work (see Plate 31). Although whitewashed like everything else, the houses are most picturesque and pleasing in appearance. Such architecture is capable of application to modern Indian bazaars, and furnishes models for the various municipalities that are now trying to introduce improvements throughout the Empire.

DELHI.

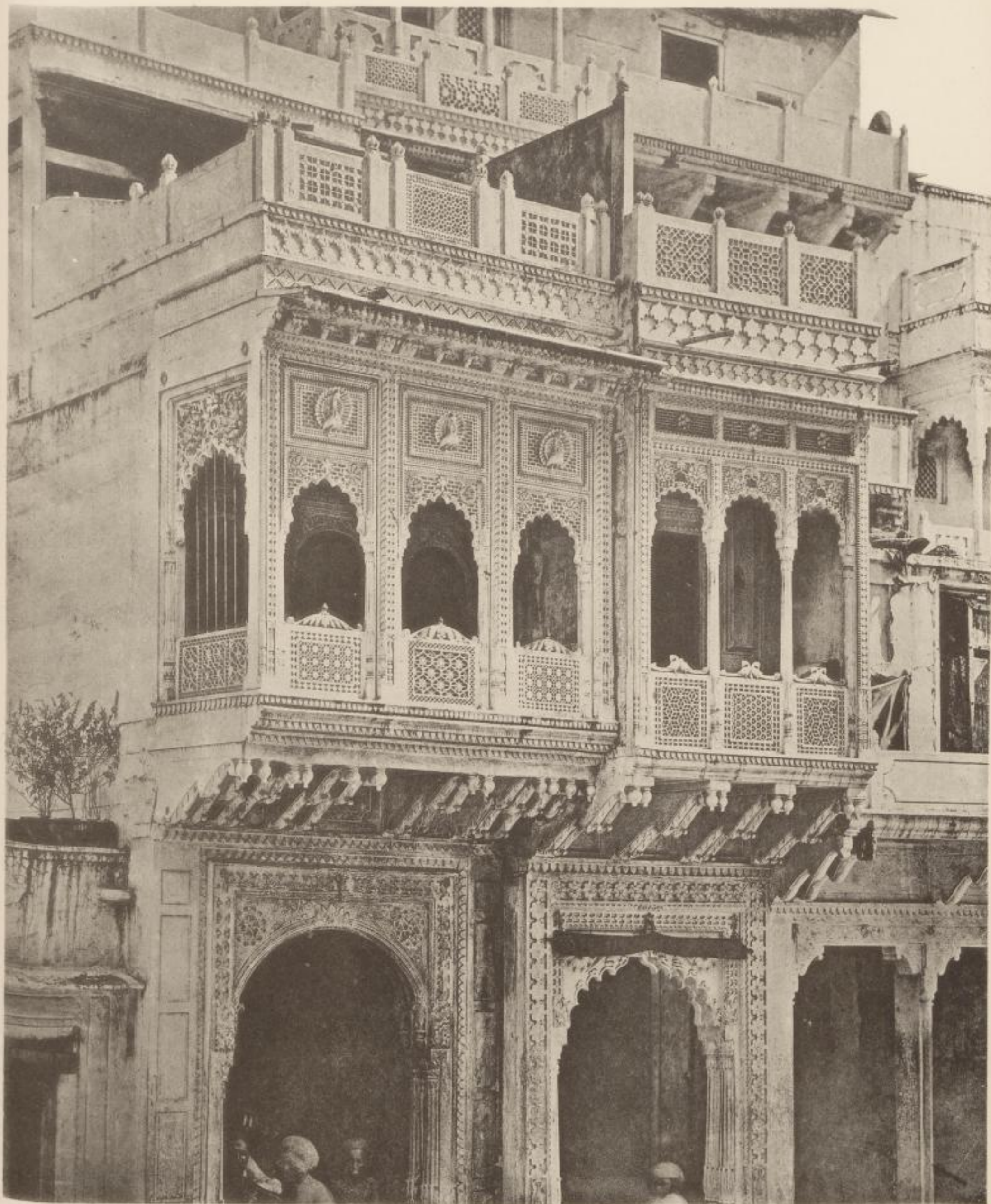
DIWAN-I-AM IN THE FORT. Plate 32.—Mosaic work at the back of the Marble Throne, showing the original design before the mosaic plaques were removed at the time of the Mutiny. Entering the Delhi Fort by the Lahore Gate, one traverses a long and handsome red sandstone arcade, all that now remains of the fine entrance to the Palace. A large open court lay beyond, from which extended, right and left, noble double-storeyed bazaars. One of these led to the Delhi Gate, the other to the Haiyat Baksh Garden. Immediately in front stands the Nakar Khana, or band-house. Passing beneath its archway one reaches the Diwan-i-Am, once surrounded by the second court of the Palace. Further towards the river front came a garden and then, right and left, small courts connected by galleries, enclosing the private buildings of the Palace. Of these, the king's Baths, the Pearl Mosque, the Saman Burj, the Diwan-i-Khas and the Rang Mahal alone remain. Every other structure of importance has been swept away to make room for barracks.

The Diwan-i-Am, 179 feet 2 inches long by 68 feet wide, is supported by 60 columns of red sandstone, with cusped archways. The total height of the building is 36 feet 6 inches. The pavilion is open at three sides, the throne occupying the centre of the fourth or north side. The wall of the small raised apartment behind the throne is covered with mosaics in panels of black marble, surrounded by floral scrolls on white marble. Doubtless its introduction is due to Austin de Bordeaux, who was in high favour with Shah Jahan. Bernier, the traveller, writing from Delhi in A.D. 1663, says the Frenchman designed the famous Peacock Throne formerly in the Diwan-i-Khas.

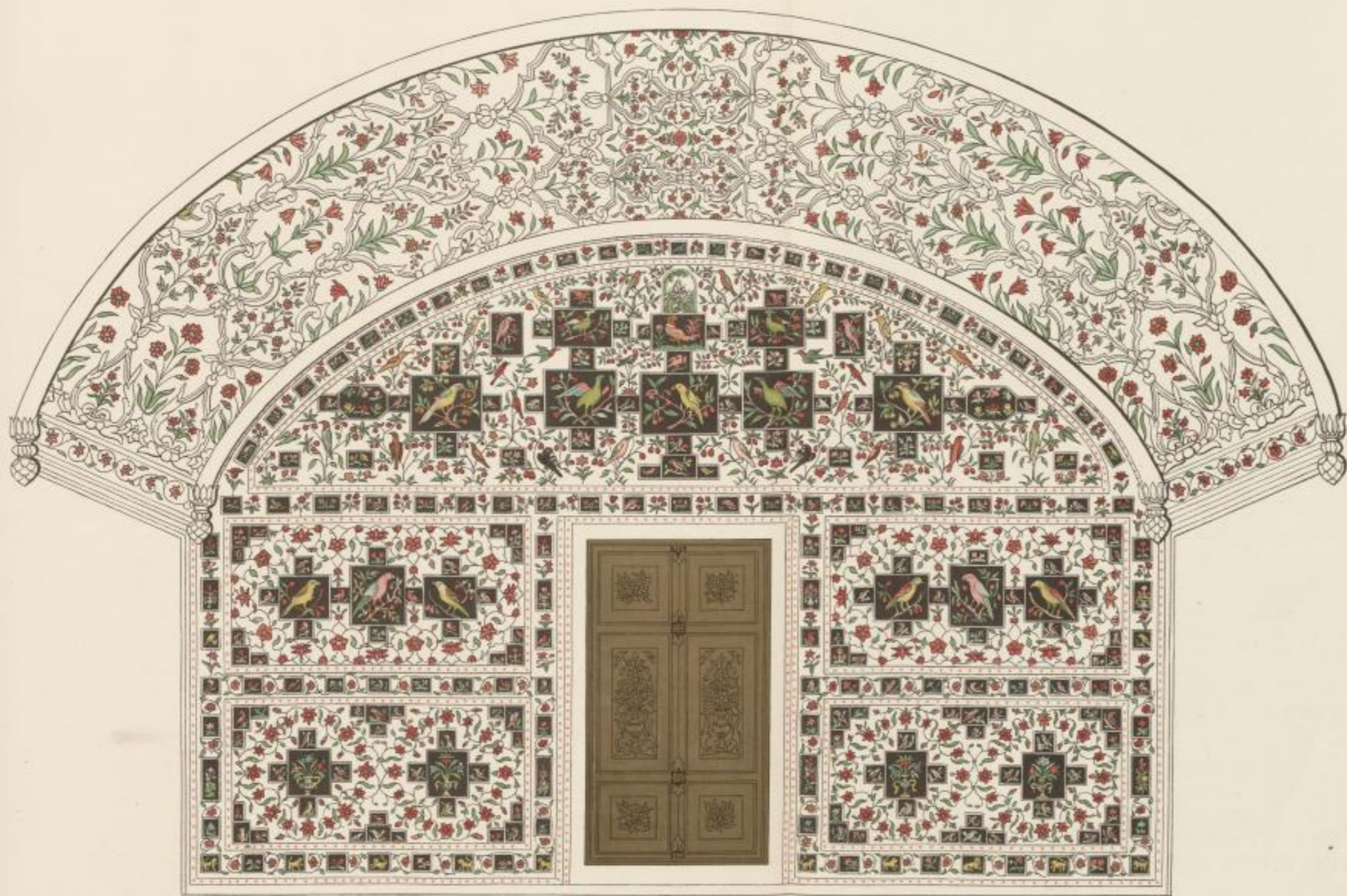
THE DIWAN-I-KHAS.—This handsome pavilion, overlooking the river Jumna on the east face of the fort, is built of white marble, 240 feet long by 78 feet wide, and raised on a marble terrace $4\frac{1}{2}$ feet high. On each of the four corners of the roof is a kiosque, surmounted by a marble dome, which like the cupolas of Shah Jahan's Agra palaces, was originally plated with copper gilt.

The plan consists of a central apartment surrounded by an open corridor. The side of the hall overlooking the river is fitted with a marble screen, now glazed. A water channel passes under the marble floor in the centre of the hall. A flat roof, with a coving of marble, rests on 32 piers, spanned by cusped arches. The outline and proportions are in the best style of Mogul architecture. The lower portions of the piers are inlaid with Pietra Dura. The upper portions, as well as the arches, soffits, spandrils, and coving of the ceilings are covered with gilded patterns and tracery. The ceilings of both centre room and verandahs are of wood, with mouldings dividing the surface into equal and similarly shaped lozenges, in the centre of which are red roses, highly gilt.

Though the palace at Agra is perhaps more picturesque, and historically certainly more interesting, than that of Delhi, the latter had the immense advantage of being built at once, on one uniform plan, and by the most magnificent—as a builder—of all the sovereigns of India. It had, however, one little disadvantage, in being somewhat later than Agra. All Shah Jahan's buildings there seem to have been finished before he commenced the erection of the new city of Shah Jahanabad with its palace, and what he built at Agra is soberer, and in somewhat better taste than at Delhi. Notwithstanding these defects, the palace at Delhi is, or rather was, the most magnificent palace in the East—perhaps in the world—and the only one, at least in India, which enables us to understand what the arrangements of a complete palace were when deliberately undertaken and carried out on one uniform plan.



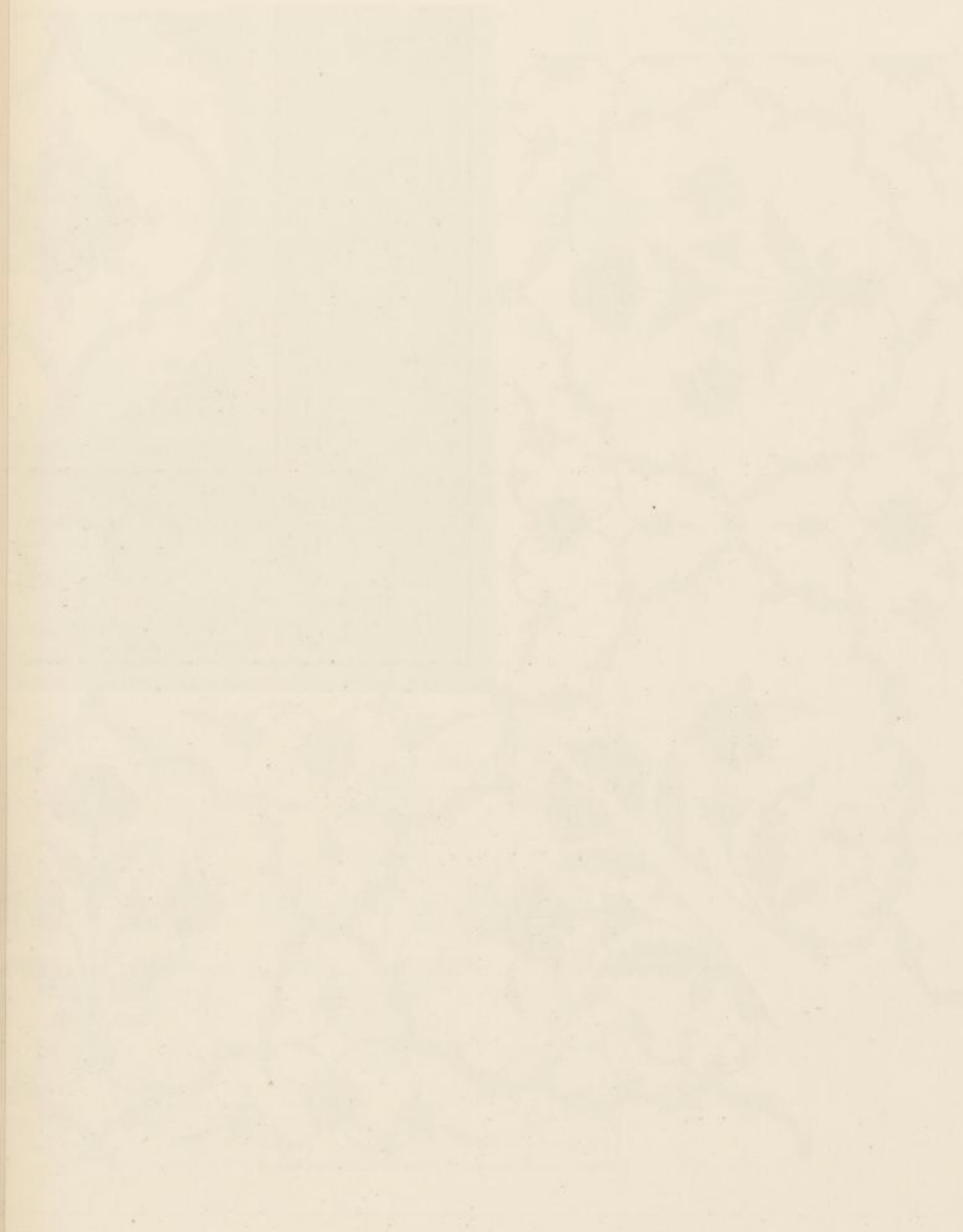
31.—SHOP FRONT in the Lashkar or Camp, Gwalior.



32.—DIWAN-I-AM IN THE FORT, DELHI.
Mosaic work at the back of the Marble Throne.



33—DIWAN-I-KHAS IN THE FORT, DELHI.
Details of painted ceiling.



UDAIPUR AND CHITTOR, RAJPUTANA.

UDAIPUR.

When Udaipur was founded by the Rana Udai Singh in A.D. 1558, he conceived the idea of creating an artificial lake, on the margin of which to build a palace. The Arwali mountains, the great feature of Mewar, surround the locality, and by raising a dyke, or bund, across the beautiful valley, streams were dammed up to form the Pachola Sagar. The city, which can be now reached from the Rajputana-Malwa Railway at Nimbahera, a distance of 64 miles, is situated on an elevated strip of ground parallel to the shore of the lake, and crowning the ridge stands the palace, over 100 feet in height. The pile of stone and marble grown by the various additions of successive Ranas presents a most picturesque and imposing appearance. In the midst of the lake which the palace overlooks are two island residences, the Jagmandir and Jagnavas, and but for their domes, kiosques, and palms the view reminds one rather of the English lakes than of an eastern valley.

The Udaipur Palace consists of a group of buildings dating from 1594 to the present day. The first gateway leading from the city was built by Partab Singh in 1594 A.D.—a plain, unpretending-looking Hindu structure, surrounded by crenelated walls; beyond this is the Tirpolia, or triple doorway, of graceful Hindu-Saracenic architecture, built by Sangram Singh in 1711 A.D.; to the left, or west, of the intervening courtyard are a set of 8 Torans, or triumphal arches, erected by successive Maharanas. Passing under the Tirpolia one comes in view of the picturesque western façade of the palace. The Bari Mahal, or great court, is nearest on the right, or east. It was completed in A.D. 1597 by Amara Singh I. It consists of five storeys, and has a handsome superstructure of marble, fancifully wrought into corbelled windows and trellis screens. The superstructure, or upper storey, rests on a marble string-course, carved with bas-reliefs of elephants. The palace is confronted by a long terrace and colonnade, where the Rana's elephants are kept. Leaving this, one passes a plain and lofty building, surmounted by domes and cupolas, used by the zenana. Further on to the south is a picturesque palace of Karn Singh's time, A.D. 1616, and beyond this again the Maharana's modern residence.

The upper storey of the Bari Mahal contains an open garden called the Amar Belas, completed by Amara Singh II. in A.D. 1711. It is surrounded by marble trellis, kiosques, and pavilions with handsome doors, ornamented with ivory (see Plates 36 and 37). In the centre of the court is a tank encased with huge slabs of marble. The Bari Mahal possesses a number of courts, galleries, and halls built in excellent native styles, but it is curious here and there to see evidences of European influence. One room, dating A.D. 1716, is lined with Dutch tiles, representing windmills and skating scenes of Holland, Biblical subjects, &c.; another, dating A.D. 1857, has glazed niches in the walls filled with English China figures and Bohemian glass. Another room is faced entirely with Chinese plates of the old Willow pattern!

The Jalnavas, or "fountain palace," (see Plate 34) was built in A.D. 1828 by Jawan Singh close to the margin of the lake, and forms a ghat for landing or embarkation. The columns are square and of a plain Hindu design, the wall at the back being decorated with coloured glass mosaic, representing figures of women and the Rajput peacock. Water channels and fountains edge the wall and render the pavilion cool and pleasant.

Glass mosaics are in great favour at Udaipur (see Plate 35) and occur in the island palaces of Jagmandir and Jagnavas, both of which were commenced about A.D. 1623. A court of the latter has recently been decorated in a very tasteful manner with this work. Shah Jahan built a Shish Mahal in the Agra Fort (*circa* 1637 A.D.), and very beautiful examples of mirror mosaics exist in the palace of the Jaipur Rajas at Amber, dating probably from 1630 A.D. The work became popular with the Sikhs at Lahore and Amritsar, but lost some of its earlier refinement. The best glass mosaics known are probably at Udaipur and Amber. The designs at the former place are of great delicacy, and besides floral patterns include representations of figures in brilliant colouring. The mirror throne in the place is very rich and sparkling. Situated in the centre of the western front of the palace it overlooks a court to the east, the walls of which are adorned with peacocks in niches rendered in glass mosaic.

The upper storey of the Bari Mahal, which, as previously stated, is an open court containing a garden, has several handsome wooden doors, two of which are here represented (see Plates 36 and 37). An apartment in another part of the palace, called the Chandre Mahal, has also some well-designed doors, one of which is the subject of Plate 38. In describing the doors of the Darshani gate at Amritsar we have endeavoured to show how Indian marquetry developed from the famous Somnath gates of the early part of the 11th century A.D. down to the work of to-day. The old Punjab cities possess a variety of beautiful mediæval doors carved in wood, and at Conjeveram in the south the Brahmin quarters are full of wooden portals of excellent execution and design. It is by the study of such examples throughout India from north to south that the art of the wood-carver and inlayer can be regenerated.

CHITTOR.

Chittor is over 60 miles north-east of Udaipur. It was little known to Europeans, being in the heart of Rajputana, until the Malwa branch of the Rajputana-Malwa Railway brought it within twelve hours of Ajmir. The station is about half a mile from the present town, beyond which towers the ancient fortress on a hill, 400 feet high and three miles long, by half a mile wide. The ascent is a mile to the upper gate, with a slope of about one in fifteen. Bappa, the ancestor of the present Mewar Rana, established himself at Chittor in A.D. 728.

The hill is enclosed by a fortified wall and covered with the remains of palaces, temples, and tanks. A description of Chittor in the *Koman Rasa*, or story of Rawat Khoman, written in the ninth century A.D., runs as follows:—

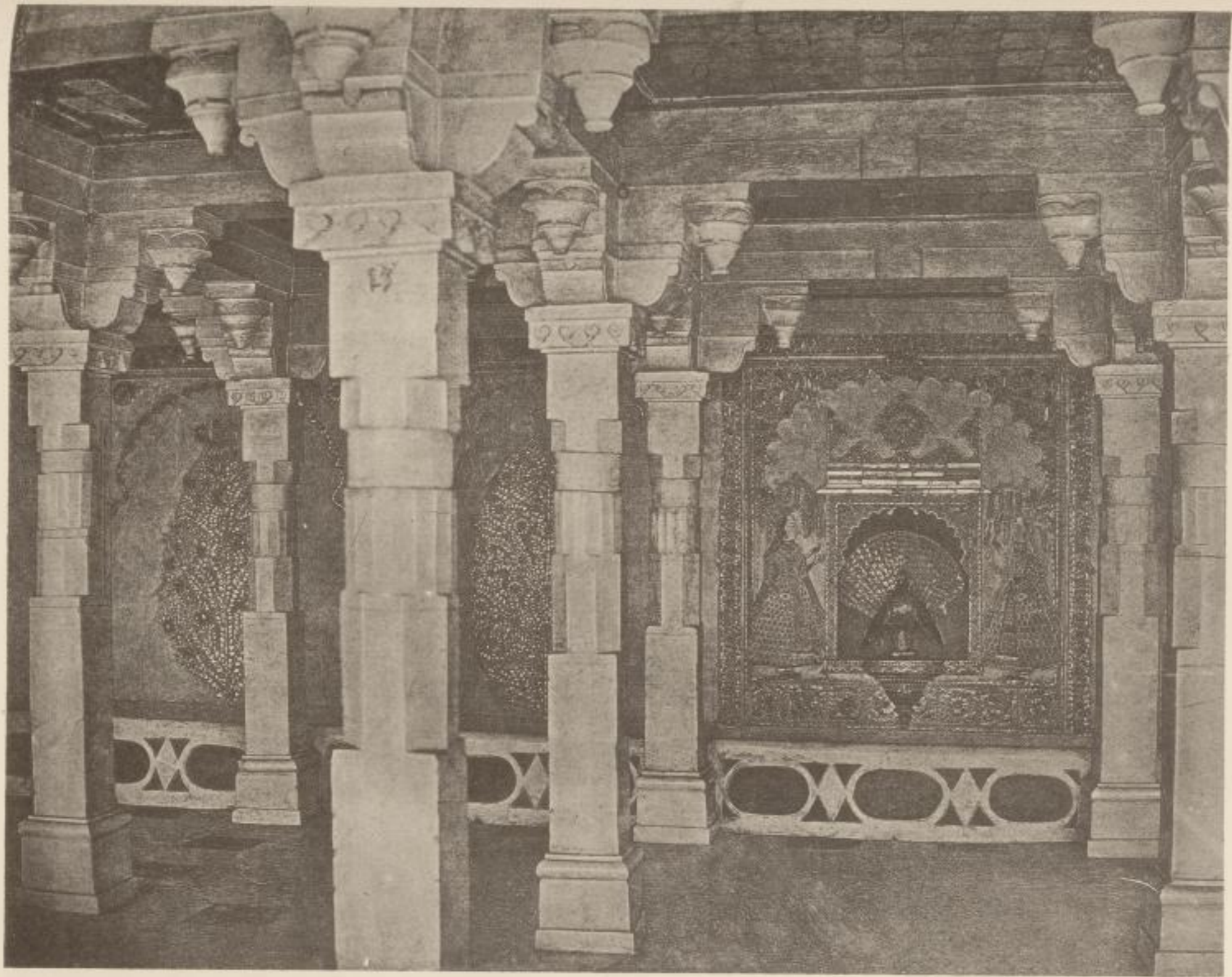
“Chutterkote is the chief among the 84 castles renowned for strength; the hill on which it stands rising out of the level plain beneath, the Tilac on the forehead of Awini (the earth). It is within the grasp of no foe, nor can the vassals of its chief know the sentiment of fear.” . . . “Its towers of defence are planted on the rock, nor can their inmates even in sleep know alarm. Its kotars (granaries) are well filled, and its reservoirs, fountains, and wells are overflowing.” . . . “There are 84 bazaars, many schools for children, and colleges for every kind of learning; many scribes of the Beedur tribe, and the 18 varieties of artisans.”

The Moslem invaders of India made an attack on the fortress as early as A.D. 836, but the first sack of the stronghold took place about 1303 A.D. under Ala-ud-din Khilji. To commemorate a brilliant victory over Mahmud of Malwa, the Rana Khambo erected the great tower in Chittor, and from the commencement of that prince's prosperous reign (A.D. 1440) much attention was bestowed on the architecture of the country. Bahadur Shah of Gujerat sacked Chittor for the second time in A.D. 1533, and 35 years later the third sack was conducted by Akbar. Since then the buildings have been left unrepaired and the capital moved to Udaipur.

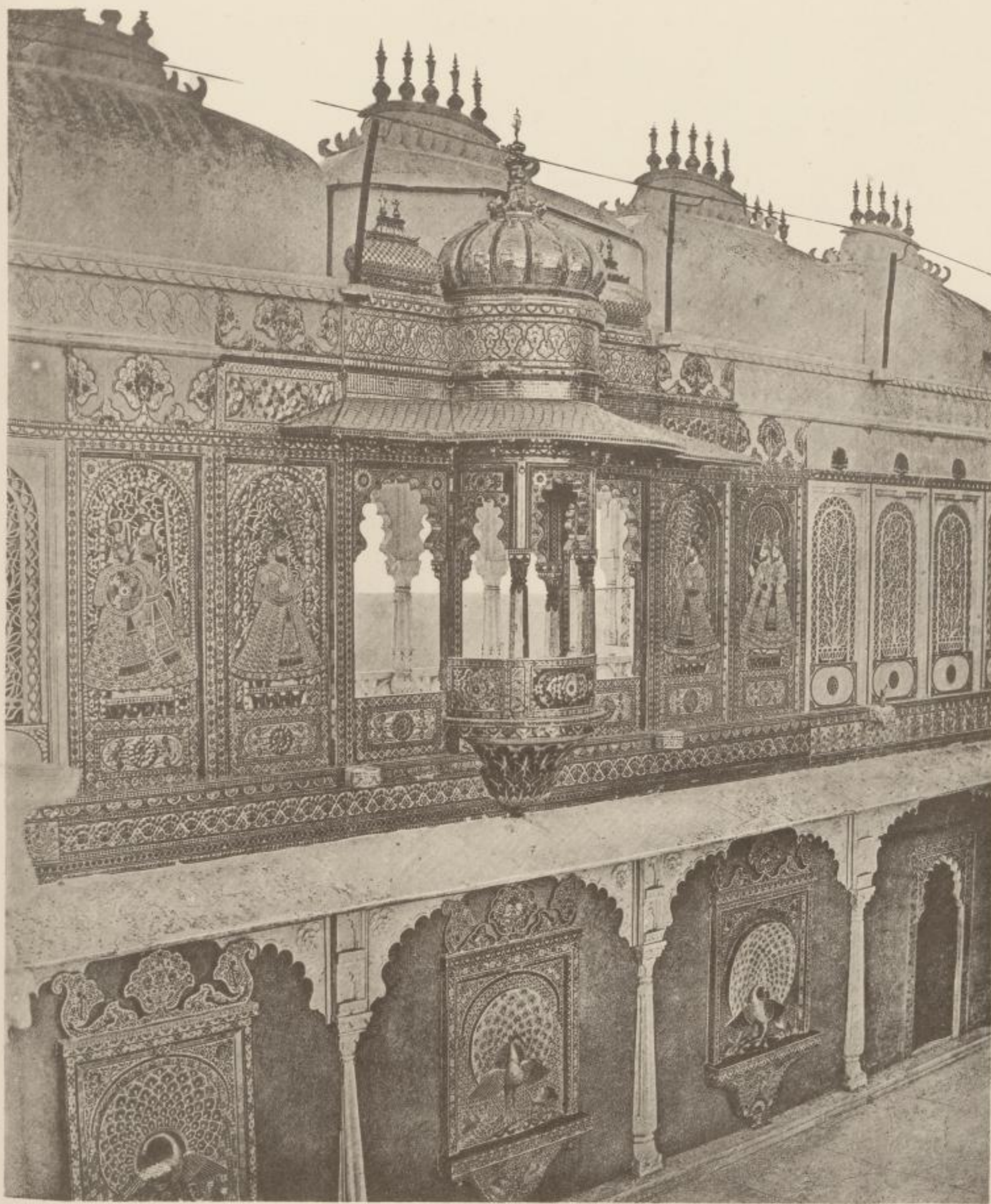
We are told in Tod's *Rajasthan* (p. 276, vol. I.) that the temples and palaces were dilapidated, and to complete the humiliation of the Rajput city Akbar “bereft her of all the symbols of regality; the Nakaras (or grand kettledrums) whose reverberations proclaimed for miles around the entrance and exit of her princes, the candelabras from the shrine of the ‘great mother’ who girt Bappa Rawul with the sword with which he conquered Chittor, and in mockery of her misery her portals, to adorn his projected capital Akberabad.” A pair of doors known as the Chittor gates may still be seen in the Agra Palace. The nakar khana, or band house, of Khoja Syud's tomb still contains two huge drums presented by Akbar, also a gong, a portion of the spoils of Chittor, whilst the actual tomb of the saint has a pair of sandalwood doors taken from the fortress.

The most prominent monument of the hill is the Tower of Victory erected by the Rana Khambo in commemoration of the defeat and capture of Mahmud of Malwa in A.D. 1439 (see Plate 39). It is said to have cost 90 lakhs of rupees, and was constructed between A.D. 1442 and 1449. Built throughout of stone, and measuring 30 feet wide at the base by nearly 130 feet in height, the tower is in itself a striking object, whilst its position on the summit of the Chittor Hill gives it the advantage of command over the surrounding country. The style is Jain and resembles that of the smaller Jain tower, which, as far as is known, is the earliest monument of the Chittor fortress. In the older example the height is under 80 feet, and the central staircase winds up from base to summit through the central shaft divided up into six floors. In the present case there is a height of nearly 130 feet (the present dome obscures the actual termination of the original roof), and the staircase passes up the tower through nine floors. The architect was not content with a single central well. The second, third, fourth, fifth, sixth, and seventh floors have each a square compartment in the middle surrounded by a gallery up both of which the stairs wind alternately. Each storey is lighted by trellis windows, and the angles and recesses not intersected by steps are utilised for sculptured statues and ornaments. The exterior surface of the tower is broken up into nine principal divisions, each furnished with its windows, balustrades, and eaves or *chujjas*, and emphasized by columns, pilasters, and numberless horizontal bands or cornices. The whole is covered with sculptures, and most of the gods of Hindu mythology are represented wherever niche or panel occurs.

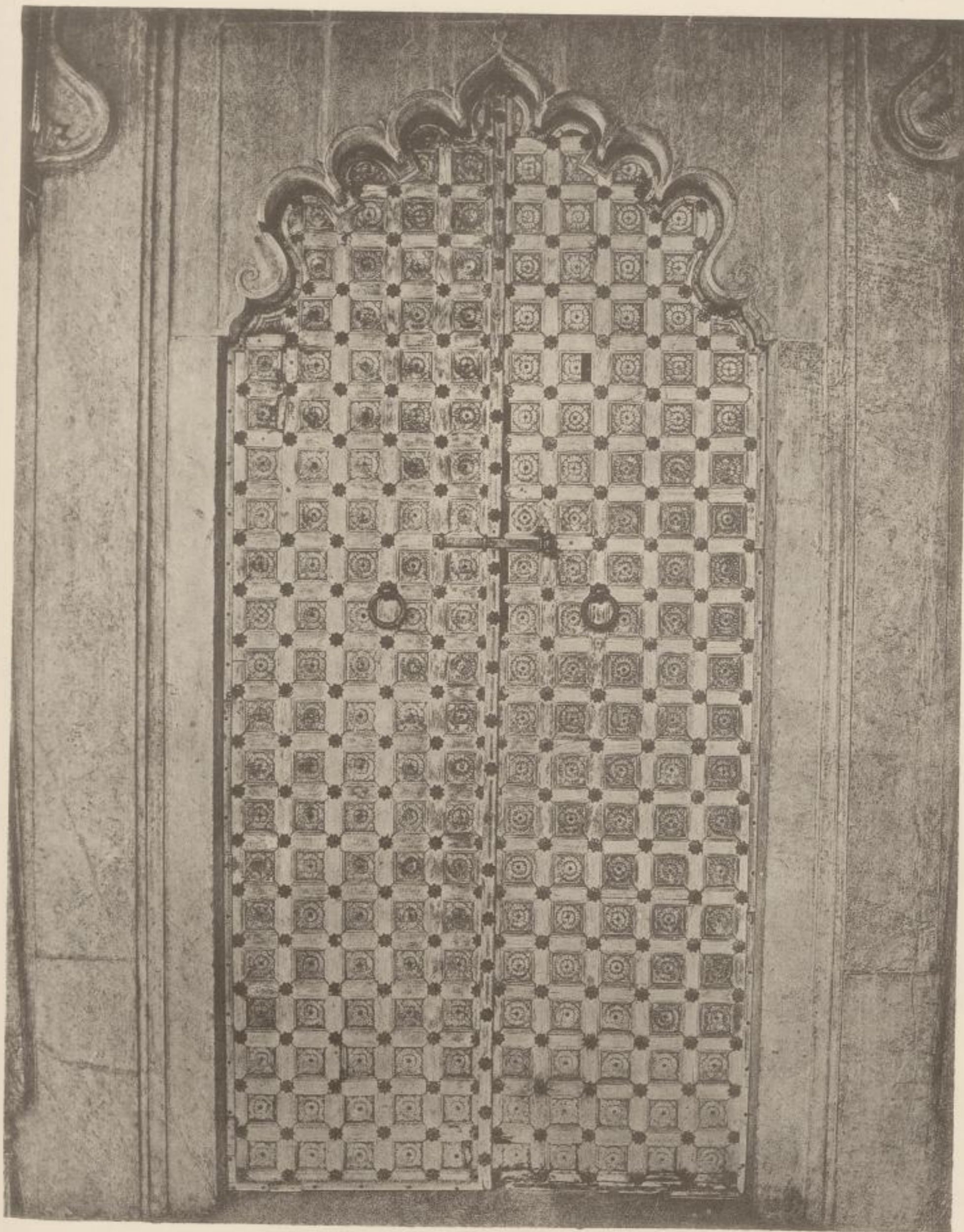
Near the Tower of Victory stands a fine stone temple, the Mokul-ji-ka-mandir—dating from the 15th century A.D. The exterior is adorned with elaborate and interesting friezes of figures which appear to depict real scenes in history. North and east of this temple are two gate buildings; that to the east, here represented (see Plate 40, Ahar-ki-Darwaza) opens into the street of the Sindhi Bazaar, and the mud houses which encroach on it right and left might with great advantage be removed. The architecture of the gate is purely Hindu; the delicate carvings are applied with taste, but vegetation is destroying the fabric, which, unless speedily strengthened, will fall to the ground.



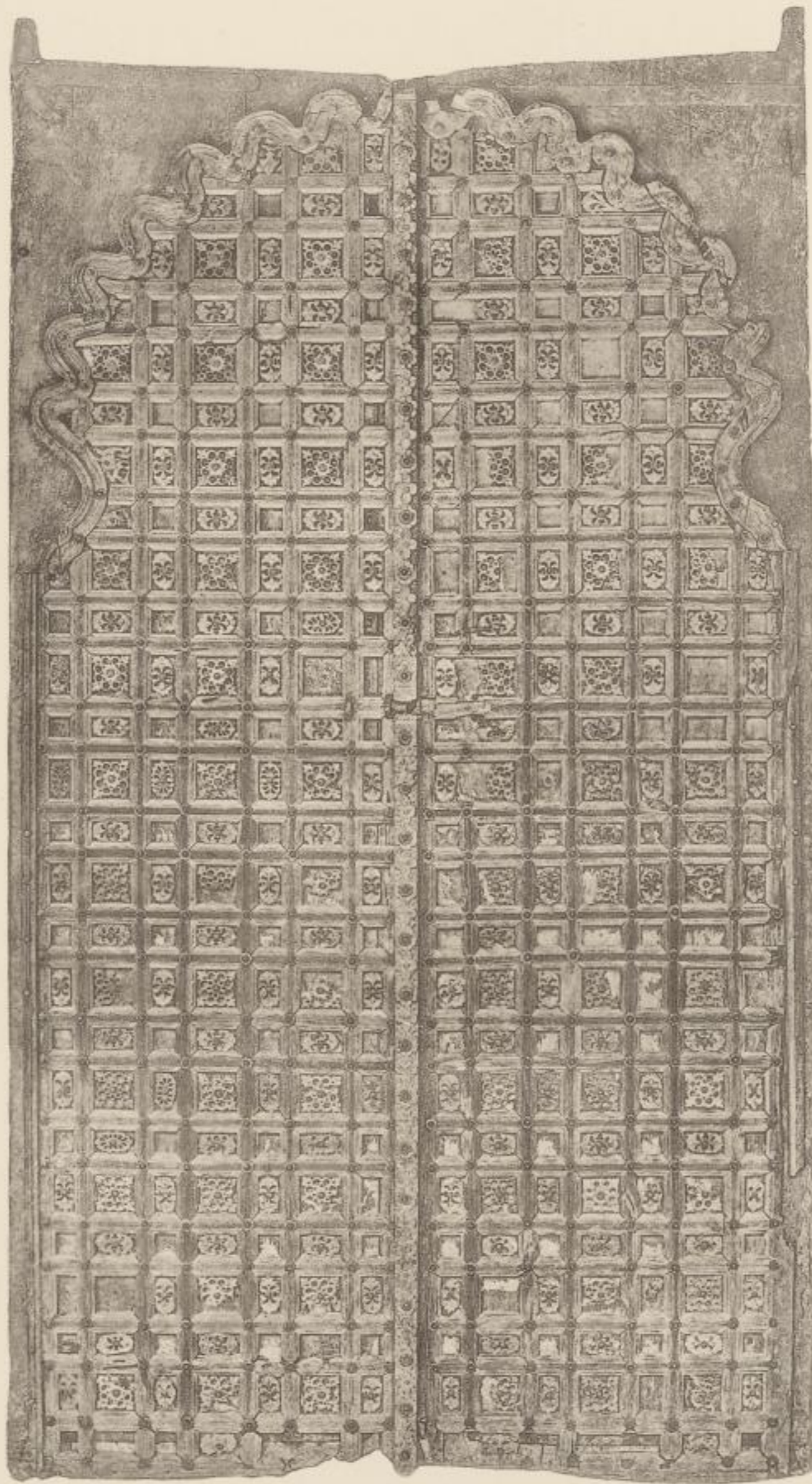
34.—PALACE AT UDAIPUR IN MEWAR, RAJPUTANA.
Jalnavas.



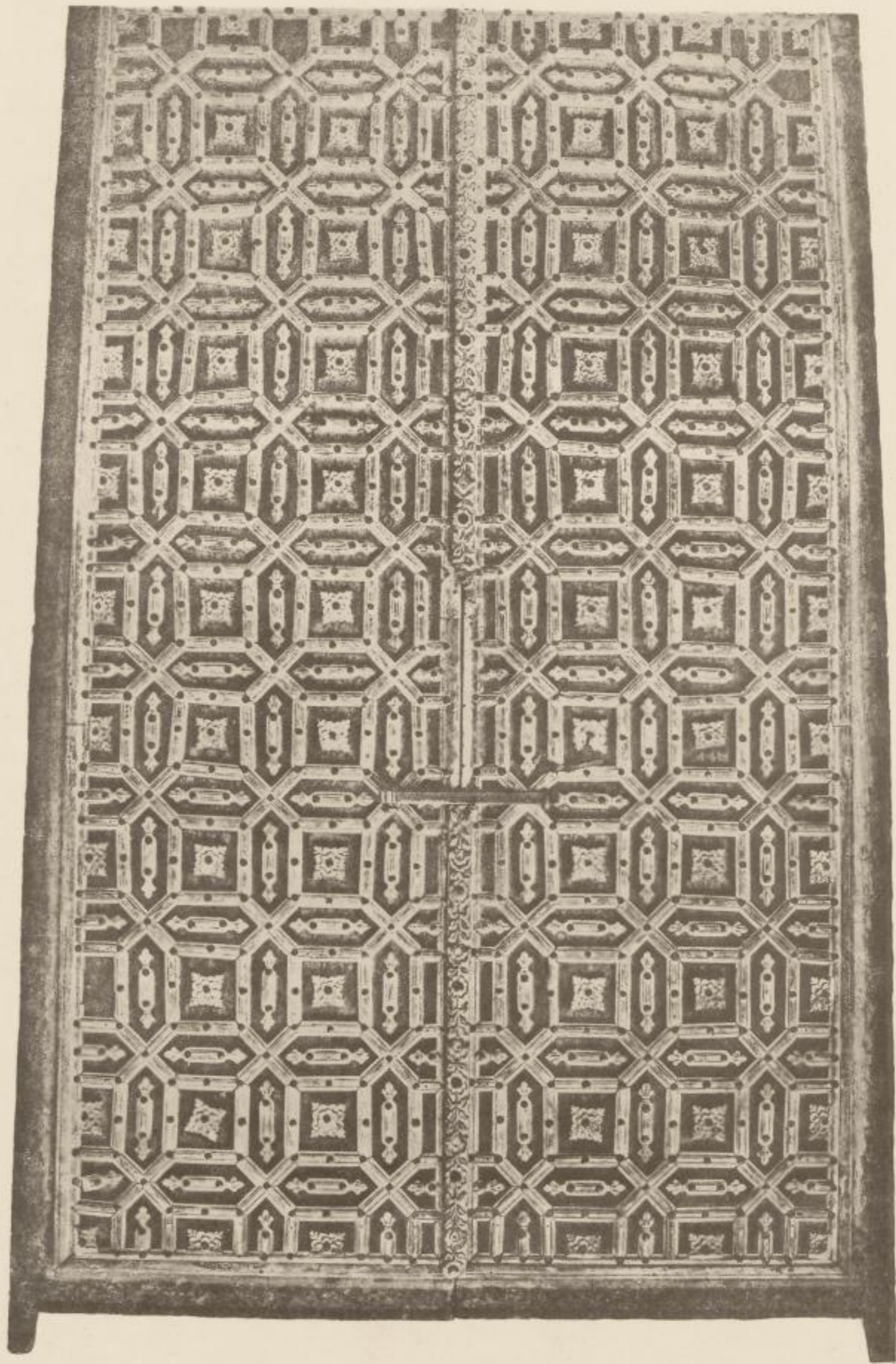
35.—PALACE AT UDAIPUR IN MEWAR, RAJPUTANA.
Coloured Glass Mosaic.



36.—PALACE AT UDAIPUR IN MEWAR, RAJPUTANA.
Wooden door, inlaid with ivory, in the Bari Mahal.



37.—PALACE AT UDAIPUR IN MEWAR, RAJPUTANA.
Wooden door, inlaid with ivory, in the Bari Mahal.



38.—PALACE AT UDAIPUR IN MEWAR, RAJPUTANA.

Wood and ivory door in the Chandra Mahal.



39.—TOWER OF VICTORY, CHITTOR, RAJPUTANA.

Detail of lower portion.



40.—AHAR-KI-DARWAZA, CHITTOR, RAJPUTANA.

GREAT BUDDHIST TOPE AT SANCHI, BHOPAL STATE, CENTRAL INDIA.

The great tope at Sanchi is well known in the scientific world through the writings of Gen. Alexander Cunningham and Mr. J. Fergusson. Captain Cunningham, when Political Agent at Bhopal, noticed these antiquities in a paper communicated to the Bengal Asiatic Society in 1847. Major H. (afterwards Sir H.) Durand made drawings of various portions of the Sanchi Gates in 1850-53. But the more detailed discoveries of General Cunningham and Lieutenant (now General Maisey) in 1851 (when they also opened the topes around Bhilsa) are described in "The Bhilsa Topes," published by General Cunningham in 1854.

No relics were found in the great tope in 1851; the southern and western gates were fallen, the pieces lay scattered on the ground, and a recommendation is recorded in the above mentioned work for their removal to the British Museum, "where they would form the most striking objects in a Hall of Indian Antiquities." Nothing was done, however, on account of the great difficulty and expense of transporting such large masses of stone over a rough and hilly country to the seaboard.

In May, 1868, Major Willoughby Osborne, Political Agent in Bhopal, informed the Government of India that the Begum of Bhopal had been requested to present one of the Sanchi Gates to the Emperor of the French, to be erected in Paris, but that she desired to know whether the British Government would accept the gate in question for the British Museum. The Government of India in the Foreign Department then wrote to the authorities in Central India, asking that no removal of any portion of the Sanchi remains might be permitted, and stating that casts of the more interesting portions would be procured and copies presented to the French Government.

Major H. H. Cole was accordingly deputed in 1868 to undertake the casting operations, and in 1869 made a full-size model of the eastern gateway of the great tope, as well as portions of the sculptures of the three other gateways. Copies of these casts may be seen in Paris and in London and Edinburgh. Casts of some of the sculptured panels are in the Imperial Museum, Calcutta.

Early in 1880 Major Prideaux, Political Agent in Bhopal, submitted a recommendation through Sir Henry Daly, then Agent to the Governor General in Central India, to clear the vegetation at Sanchi, and to re-erect the fallen gateways. A grant for this purpose was accordingly made, and the work carried out.

The Sanchi Stūpas, or Topes, and their sculptures have been illustrated and described more than any other monument of Indian antiquity. An elaborate notice of them would merely repeat what General Cunningham and Mr. Fergusson have written. The following brief summary will, however, show the value of this unique historical building.

General Cunningham assumes the dates to be as follows:—Tope, B.C. 500—300; railing, B.C. 250; gates, about the Christian Era.

The tope is elliptical in plan, measuring at the base 118 feet by 125 feet. Its present height above ground is about 55 feet; the railing is also elliptical in plan, measuring 137 by 150 feet. There are four gates—at the north, south, east, and west—giving entrance to the processional path between the tope and railing. The tope is faced with stone; the railing being composed of uprights and crossbars of stone, inscribed with the names of donors. The four gates, or torans, are alike in construction, consisting of two pillars, about 10 feet from centre to centre and 2 feet square in section, for a height of nearly 15 feet from the ground. The superstructure consists of capitals about 6 feet high, supporting three cross lintels, measuring about 22 feet from end to end. The total height of each gate without the upper row of statues and symbols measures about 33 feet.

The architectural embellishments of these curious gates are of three kinds:—1. Detached statuettes and sculptured symbols. 2. Sculptured capitals, caps and bars. 3. Bas-reliefs of historical and religious meaning.

A large number of the detached sculptures have disappeared, but it is evident from those that remain, as well as from the slots which held those missing, that all the openings between the cross lintels were filled. Each upper rail was crowned by a central symbol of the wheel, flanked by statuettes of porters holding chauris, trisal emblems and winged lions or elephants. Men on horseback and riding elephants, dancing women, tigers and lions, filled the spaces between the upright bars of the cross lintels. The capitals of each of the pillars were flanked by brackets, representing dancing women under trees.

GREAT BUDDHIST TOPE AT SANCHI.

The sculptures of the capitals are:—Northern and eastern gates: elephants and riders. Southern gate: lions. Western gate: dwarfs.

The block caps of each gate represent crouched animals and riders placed back to back (like the capitals at Persepolis), elephants, horses, winged lions, tigers, bullocks, dromedaries, goats, deer, and horned griffins with wings. The upright bars of the cross rails are variously carved with conventional flowers and emblems.

The bas-reliefs covering the pillars and cross lintels represent scenes described at length by General Cunningham and Mr. Fergusson. The subjects are generally as follows:—1. The dream and conception of Maya, the mother of Buddha. 2. Prince Siddartha's trial of the bow. 3. Prince Siddartha's life, palace scenes, love scenes, social life. 4. Prince Siddartha witnessing the four predictive signs. 5. Prince Siddartha's departure from Kapila. 6. Buddha's visit to Uruvilwa Kasyapa. 7. Boat scene and Buddha's Nirvana. 8. Worship of topes, trees, symbols. 9. Worship of trees by animals. 10. Siege of a city and relic capture. 11. Relic processions. 12. Triumphal processions. 13. Besides these historical records there are panels of flowers, animals and garlands, treated in a conventional manner, showing Greek and Persian origin.

As regards dress, it is noticeable that the women are represented naked; a simple girdle of beads or jewels round the loins is in many cases the only covering. The hair is plaited down the back in a most elaborate fashion. They wear jewellery, such as earrings, necklets, and bangles for both arms and ankles. The men are generally draped below the waist and sometimes about the shoulders, with the right arm left bare. Their turbans are elaborately tied, and are sometimes jewelled.

In one sculpture, representing the worship of a tope, the men are evidently strangers, apparently from the north, and are clad like the inhabitants of the Himalayas.

The arms represented include spears, bows, swords, battle-axes and shields. Chariots are shown drawn by four horses abreast, and by one or more pairs. Elephants are furnished with handsome trappings, howdahs and bells, as they are at the present day. Horses are depicted with head-plumes, and harnessed much as now, both for riding and driving. We see women drawing water, husking and winnowing corn, making chappatties in the primitive method still practised in India. Ascetics are shown hewing wood with axes and using the banghy. A boat is represented, sewn together with hemp or bark, precisely as in many parts of India at the present day. Beds, like the ordinary charpoy, ornamental seats or thrones and footstools are used.

Of musical instruments, one may observe the drum, long horns (like those blown now-a-days in temples), flutes, guitars, harps, and the double Roman pipe.

Banners appear with diagonal stripes like the British Union Jack; garlands and emblems upheld by long poles, and umbrellas of state are carried in procession.

The Buddhist sculptures of Gandhara found on the frontiers of Afghanistan are of about the same period as the Sanchi bas-reliefs. In them we see the effects of the Greek and Persian artistic influence which filtered throughout India. Although more refined in execution and design, and more classical in style, they give us no such varied pictures of manners and customs of India, eighteen hundred years ago, as we have here.



41.—BUDDHIST TOPE, SANCHI, BHOPAL STATE.

View from the south.



42.—BUDDHIST TOPE, SANCHI, BHOPAL STATE.

View from the north.



43.—BUDDHIST TOPE, SANCHI, BHOPAL STATE.

View from the south-east.



44.—BUDDHIST TOPE, SANCHI, BHOPAL STATE.
View from the south, shewing the Vihara.



45.—BUDDHIST TOPE, SANCHI, BHOPAL STATE.
Southern gateway.



46.—BUDDHIST TOPE, SANCHI, BHOPAL STATE.
Western gateway.



47.—BUDDHIST TOPE, SANCHI, BHOPAL STATE.
Western gateway, back view.



48.—BUDDHIST TOPE, SANCHI, BHOPAL STATE.

Small gateway, back view.

GREAT TEMPLE TO SIVA AND HIS CONSORT AT MADURA.

Madura is one of the most interesting places in India, the peculiarities of Dravidian art being more marked and more grotesquely elaborate here than in any other southern city. The great Hindu Pagoda, with its picturesque gateways and pillared halls, produces a grand effect, whilst the deeply cut sculptures thrown into strong relief by brilliant sunlight are unsurpassed for variety and elaboration. This cannot fail to be the impression produced on any attentive spectator. The temple buildings are, moreover, not deserted like so many Indian shrines, but at all hours are thronged with priests, worshippers, buyers and sellers, in this respect rivalling the busy religious spectacles which rapidly succeed each other at Benares. The activity of Hinduism both in its religious and artistic traditions is of the first interest at Madura, whilst in the civil architecture of the city one may observe an unrestrained use and appreciation of Muhammadan forms rendered in the peculiar manner of southern artisans.

A plan of Madura dated 1688 A.D., published in "Les Monuments Anciens et Modernes de l'Hindoustan" by L. Langlés (Paris, 1821), shows the city to have been laid out with regularity; the central square containing the pagoda and palace buildings, shut in by double walls, was enclosed by a moat, again surrounded by streets, the whole covering a square area, to walk round which (the author says) took a good two hours.

The invasion of Southern India in 1310 A.D. by Malik Kafur caused the overthrow of the original pagoda, probably some centuries before Christ. The existing edifices, forming the central portion of the temple, are said to date from 1520 A.D., but the surrounding and more magnificent buildings are mostly of Trimal Nayakkan's time (1623—1659 A.D.). Some of the inscriptions on the columns and walls are, however, older.

The two central shrines are dedicated to Siva (called "Sundareshuar"), and "Minakshi" the fish-eyed goddess, consort of Siva. The ceremonies connected with these gods furnish constant occasions for festivals within the walls of the temple, as well as processions outside in the city. Of the most remarkable jewels used for the gods, the oldest is a pendant studded with precious stones presented by Sundara Pandiyan (which, if he was a Pandyan king, must have been before 1310 A.D.). Trimal Nayakkan gave a head turban for the god (Plate 52). The grotesque silver-gilt vehicles for the god and goddess to ride in procession represent a lion, a swan, a human-headed bird and a Yali, or griffin, but are modern goldsmiths' work. The designs of jewels at Rameshvaram and Madura are admirable, particularly pendants of double-headed garudas, or birds with outstretched wings in solid gold, studded with precious stones.

There is no means of knowing what the plans of the original temples at Madura were like. They may have been isolated shrines or with a single enclosure like the "Alaiva" (or Shore temple at the Seven Pagodas), or they may have been buildings with more than one enclosure like the Egyptian temples; but as rebuilt, enlarged and added to by Trimal Nayakkan, they possess three principal enclosures, and it appears from the unfinished Rayar Goparam that a fourth was in contemplation. All are for the service of the temple, and not as fortifications such as may be the last three enclosures at Srirangam. The pagoda is very wealthy, has an endowment from Government, and receives frequent gifts of great value.

The following describes those portions of the temple to which unbelievers have access, and which for the most part are under secular government and used for everyday purposes.

The principal entrance is from the east through the Sundara Pandya Goparam, measuring 102 feet by 58 feet in plan. There are steps leading down from the street; the top one bears an inscription. On the side walls of the passage are several other inscriptions. The wooden doorway of the Goparam is richly ornamented with carvings. On leaving the Sundara Pandya Goparam the Via Vasanta Rayar Mandapam is reached (Plate 51). Four of the columns on either side of the east entrance have life-size sculptured figures. To the north of the Via Vasanta Rayar Mandapam is the Thousand-pillar Mandapam. The first two rows of columns have sculptured figures of considerable spirit. South of the Via Vasanta Rayar Mandapam is the Sher Vagarar Mandapam.

A second approach to the temple enclosure from the east is through the Ashta Sakti Mandapam, a building with a great deal of grotesque carving and coloured decoration. Passing on, the Minakshi Naikar Mandapam is reached. The Chitra Mandapam is a colonnade round the north, south, and east sides of the Potra Mara Culam tank (170 feet by 114 feet). The wall of the north side is covered with frescos representing the Siva Puranas. The west side of the tank is shut in by the Kili Kati Mandapam, adjoining which is the Mutarli Mandapam (see Plate 50). At the west end of this Mandapam is a canopy of black stone supported on columns, and near to it a doorway leading into a garden containing the Mandapam of Jawandi Ishuaram. Passing from the Kili Kati

MADURA.

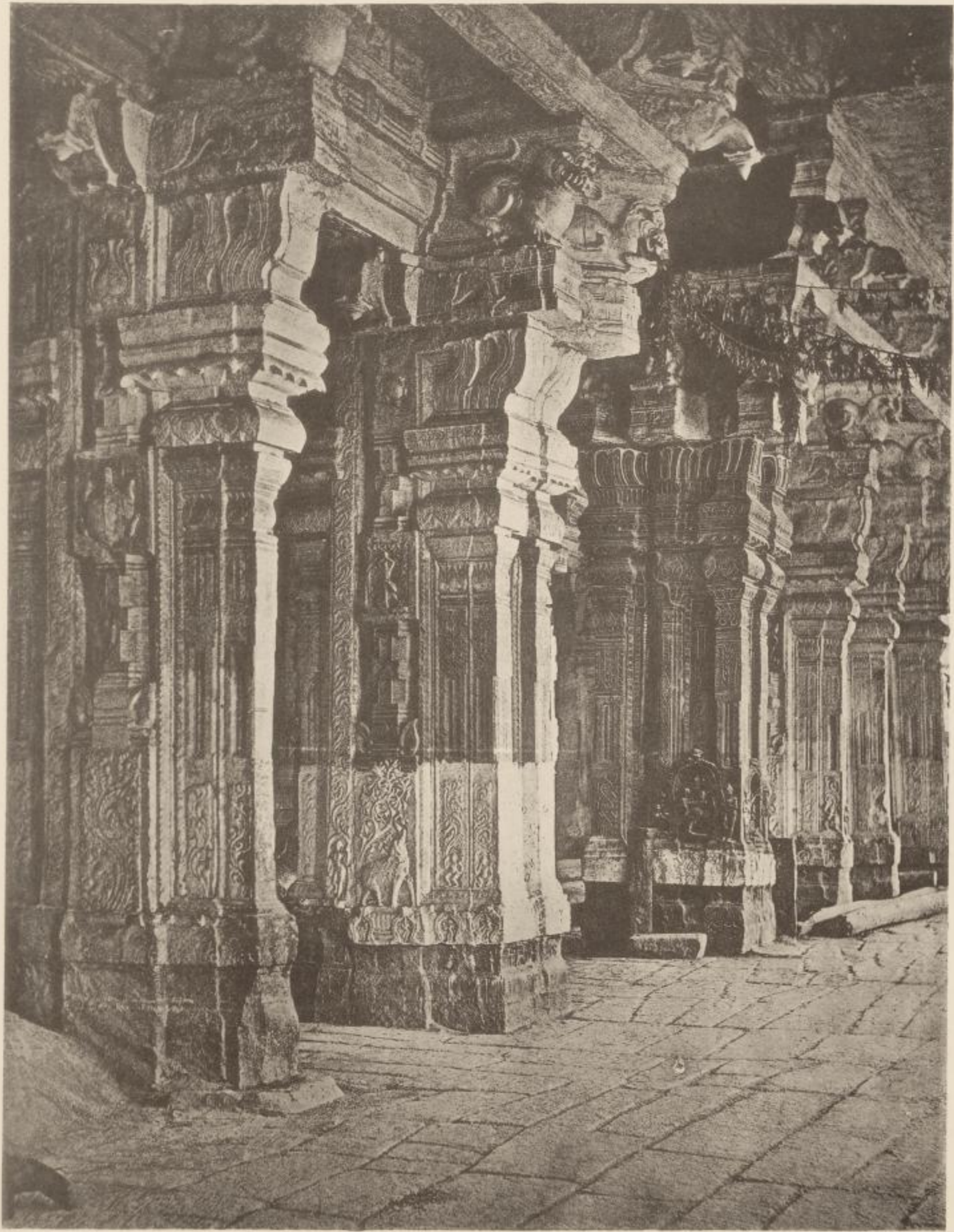
Mandapam to the Sundarishuar Suami Temple, one reaches the Nadkat Goparam, the wooden door of which is richly carved. The Mandapanaigam Mandapam is at the north-west corner of the Sundarishuar temple enclosure. The Sundarishuar or Kambtari Mandapam is an elaborate structure; the Goparanaigam Goparam is the chief entrance. The southern tower is called the Jawandi-Lingam Chatti Goparam. The northern tower or Mutte Goparam (Plate 49) appears to be unfinished. Opposite is the Chinna Mutte Goparam. The sixteen-pillar Mandapam is between the thousand-pillar Mandapam and the enclosure of the two principal temples. The Subiar Mandapam abuts the east wall of the Sundarishuar enclosure. Next to this, to the south, is the Kaliana Mandapam or marriage hall. Trimal Nayakkan's Mandapam, measuring 340 feet by 127 feet, is on the east of the great temple enclosure; it is also called the Pudu Mandapam. The Rayar Goparam, measuring 172 feet by 112 feet, is finished to the first storey only.



49.—GREAT TEMPLE, MADURA, MADRAS.
Mutte Goparam, north face.



50.—GREAT TEMPLE, MADURA, MADRAS.
Colonnade in the Mutarli Mandapam.



51.—GREAT TEMPLE, MADURA, MADRAS.
Colonnade in the Via Vasanta Rayar Mandapam.



52.—GREAT TEMPLE, MADURA, MADRAS.
Jewels used in the Temple.

GREAT TEMPLE TO VISHNU ON THE SRIRANGAM ISLAND, NEAR TRICHINOPOLY.

The earliest known examples of Dravidian architecture are at Mahavallipur (Seven Pagodas), which with one exception (the Alaiva or Shore Temple) date from A.D. 650 to 700, and are cut out of the solid rock, being isolated structures with no enclosures. Mr. Fergusson calls these Rathas "the petrifications of the last forms of Buddhist architecture and of the first forms of that of the Dravidians." The oblong Rathas became Gopurams or Gates, the square Rathas Vimanahs or Sanctuaries, and both continued to be copied, together with their details, to a late period. The rock-cut caves, with their monolithic pillars, appear to have been the precursors of the many-pillared halls, or mandapas, of Southern India, and are curiously like the rock-cut tombs and temples of Egypt and Nubia. The Alaiva Temple at Mahavallipur illustrates the growth of the style and is a structural temple probably dating A.D. 800 to 900, the sanctuary being surrounded by an outer wall, whilst an enclosure buried in the sand has recently been discovered to the west of the building.

Mr. Fergusson has touched on the similarities between the Egyptian and Dravidian Temples. He says—"It may be mentioned that the Gopuras, both in form and purpose, resemble the pylons of the Egyptian temples. The courts, with pillars and cloisters, are common to both and very similar in arrangement and extent. The Great Mandapas and Halls of 1,000 columns reproduce the Hypostyle Halls, both in purpose and effect, with almost minute accuracy. The absence of any central tower, or Vimanah, over the sanctuary in Egypt is only conspicuously violated in one instance in India (Tanjore). Their mode of aggregation and the amount of labour bestowed upon them for labour's sake is only too characteristic of both styles." Whilst questioning the accident of this resemblance, Mr. Fergusson considers the interval of time so great as to negative the idea that the features of Dravidian temples were imported from Egypt; but, looking to the intercourse between the two countries certainly existing in remote ages, he allows that seed may have been sown which fructified long afterwards.

Beyond mere name, is there any origin common to the Egyptian king and conqueror Rhamses and to the Indian god and hero Rama? We know that the temple of the former—the Ramesseion at Thebes—was laid out on principles followed at Rameshvaram, the temple of Rama in the extreme south of Madras. Again, the resemblance between the eagle-headed Garuda, or vehicle and companion of Vishnu, and the bird-headed figures of Egypt, Horus and Thot, also between the grotesque winged lions of Nimroud in Assyria and the monster Yalis or griffins of the Madras Porches, seems to indicate the origin of some of the features of the Vishnu faith. The designs of the temple jewels at Rameshvaram and Madura suggest antique origin, particularly pendants of single and double-headed Garudas or birds with outstretched wings, in solid gold, studded with precious stones. These resemble some beautiful Egyptian jewels of gold, incrusting with enamel and stones, which represent birds with outspread wings holding in their talons the emblems of eternity.

The great temple on the Srirangam Island, formed by the Kaveri and Kolerún rivers, is over 4 miles north of the Trichinopoly civil station. A plan (A.D. 1688) shows a pagoda on the present site, but nothing to indicate the disposition of the buildings, or whether the present enclosure walls then existed. Mr. Fergusson states that all the main parts of the temple belong to the first half of the 18th century, and this is probably correct in respect of the superstructures of the Pyramid Gates, which are of brick, plastered in a very florid style. But some of the stone basements of these huge structures have a more ancient look. The rampant horses in Plates 55 and 56 bear a resemblance to those in the Vellore Temple (A.D. 1350), and to those at the entrance to Trimal Nayakkan's Choultry at Madura (A.D. 1645). A comparison of some of the details in the third and fourth enclosures (see Plate 59, Column H, and Plate 62, Column F) with those in the rock-cut temples and caves at Mahavallipur (650—700 A.D.) show how ancient forms were reproduced in later and more elaborate buildings.

Viswanatha Nayakkan, one of the kings of Madura, took possession of Trichinopoly about A.D. 1559 and built part of the Srirangam temple, but Mr. Lewis Moore tells us in his Trichinopoly Manual that he certainly did not build the oldest portions. The Tamil manuscripts state that Trimal Nayakkan (A.D. 1623—1659) constructed 96 Rayar Gopurams, of which some were in Srirangam. Vijaya Ranga Choka (A.D. 1705—1731), the last of the Nayakkans, appears to have largely endowed the temple, but shortly after both the pagodas of Srirangam and Jambuishwar were occupied by the troops of Chanda Sahib and the French, until the English and their Mahratta allies under Lawrence, Clive, and Monakji obliged them to capitulate. Both temples continued to be used as encampments during the wars between the English and French up to the end of the 18th century, when Trichinopoly was transferred to the British Government.

The late Dr. Burnell held the opinion that all the great Madras temples to Vishnu were erected in the 12th and 13th centuries, and that Krishnaraya (1509—1530 A.D.) built the great Gopurams at Conjeveram, Chillambaram, and Srirangam to form fortifications to protect the shrines from foreign invaders.

Due probably to its gradual development around the original central shrine, there is a great want of compactness in the general design. It is now a walled town with a number of spires and fanes dotted irregularly about, and, as Mr. Fergusson remarks, the gateways lose half their dignity from their positions, the bathos of their decreasing in size and elaboration as they approach the sanctuary being a mistake which nothing can redeem. On the other hand, there is a great picturesqueness in the whole viewed from a height or distance, and much to admire in the designs and details of the individual structures.

The outer or eighth court covers a very extensive area, measuring 2,520 feet by 2,865 feet. The Northern Gopuram at A on the General Plan (Plate 53) is built up to a height of 4 feet only, and dwelling-houses are erected over it. The Eastern Tower at B is built to a height of 12 feet. The Southern Gate at C is complete to the first storey, and is known as the Rayar Gopuram. The Western Tower at D has its plinth built to a height of only 4 feet.

The Eastern Tower at K, in the sixth enclosure, is known as the Katte Gopuram. There are but two Gopurams to the fourth court, beyond which none but Hindus may penetrate. The walls and buildings coloured red on the plan (Plate 53) enclose the temple proper. Between the fifth, sixth, seventh and eighth enclosures are streets of houses.

The principal halls, or mandapams, are between the fourth and fifth enclosures—the Thousand-pillar Mandapam at the north-east corner, the Seshgiri Rao Mandapam on the east side, and the Ranga Vilasa Gopuram to the south. The so-called Thousand-pillar Mandapam runs almost due north and south, and measures 508 feet by 155 feet. It has a series of three terraces rising one above the other to the north. The actual number of pillars in the hall is 952. Details of three of the columns are shown in Plate 57 (Column L) and Plate 61 (Columns M and K). Their simple outline points to the probable early date of the hall, which from its position appears to be an integral part of the fifth enclosure.

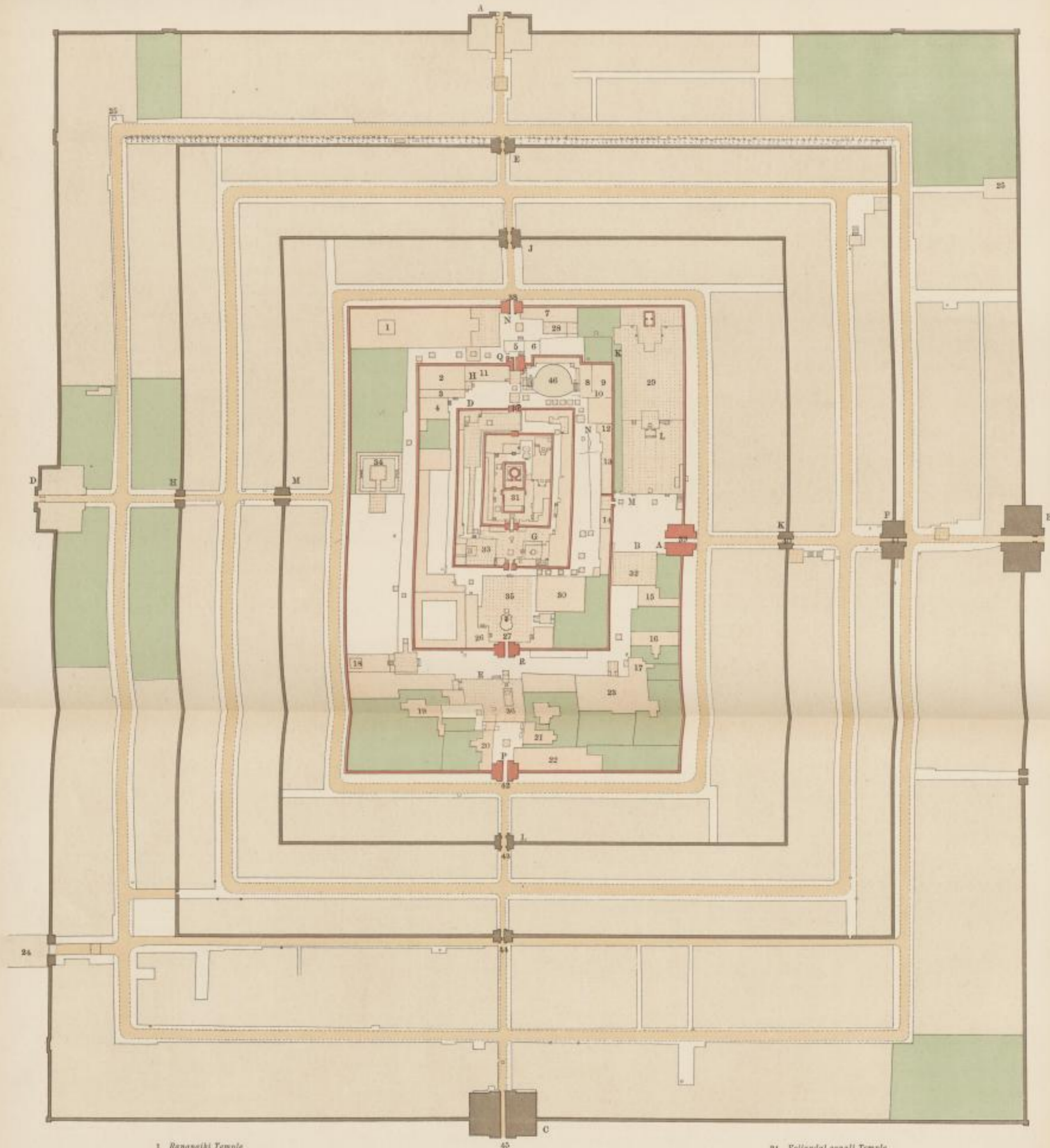
The Seshgiri Mandapam is one of the most elaborately carved colonnades in the temple, and judging from the way in which it is placed, seems to be later than the fifth court. Knowing that Trimal Nayakkan had a share in the additions to the Srirangam Temple, the probability of his having built this Mandapam is increased by the resemblance of the rampant horses in Plates 55 and 56 to those in his choultry at Madura.

The Ranga Vilasa Mandapam also appears to have been added after the fifth Court was built. Details of two of the columns, marked No. 36 on the plan (Plate 53) and figured in Plates 58 and 59, show considerable refinement and delicacy in design suggestive alike to those who work in stone or metal.

The column marked H in Plate 59 is from a twelve-pillared porch in the northern part of the fourth enclosure, and is very similar in design and proportion to the pillars in the Rathas at Mahavallipur (650—700 A.D.). Its appearance suggests an early date. The column marked F in Plate 62 is from a four-pillared porch to the south of the third enclosure. The door J in Plate 62 is from the Garuda Temple between the two South Gopurams of the third and fourth enclosures. Most of the better planned and more celebrated Madras temples have doors of this description handsomely carved in wood.

An elegant little porch at the north-west corner of the third court is shown in Plate 60. The superstructure above the cornice, or chujja, is of wood, and probably a repair, the lower parts being of stone. The simplicity of the ornaments is suggestive of the earlier period of Dravidian art. The column G from a hall in the south-east corner of the third enclosure (Plate 58) resembles some of the columns in the Vellore Fort (A.D. 1350).

The principal shrine in the centre of the building, and dedicated to Vishnu, is called Rangnath Swami. It has a modern gilt dome. The goddess has a temple in the north-west corner of the fifth enclosure, called "Rang-naiki." Besides these, there are numerous small shrines in the various enclosures dedicated to minor deities, and one to Ganesh.



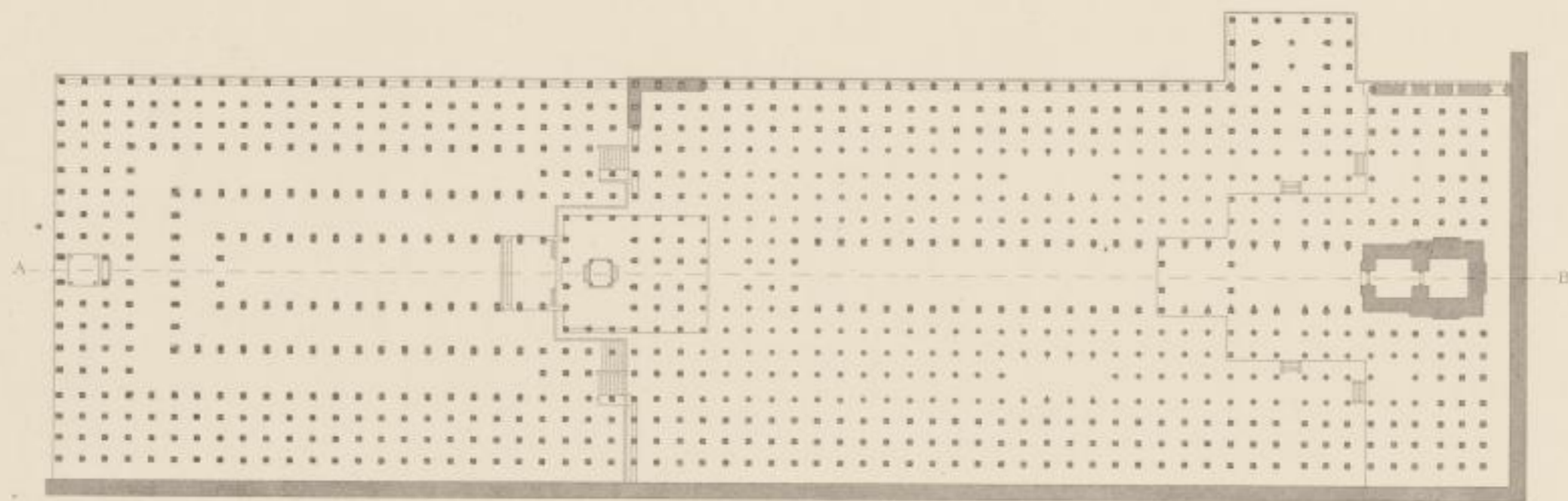
53.—SRIRANGAM TEMPLE, NEAR TRICHINOPOLY, MADRAS.

General Plan.

Houses tinted grey.
Gardens " green.
Streets " buff.

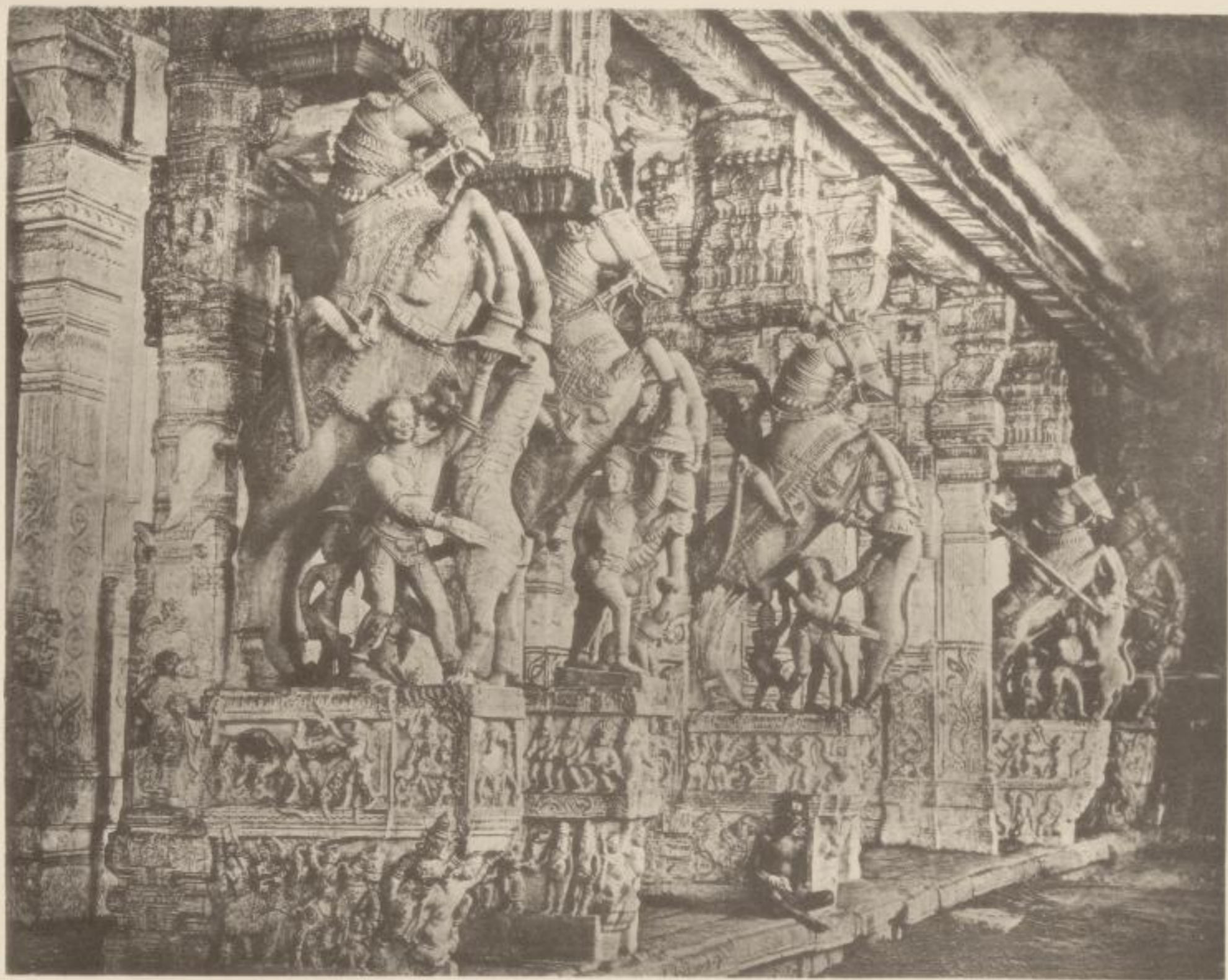
- 1 Rangnathi Temple
- 2 Vasdeo parmal Temple
- 3 Mukkal Alwar
- 4 Maila pata dhiram Temple
- 5 Nar sing parmal
- 6 Vasdeo parmal
- 7 Velanta desikar
- 8 Rama swami
- 9 Baikunté
- 10 Varis raja parmal
- 11 Dhanvanlari
- 12 Klia palakkiram
- 13 Vainkata chela parmal Temple
- 14 Vain gopal
- 15 Kodund Rama Siam
- 16 Pille lobachariar Alwar
- 17 Krishna swami
- 18 Chokkarala Alwar
- 19 Vlandal sanadi
- 20 Nalunni Alwar
- 21 Thondara padg
- 22 Kural Alwar
- 23 Udagar

- 24 Vellandal sanall Temple
- 25 Manishnar
- 26 Noma Alwar
- 27 Garuda
- 28 Karlar Mandapam
- 29 Thousand-pillar Manappam
- 30 Sri pandara
- 31 Chaudan
- 32 Saisigiri Rao
- 33 Pasira
- 34 Kala Kili
- 35 Garuda
- 36 Rang Vilasam
- 37 Baikunth Goparam
- 38 Neshiar sanadi Goparam
- 39 Vailie
- 40 Kattu
- 41 Damodaran
- 42 Kural Alwar
- 43 Nan mahau
- 44 Talayari
- 45 Bai
- 46 Chandara pushkarni

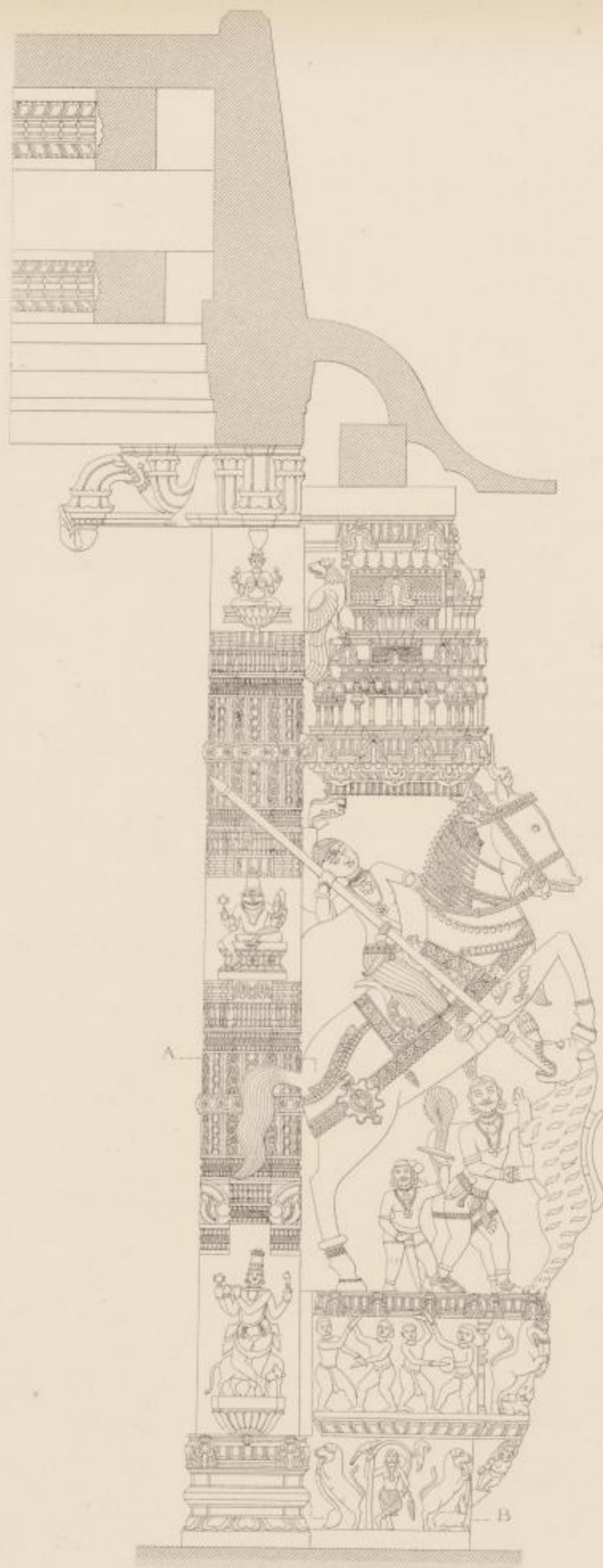


SECTION ON A.B.

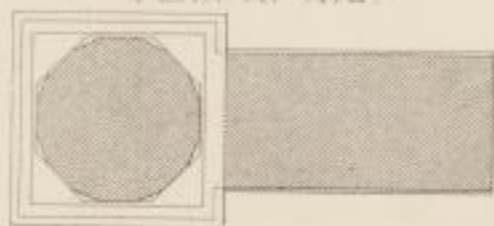
54.—SRIRANGAM TEMPLE, NEAR TRICHINOPOLY, MADRAS.
Plan and Section of the Thousand-pillar Mandapam.



55—SRIRANGAM TEMPLE, NEAR TRICHINOPOLY, MADRAS.
Carved Pillars in the Seshgiri Rao Mandapam.



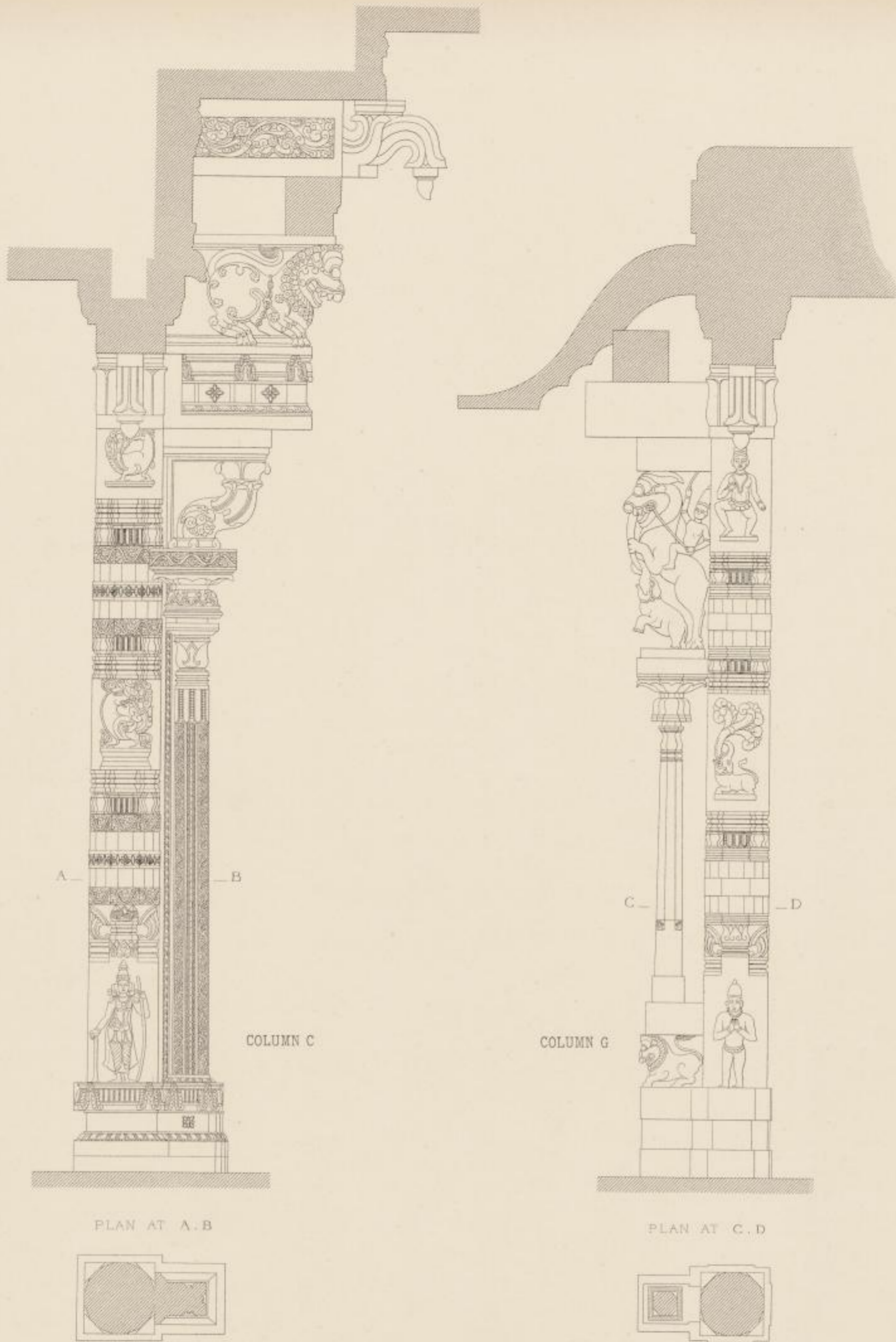
PLAN AT A.B.



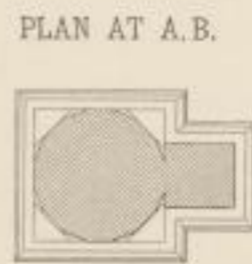
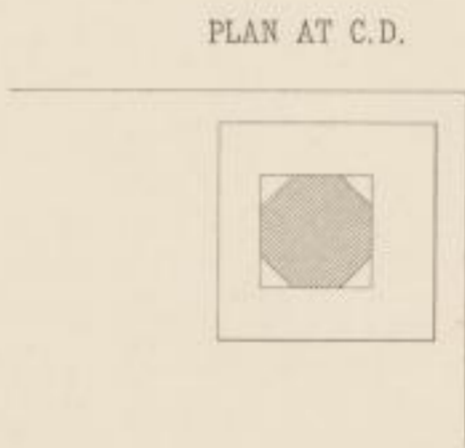
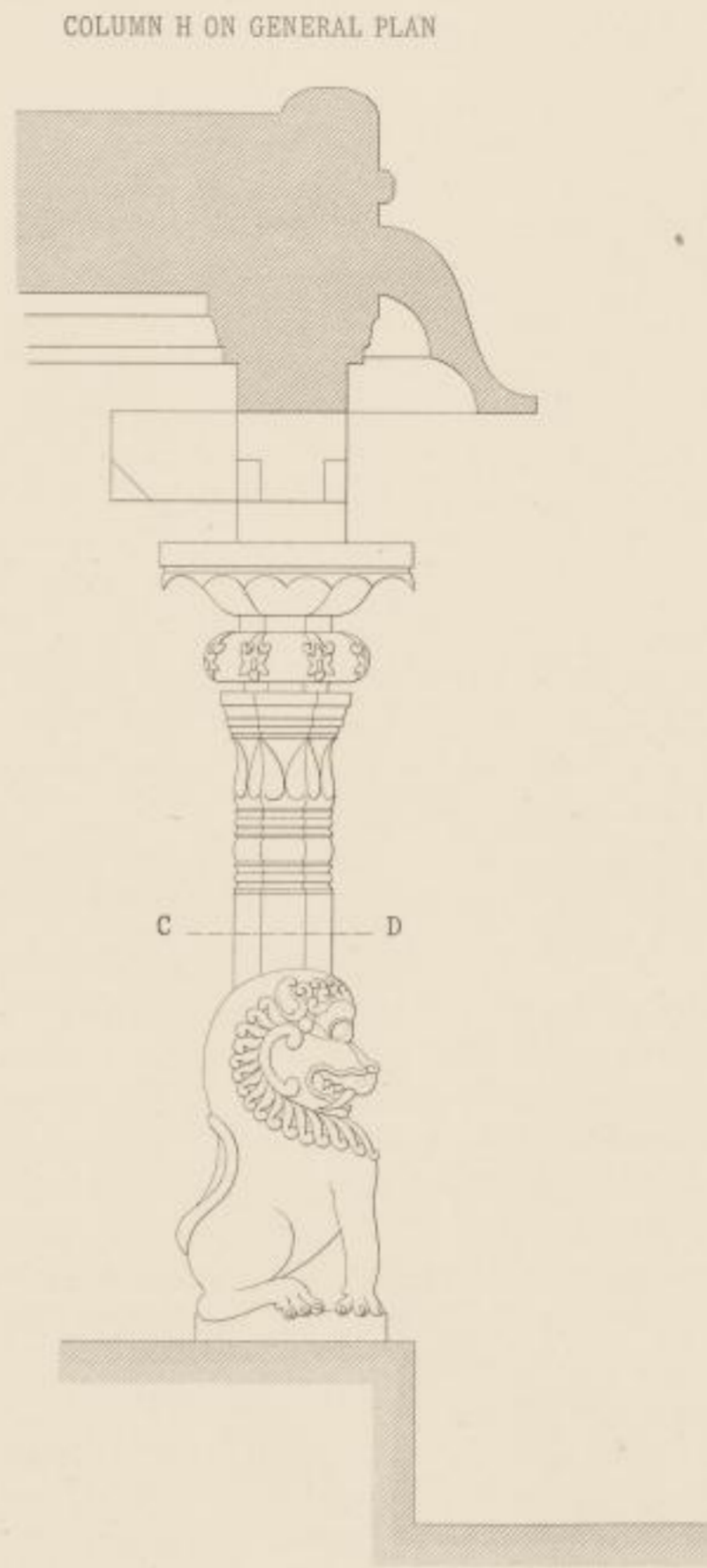
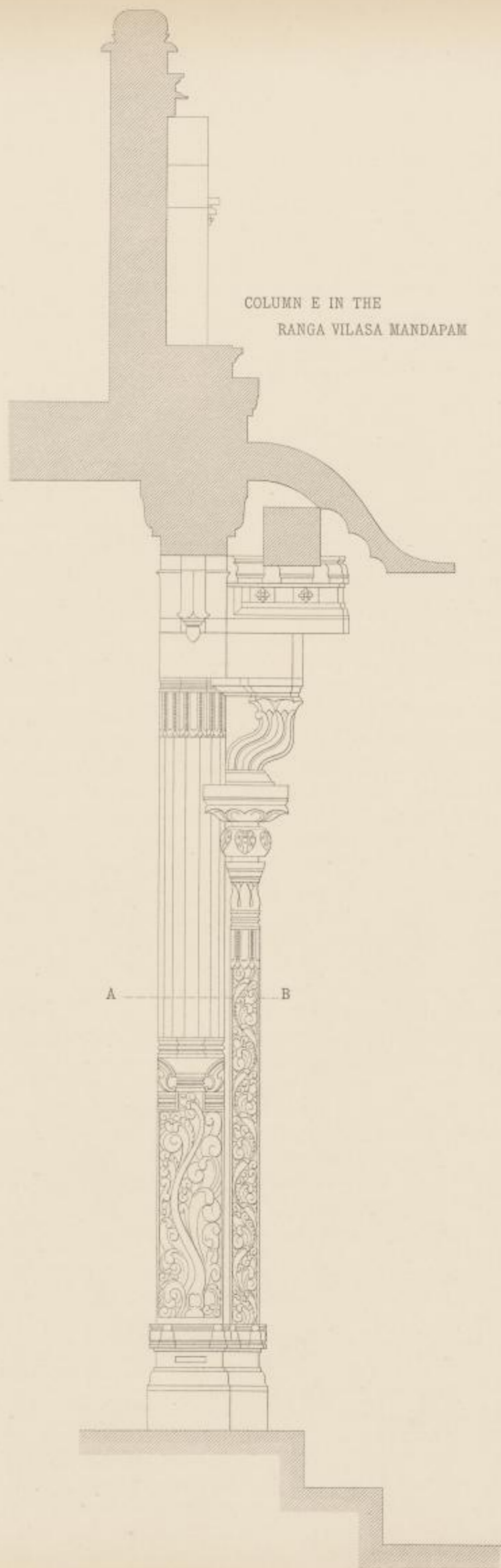
56.—SRIRANGAM TEMPLE, NEAR TRICHINOPOLY, MADRAS.
Detail of Column B.



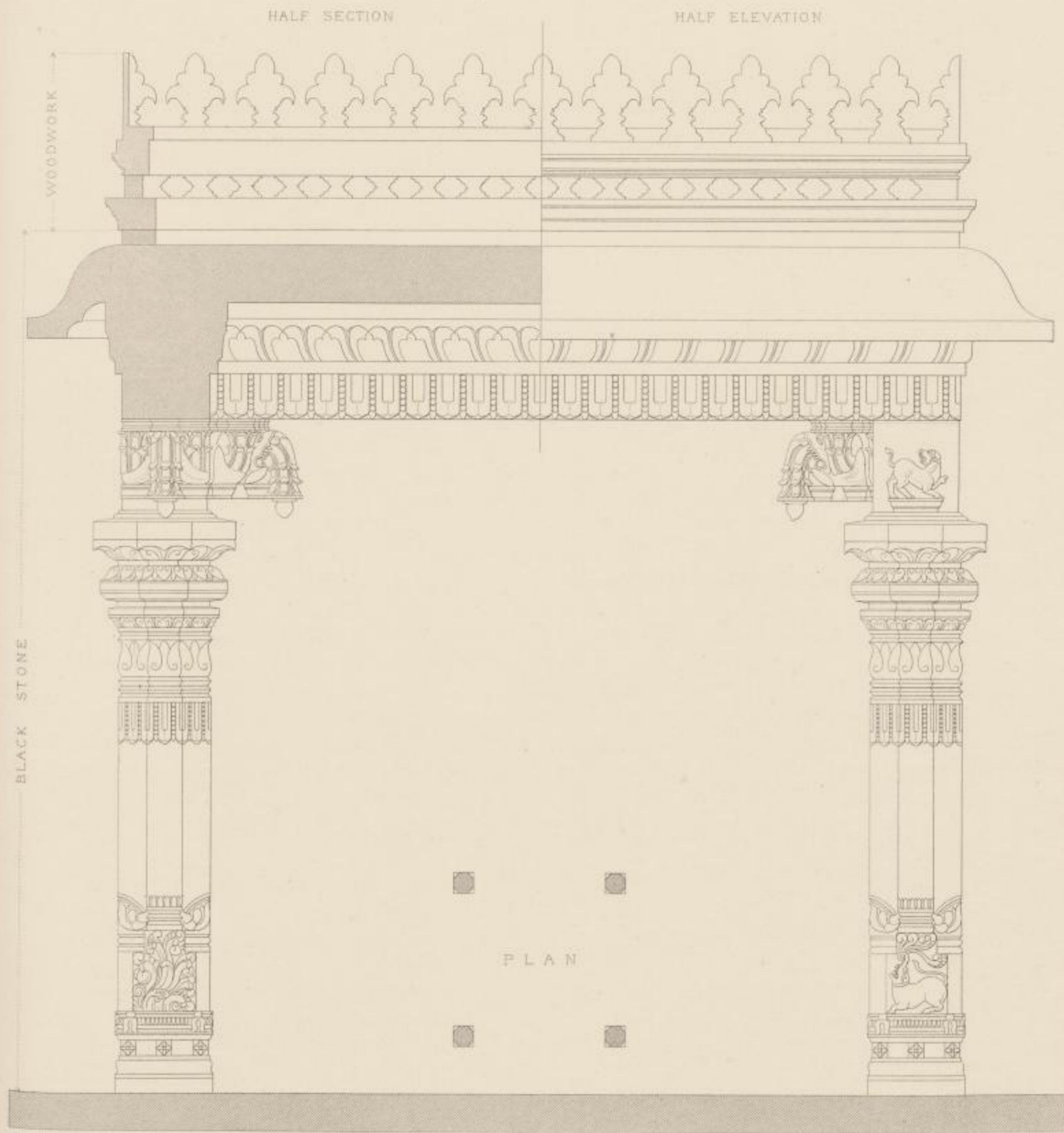
57.—SRIRANGAM TEMPLE, NEAR TRICHINOPOLY, MADRAS.
Detail of Columns A and L.



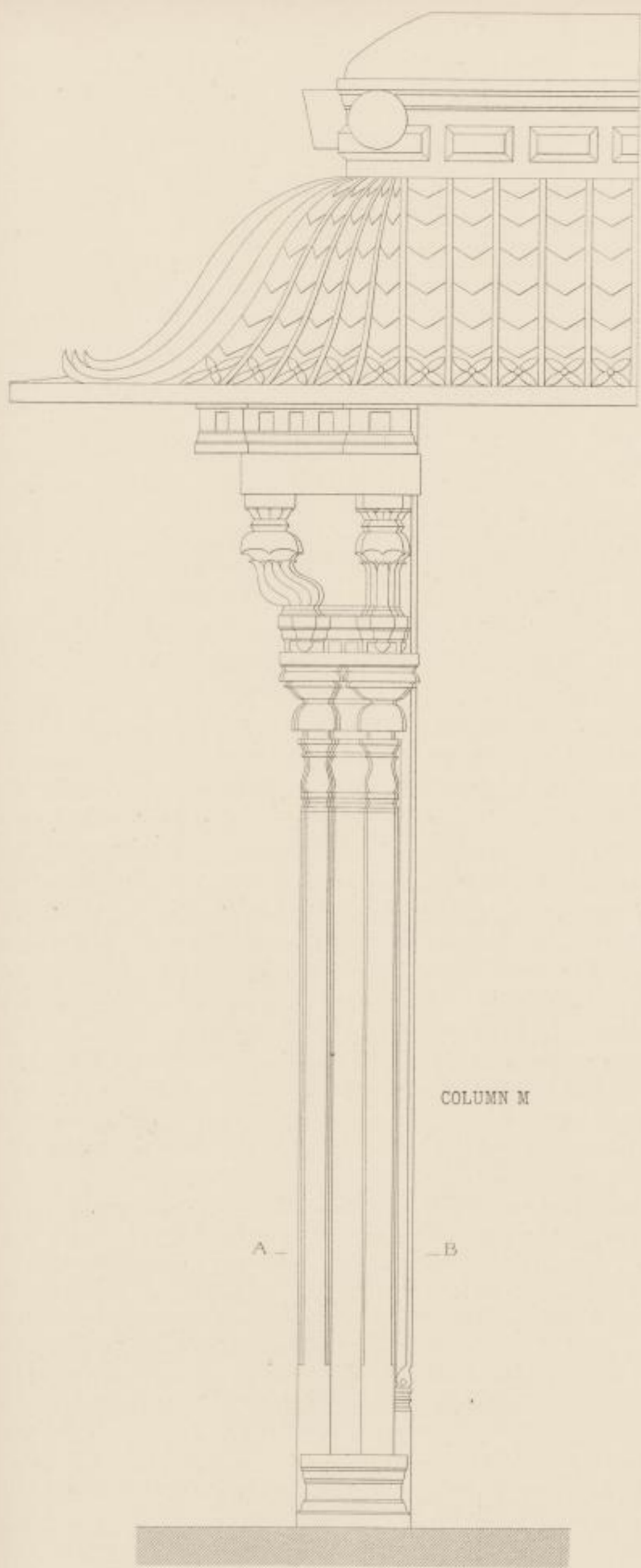
58.—SRIRANGAM TEMPLE, NEAR TRICHINOPOLY, MADRAS.
Detail of Columns.



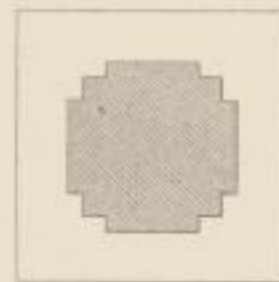
59.—SRIRANGAM TEMPLE, NEAR TRICHINOPOLY, MADRAS.



60.—SRIRANGAM TEMPLE, NEAR TRICHINOPOLY, MADRAS.
Mandapam, D on General Plan.



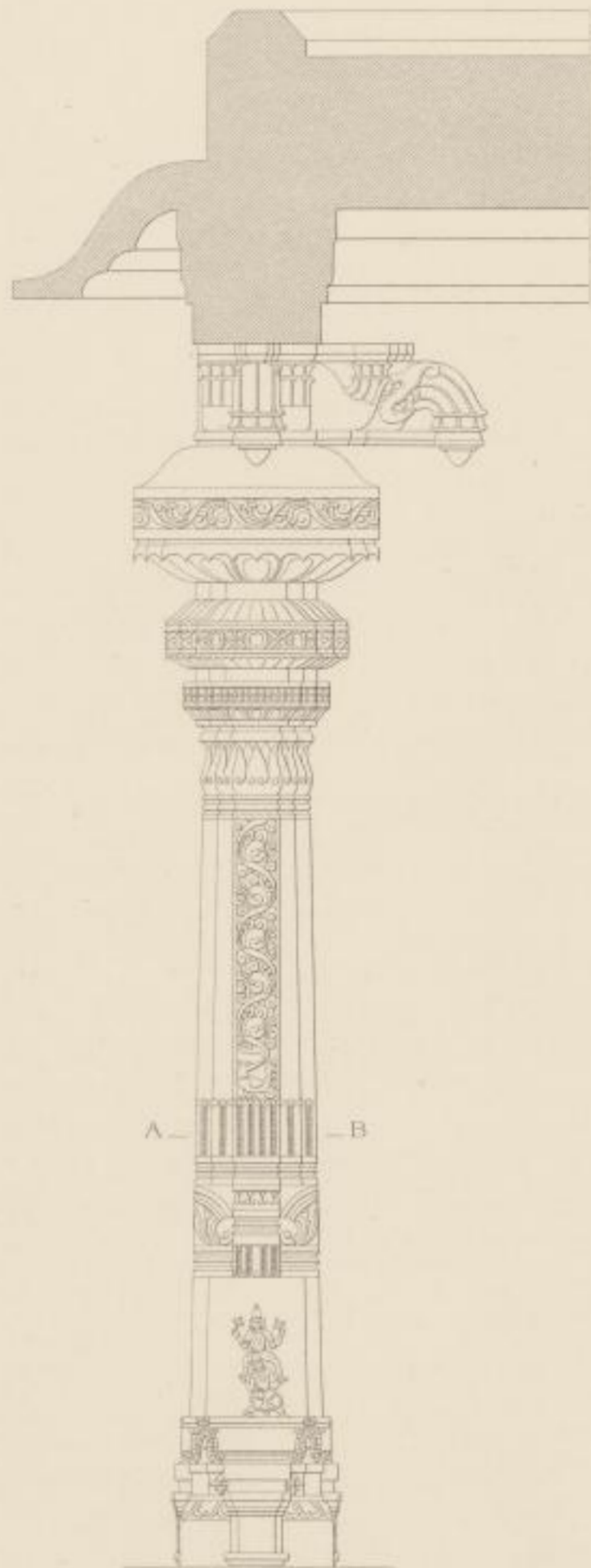
PLAN AT C. D.



PLAN AT A. B.

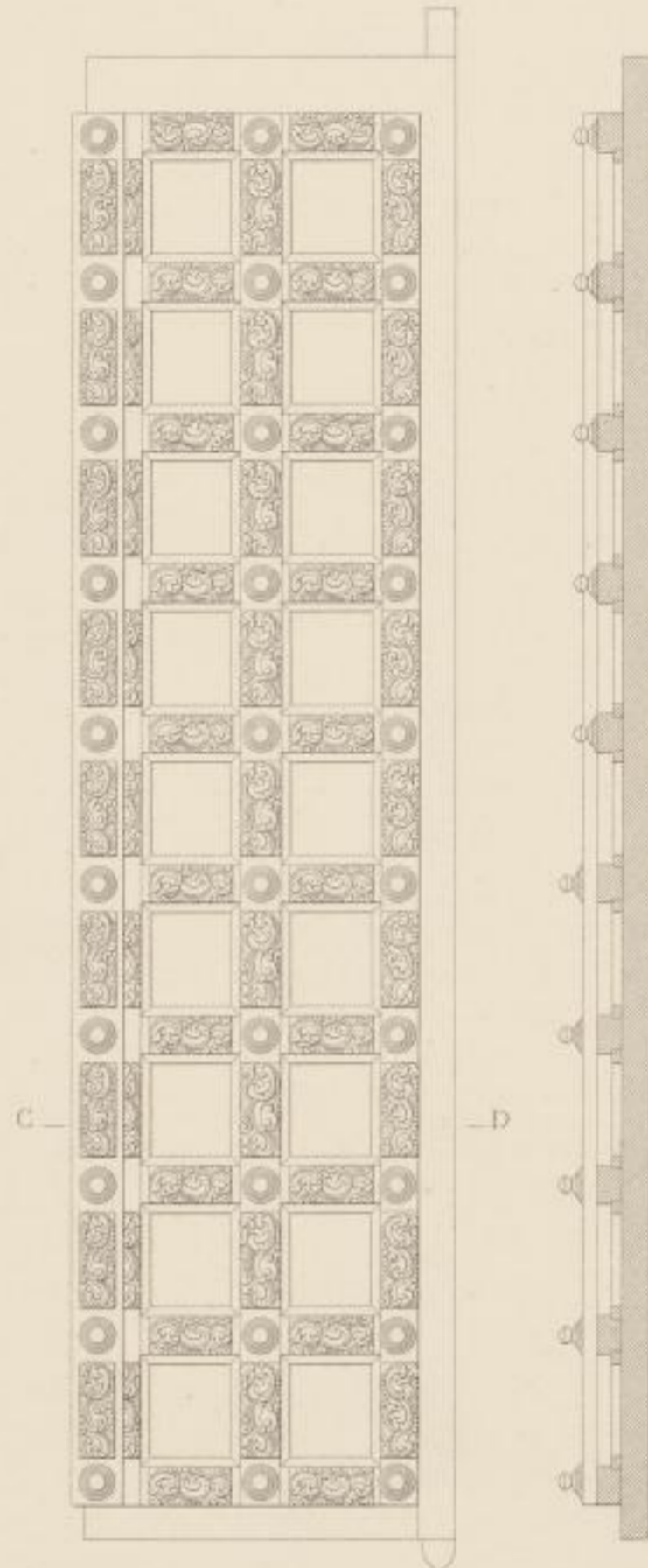
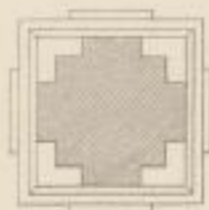


61.—SRIRANGAM TEMPLE, NEAR TRICHINOPOLY, MADRAS.
Detail of Columns.



A B

PLAN AT A.B.



C

D

OUT SIDE ELEVATION

PLAN AT C.D.



62.—SRIRANGAM TEMPLE, NEAR TRICHINOPOLY, MADRAS.

Details of Column F and Door J.

TEMPLE TO SIVA ON THE SRIRANGAM ISLAND, NEAR TRICHINOPOLY.

The Temple to Siva on the Srirangam Island, near Trichinopoly, known as "Jambuishwar," is smaller than the Great Temple to Vishnu at the same place, but with the greater interest of earlier date, it surpasses it also in beauty and architectural dignity. There are many inscriptions on its walls, one dating A.D. 1481-82; but if, as the late Dr. Burnell says, all the great temples to Siva in Southern India were built in the 11th century A.D., we may expect something earlier to be recorded among the inscriptions not yet read or yet to be discovered.

Mr. Lewis Moore, in his Manual of the Trichinopoly District, says the Jambuishwar Temple is not a rich one. It had in A.D. 1750 an endowment of 64 villages, but in 1820 owned only 15. In 1851 an annual money allowance of Rs 9450 was given to the Pagoda in lieu of the lands, and this sum, sufficient to keep the buildings in good order, is paid every year to the trustees.

There are six courts to the temple; none but Hindus are admitted to the 3rd, 4th, 5th, and 6th. The walls of the first court are in disrepair and overgrown with vegetation. The principal entrance is on the west side by the Gopuram at D; there is here a stone with an inscription. The northern gate at A is built up to the first storey only. The eastern tower at B is finished to a height of 10 feet. The southern Gopuram at C is built up to the first floor. The first enclosure measures 2,420 feet by 1,490 feet. The so-called thousand-pillar Mandapam, with its tank, is in this court, and has to be traversed on entering from the west.

The second court measures 1,370 feet by 520 feet. It has only two entrances—the gate at K on the west, and the Gopuram to the east at E; both are overgrown with vegetation.

The thousand-pillar Mandapam with its tank, called the Surya Tiratham, measures 525 feet long by 130 feet wide. The tank is said to be fed by a perpetual spring. The total number of columns in the hall is 707, and round the tank 132, making 839 in all. The Mandapam runs nearly due north and south, and has four sets of floors rising one above the other to the north. The columns at F and G are elaborate in design, the scrolls of foliage carved in panels being specially effective. Column E is plainer and more primitive in outline. (See Plates 65 and 66).

Once a year the god is brought from the Great Vishnu Pagoda at Srirangam and placed in the porch of the Indar Tiratham. The visit is accompanied with great ceremony, and the priests assemble round the small tank.

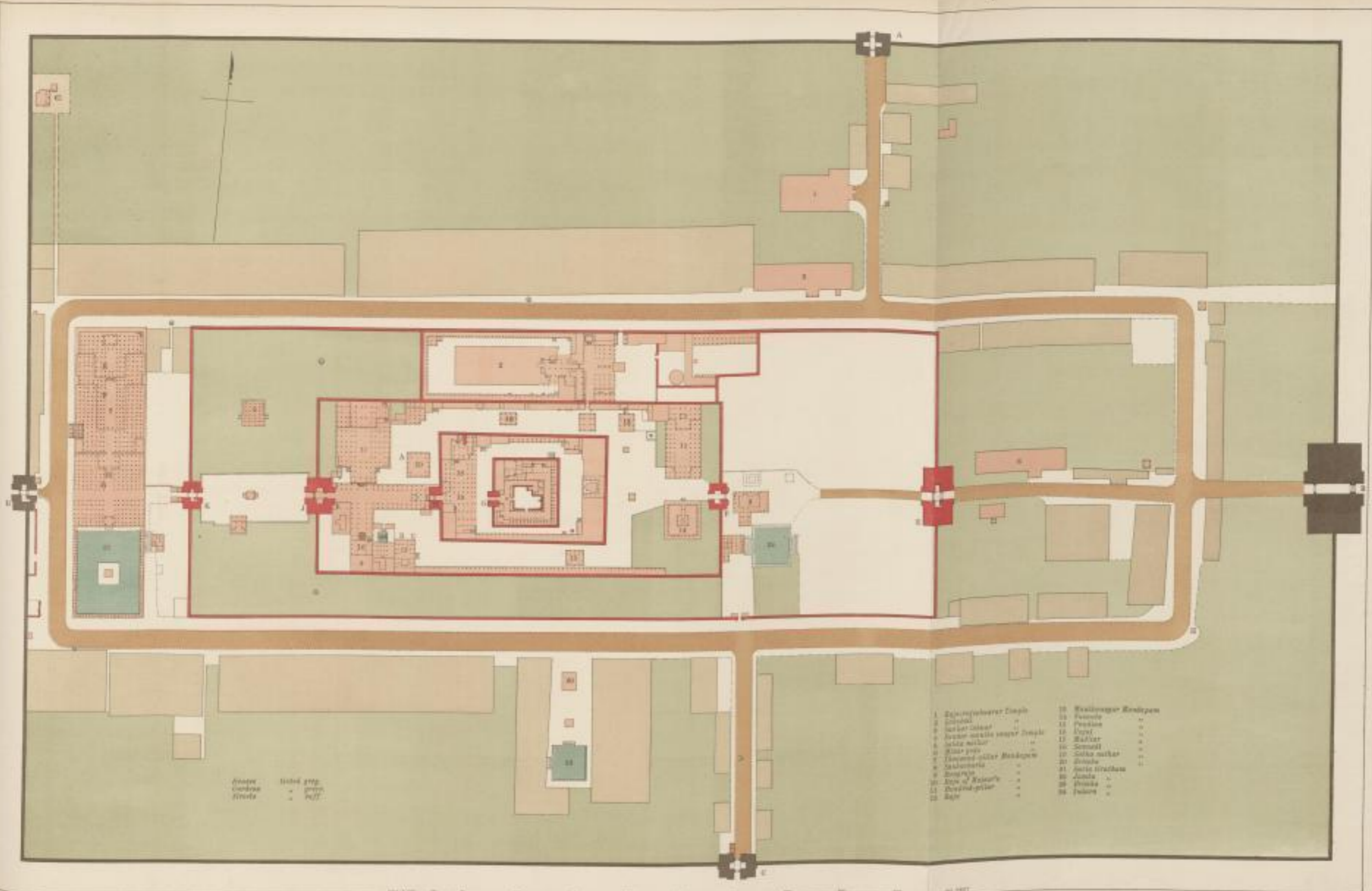
The two columns B and C in the building (see Plate 65) were detailed by Hindu draftsmen, who alone were permitted to pass beyond the fourth enclosure. Column B resembles those in the Subramanya Temple at Chillambram. Column C is an edition of those at the Seven Pagodas, but the building from its position appears to have been added after the fourth enclosure walls were erected.

The Maisur Raja's Pavilion is a square building supported by 24 columns. The detail A (Plate 66) shows the elaborate design and sculpture of one with its scrolls and quaint figure devices. The Anjal Mandapam is a small pavilion at the south-west corner of the fourth court. The detail D of one of its columns (Plate 67) looks more modern in style than the rest of the temple architecture. The gate H leading into the third court has a handsome wooden door studded with iron knobs, which is also detailed in Plate 67.

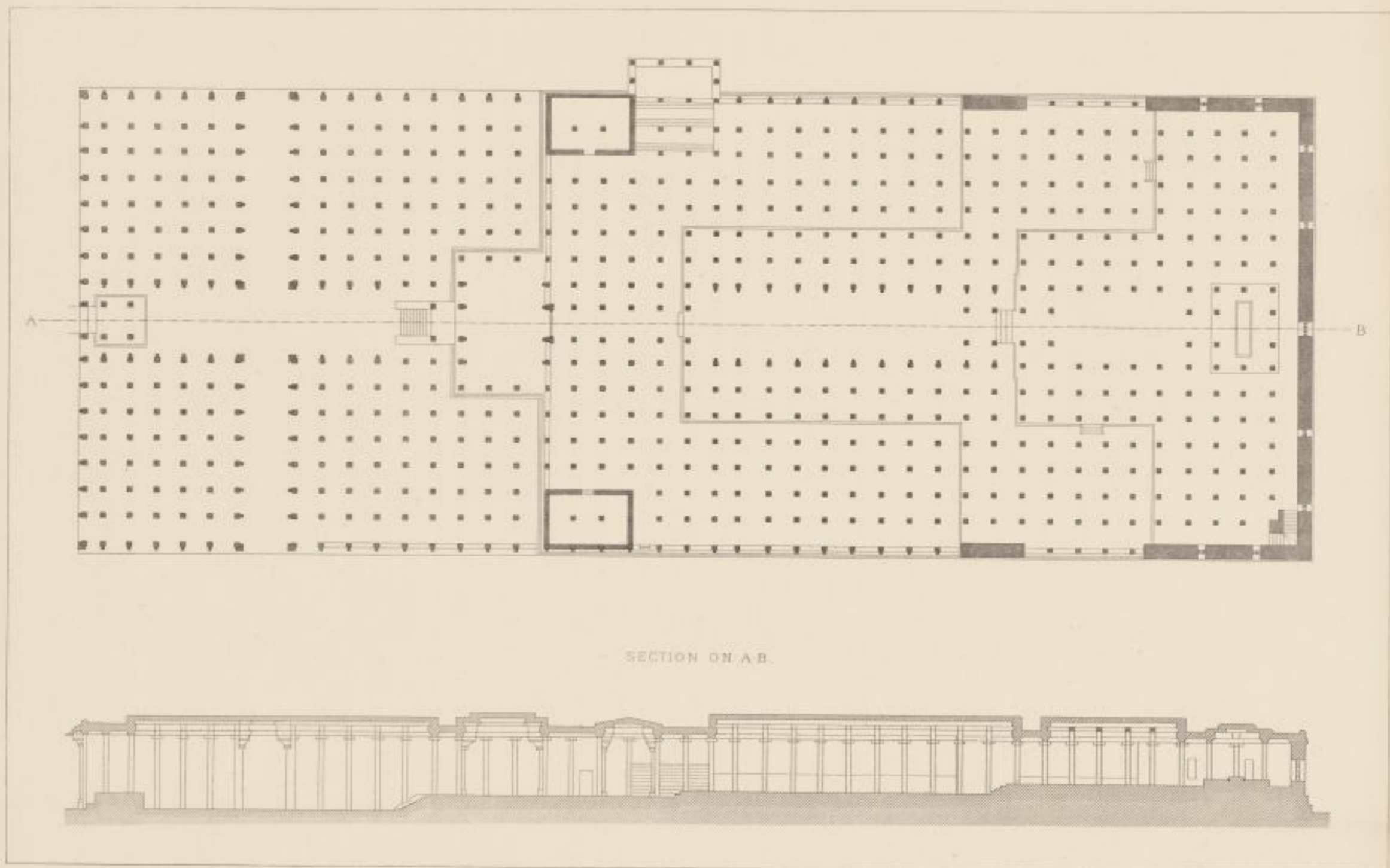
The name "Jambuishwar" is derived from *Jambu* (*Xylia Dolabriformis*—the iron wood tree), and *Isvara*, a name of the god Siva, but the temple is also known as *Tiravanaika*, or sacred grove of the elephant, by which name the position of the building is indicated on a map of Trichinopoly, dating A.D. 1688, reproduced in M. Langlé's "Monuments Anciens et Modernes de l'Hindoustan."

The central sanctuary, called the Jambunath Swami, contains a stone lingam; the building is of small size, irregular in outline, and with a flat roof. The goddess Lakshmi has a temple to herself in the north part of the fifth enclosure. Besides these, there are numerous pillared halls and choultries, a tank and a pavilion for the special use of the god and goddess, and a tank and Mandapam dedicated to Brahma.

Faint, illegible text, likely bleed-through from the reverse side of the page.



63--JAHRESHUKAR TEMPLE NEAR TRICHINOPOLY, MADRAS. General Plan.



64—JAMBUISHWAR TEMPLE, NEAR TRICHINOPOLY, MADRAS.
Plan and Section of the Thousand-pillar Mandapam.



PLAN AT A.B.



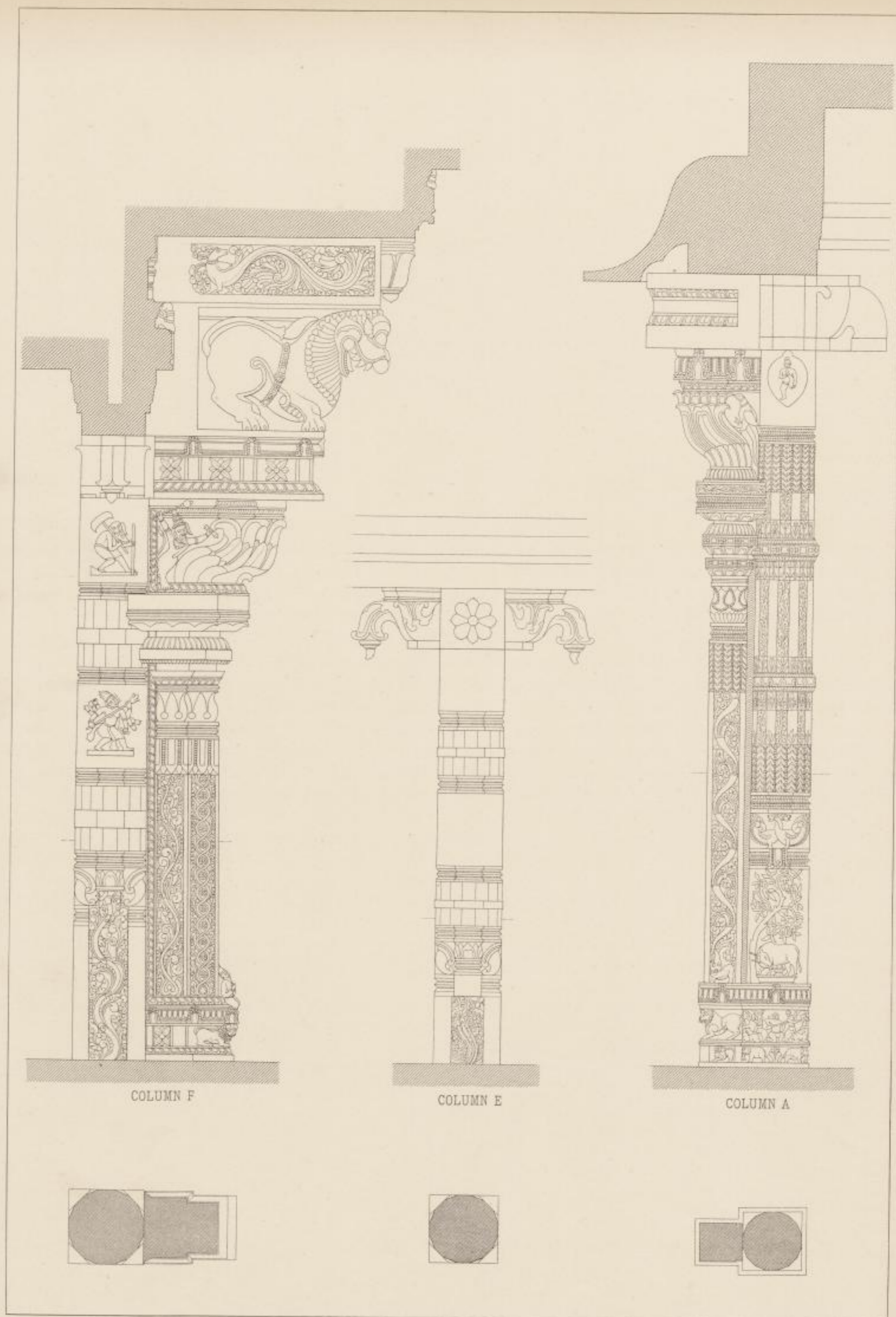
PLAN AT C.D.



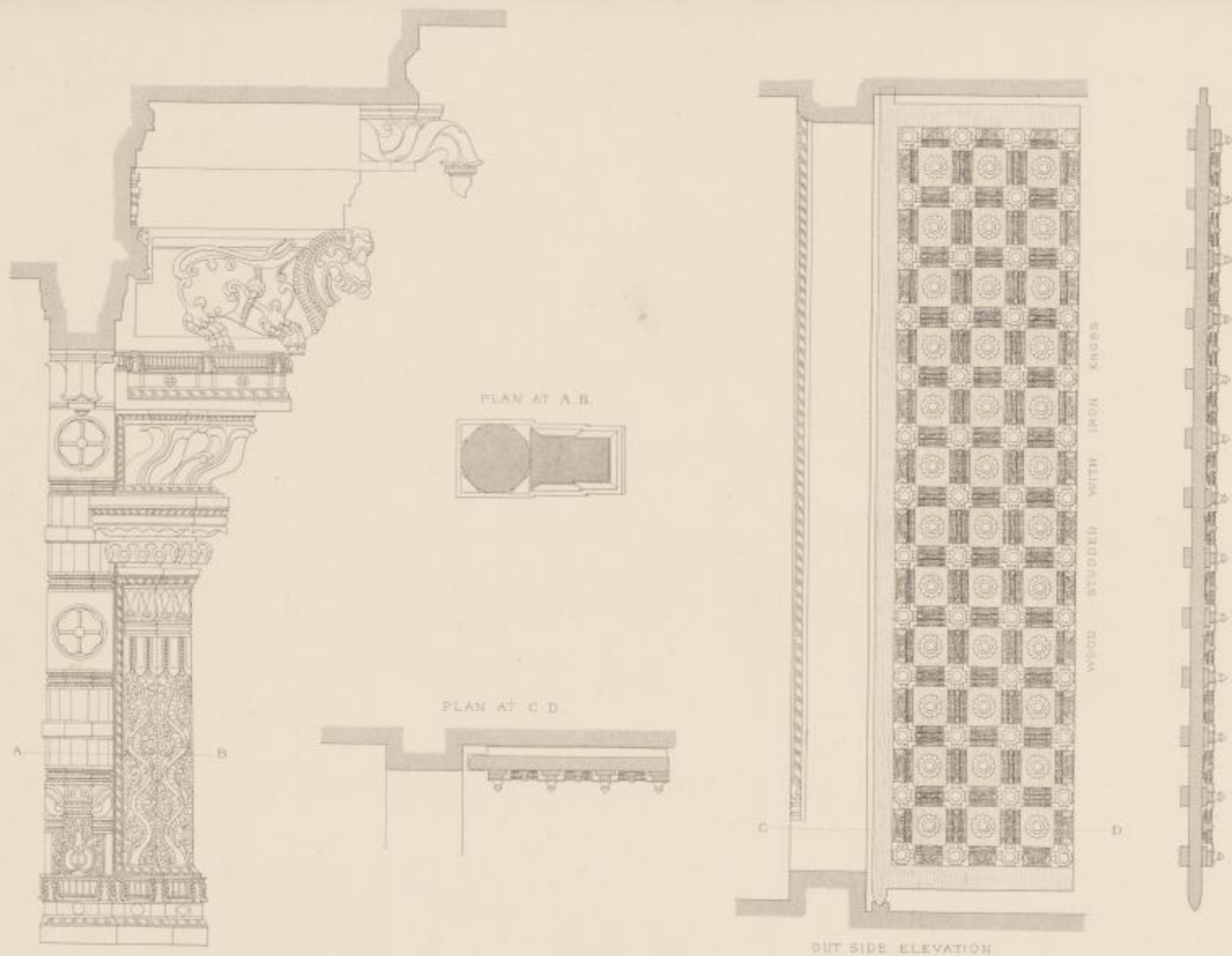
PLAN AT E.F.



65.—JAMBUISHWAR TEMPLE, NEAR TRICHINOPOLY, MADRAS.
Detail of Columns.



66.—JAMBUISHWAR TEMPLE, NEAR TRICHINOPOLY, MADRAS.
Detail of Columns.



67.—JAMBUISHWAR TEMPLE, NEAR TRICHINOPOLY, MADRAS.
Detail of Column D and Door H.

LAHORE.

The city of Lahore, formerly "*Lohawar*," was founded between the first and seventh centuries of the Christian era by a Rajput colony. No Hindu remains have been discovered in evidence of the architectural pretensions of this period. The present buildings are those of the reigns of Humayun, Akbar, Jahângîr, Shâh Jahân, and Aurangzib.

During Akbar's residence at Lahore (1584-1598 A.D.) he enlarged the fort, and round it and the city built a wall, portions of which still exist. The Akbari Mahal shown in the plan (see Plate 77) in the east portion of the fort was a work of his time, but now demolished. He also built a Throne-room. The present hospital occupies an old Hammam and part of a hall, which is probably a portion of the Throne-room. The gateway leading from the Huzuri Bagh is also of Akbar's time.

Jahângîr fixed his court at Lahore in 1622 A.D., and built the Greater Khwâbgâh on the north face of the fort. It consisted of a large quadrangle, with a colonnade on three sides, of red sandstone columns, carved with bracket capitals of the figures of elephants, griffins, and peacocks, resembling the ornamentation of the Jahângîr Mahal in the Agra Fort. On the centre of the fourth side, which overlooked the river Ravi, was a lofty pavilion, and on each side, at the corners, two chambers, with elaborate Hindu columns. The buildings have undergone complete alteration for military purposes. In the centre of the quadrangle was a garden, and beneath the pavilions and colonnades, underground apartments for refuge from heat. The Moti Masjid was Jahângîr's work, and, although of marble, has been converted into a Government treasury. The style of its architecture is plain, but of an interesting transitional period.

In the reign of Shâh Jahân the palace was enlarged. A smaller Khwâbgâh was erected, west of that built by Jahângîr. The building still exists, although altered to suit the purposes of a chapel. The garden and surrounding buildings also remain, but the latter have been converted into quarters, greatly to the detriment of their marbles. In front of the Khwâbgâh is the Arzghah, where the Omra assembled every morning to receive the Imperial commands. Left, or west, of the Khwâbgâh were erected two buildings known as the Shish Mahal (or Saman Burj) and Naulakka Pavilion. The Shish Mahal, with its sparkling mosaics of glass, is celebrated as the place where the British sovereignty of the Punjab was formerly recognised by Ranjit Singh. The Naulakka Pavilion is a costly marble erection, inlaid with "*pietro duro*." A new gate was opened into the Shish Mahal for the Emperor's private use, called the Hati Pul gate (or Hathiyar Paur), now the only entrance to the fort. In the centre of the fort enclosure Shâh Jahân erected the Diwan-i-am; the columns of marble and stone, and throne of the interior, are *in situ*, and the rooms at the back (with their marble dados and coloured frescos, considerably damaged by whitewash) are parts of the original structure. The northern front of the palace extended some 500 yards along the banks of the river, which in Shâh Jahân's time flowed under its walls. The whole wall surface was covered with elaborate designs in "*Kashi*," or tile mosaics, forming one of the most striking features of the fort. The designs include figures of men and animals, representations of the sun and zodiacal signs.

The Mogul buildings in the fort were used by Ranjit Singh: the Shish Mahal became a reception room, and he added a number of buildings, not improving its appearance. He also made the Huzuri Bagh outside to the west, and in its centre erected a marble pavilion, which was originally the central feature of Jahângîr's tomb at Shahdara. Moorcroft visited Ranjit Singh at Lahore in May 1820, and his description of the fort runs as follows:—

"Lahore is surrounded by a brick wall, about 30 feet high, which extends for about 7 miles, and is continuous with the fort. The latter, in which the Raja resides, is surrounded by a wall of no great strength, with loopholes for musketry. A branch of the Ravi washes the foot of its northern face, but it has no moat on either of the remaining sides. The palace within this enclosure, called the Saman Burj, which is of many storeys, is entirely faced with a kind of porcelain enamel, on which processions and combats of men and animals are depicted. Many of these are as perfect as when first placed in the wall. Several of the old buildings are in ruins; others are entire, and throw into shade the meaner structures of more recent date. Ranjit Singh has cleared away some of the rubbish, and has repaired or refitted some of the ruined temples of Jahângîr and Shâh Jahân, but his alterations have not always been made with good feeling or taste."

The number and extent of the ruins which surround the present walled city show that Lahore and its environs covered a circle with a radius of about three miles. The whole area between the Shalimar gardens and the river Ravi is filled with the remains of tombs, mosques, and numerous gardens, which during the reign of Shâh Jahân must have formed a vast and picturesque group worthy of an imperial city.

LAHORE.

The Shahlimar Bagh, or Imperial Garden Palace, some six miles east of the Lahore Fort, was designed and built in 1637 A.D. for Shâh Jahân by Ali Mardan Khan, in development of Jahângîr's Shahlimar gardens on the city lake at Srinaggar in Kashmir. This latter well-known summer retreat, measuring 500 by 207 yards, is enclosed by a masonry wall 10 feet high, and arranged in four terraces. A mountain stream traverses the water channels and cascades of the garden. There are various pavilions, the uppermost being the best and surrounded by fountains.

The Lahore garden, measuring about 520 by 230 yards, is shut in by a masonry wall 20 feet high, and arranged in three terraces with a number of alcoves, gateways, and isolated pavilions; on the east side there is a Turkish bath, or hammam. Water from the Bari Doab Canal traverses the channels, cascades, and fountain tanks from south to north.

The disturbed state of the Punjab in the eighteenth century placed the palaces and buildings at the mercy of Afghans and Sikhs. The invading army of Nadir Shah encamped in the gardens in A.D. 1738. Ten years later Ahmed Shah's camp was fixed in the vicinity. Shortly after, 1799, Ranjit Singh restored the gardens, which had gone to ruin during the troublous times of Ahmed Shah, but he removed the marble pavilions and substituted plaster structures in their place.

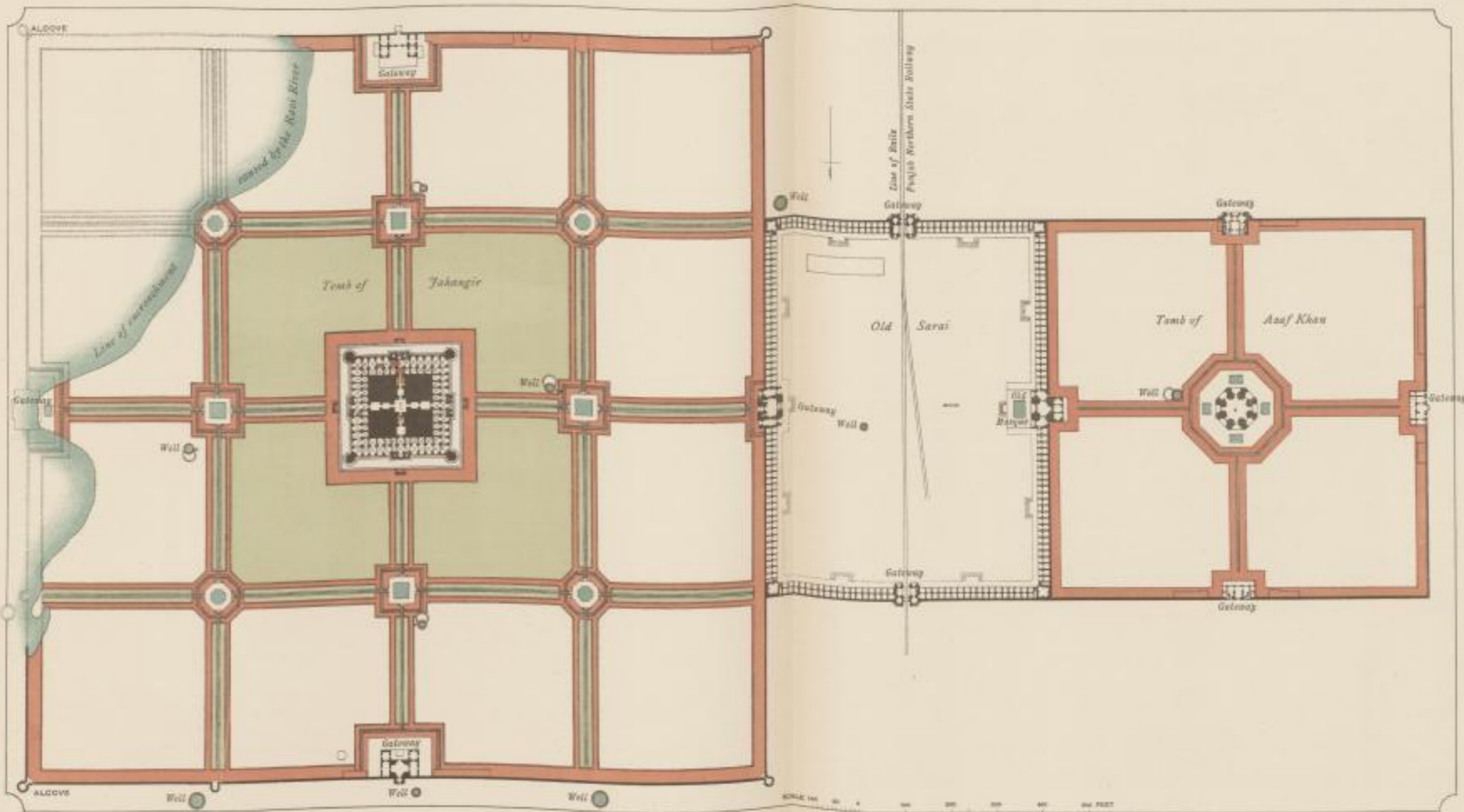
As will be seen from Plate 78, the arrangement of the Shahlimar Gardens follows the usual formal plan of the Muhammadans. On entering the gateway to the south, there are four square plots separated by water channels and a row of fountains down their centre. Each plot is alike, arranged as shown at O. Between the west and east enclosure walls are two pavilions, one now used for natives, the other for European visitors. The latter was probably the women's apartments, as it is shut in from outside by a small projecting garden (not shown on the plan). Passing up the centre avenue, one reaches the principal pavilion and large tank, L, filled with fountains and surrounded by ornamental flower beds. South-east of this pavilion is a building called the Khwâbgâh, or sleeping room, and in the centre of the east boundary wall of the grounds a Hammam, consisting of various domed rooms, fitted with brightly painted doors. The terraces flanking the large central tank east and west are 14 feet below the upper garden, and 4 feet 6 inches above the lower garden. The tank and its walks are raised some 4 feet 6 inches above this intermediate terrace, forming, with its fountains and pavilions, the chief attraction of the place. The lower garden is broken up into four square plots, each arranged as at B, and separated by water channels and walks. The gateways at D and E are decorated with tiles. The brick-on-edge walks are damaged by the overflow of the water from the channels, and the trees and shrubs closely packed present a jungly appearance.

Writing on 6th May 1820, Moorcroft says: "I started at three, and at nine reached Shahlimar, the large garden laid out by order of Shâh Jahân, where I took up my abode in a chamber erected by the Raja close to a well, and a reservoir which it supplies, and from which jets-d'eau are made to play so near to the apartment as to cool the air at its entrance. Ranjit Singh has to a considerable extent put the garden in repair. It is said to contain 100 bigahs, the whole enclosed by a wall, in the course of which are several buildings. The grounds are intersected by canals, and the walks are formed of bricks laid edgewise. In the middle of the garden is a large square basin for holding water, furnished with copper tubes for fountains, and a white marble slope, carved into a surface of leaves and shells, divided into compartments by lines of black marble. There are some open apartments of white marble of one storey on a level with the basin, which present in front a square marble chamber, with recesses on its sides for lamps, before which water may be made to fall in sheets from a ledge rounding the room at top, while streams of water spout up through holes in the floor. This is called "Sawan Bhaddon," as imitative of the alternation of light and darkness with clouds and heavy showers in the season of the rains. The ground is laid out in platforms and is covered with fruit trees."

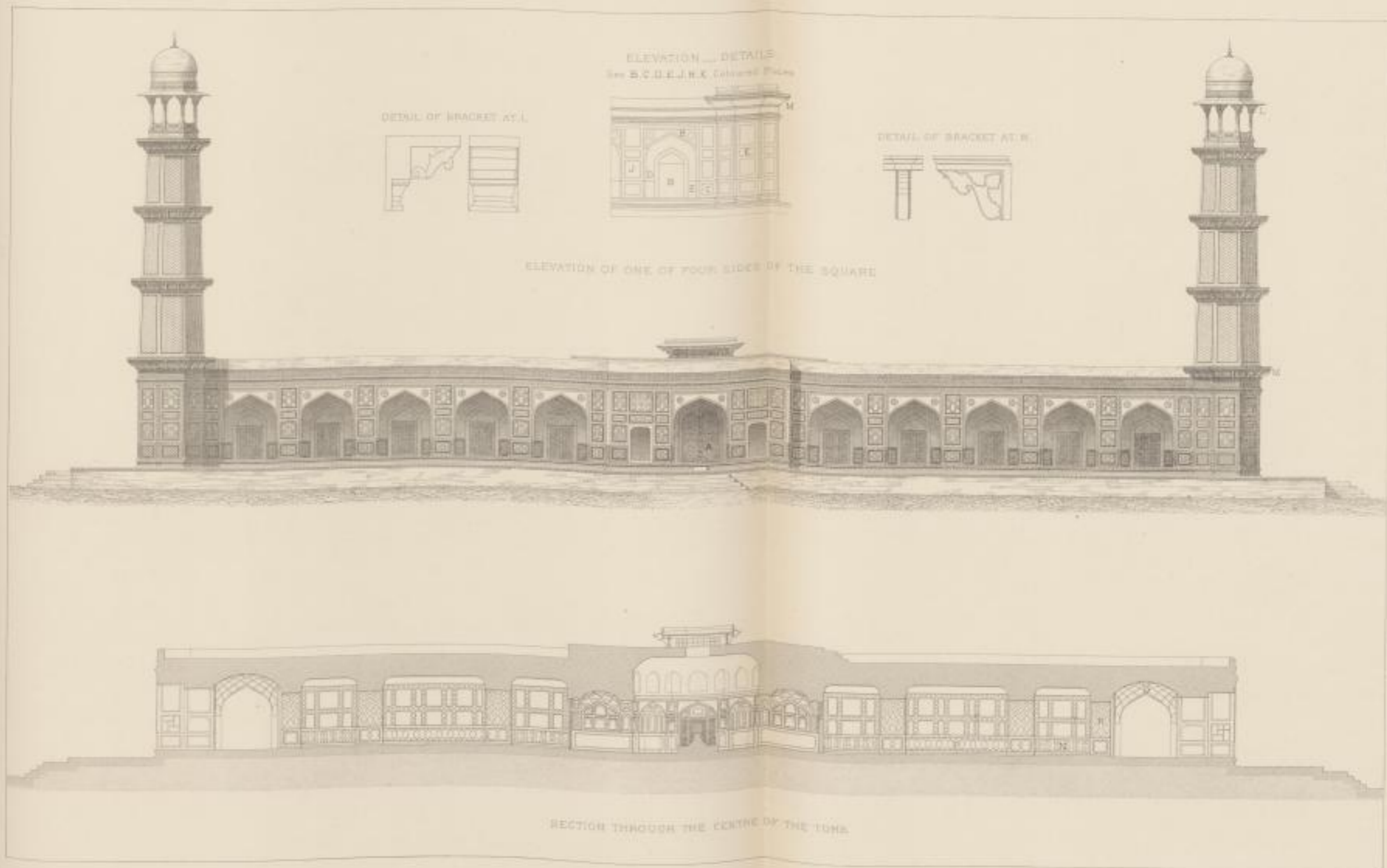
Plate 81 shows the marble details of the fountains, &c., in the great tank at L on the General Plan.

Much has been done to improve the condition of the grounds and prevent their being flooded, but the flow of water through the channels is still out of control, and the lower terraces get frequently swamped, thereby causing deterioration of the masonry walls and walks. Repairs have also been applied to some of the pavilions, &c., but a good deal remains to be done before the place can be said to be in proper preservation.

Muhammadan princes all over the world showed as much taste in their dwellings as in their mosques and tombs, but as the conditions of climate, custom, and religion necessitated a special type of building, their palaces were not compact masses like those in Europe, but consisted of a number of detached pavilions, reception rooms of great and little state, sleeping and other apartments, scattered over large spaces and separated by trees and gardens; they were therefore more liable to succumb to the ravages of time and weather, or to mutilation by invaders and conquerors.



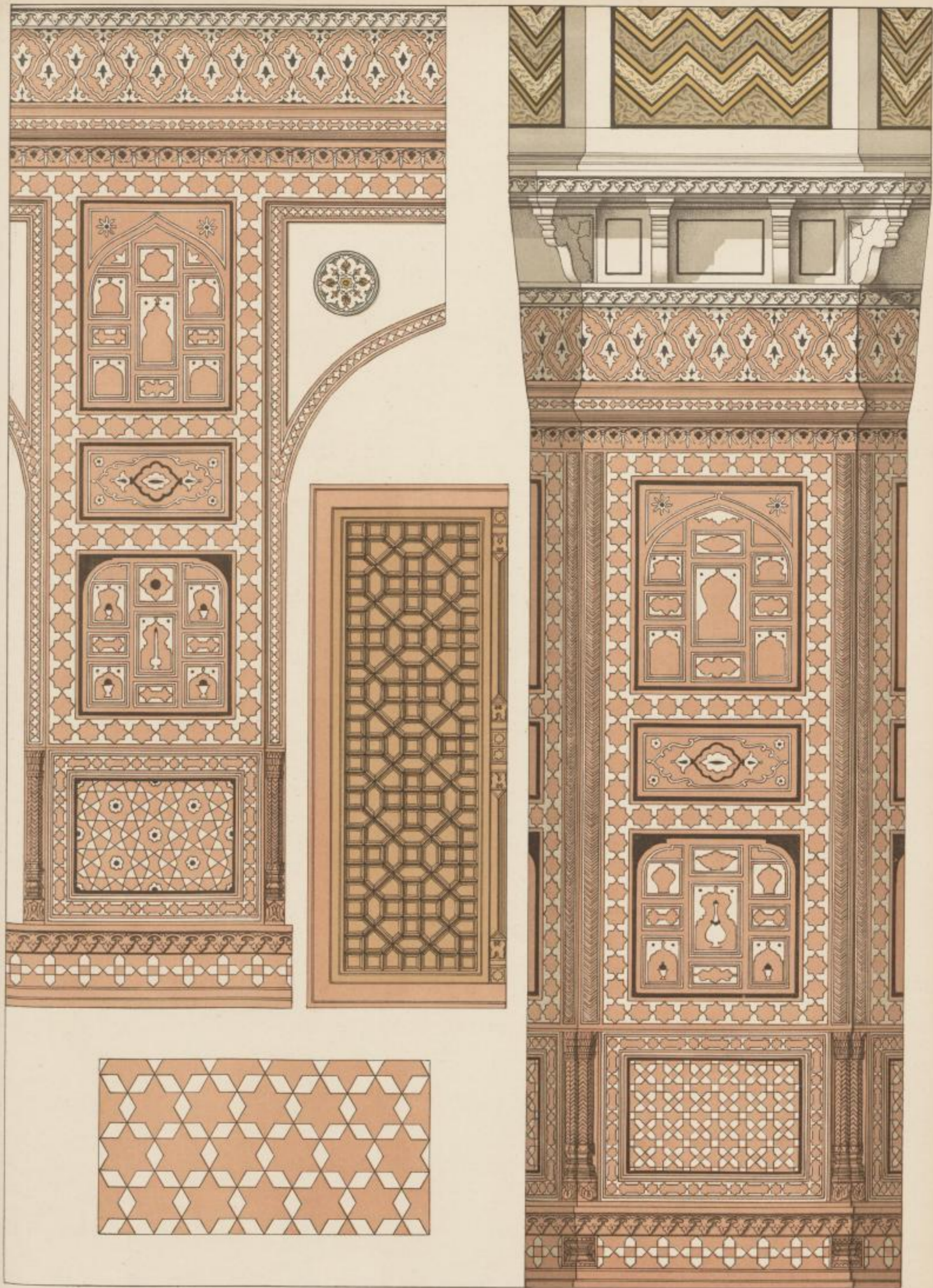
68.—TOMB OF JAHANGIR AT SHARDARA NEAR LAHORE.
GENERAL PLAN.



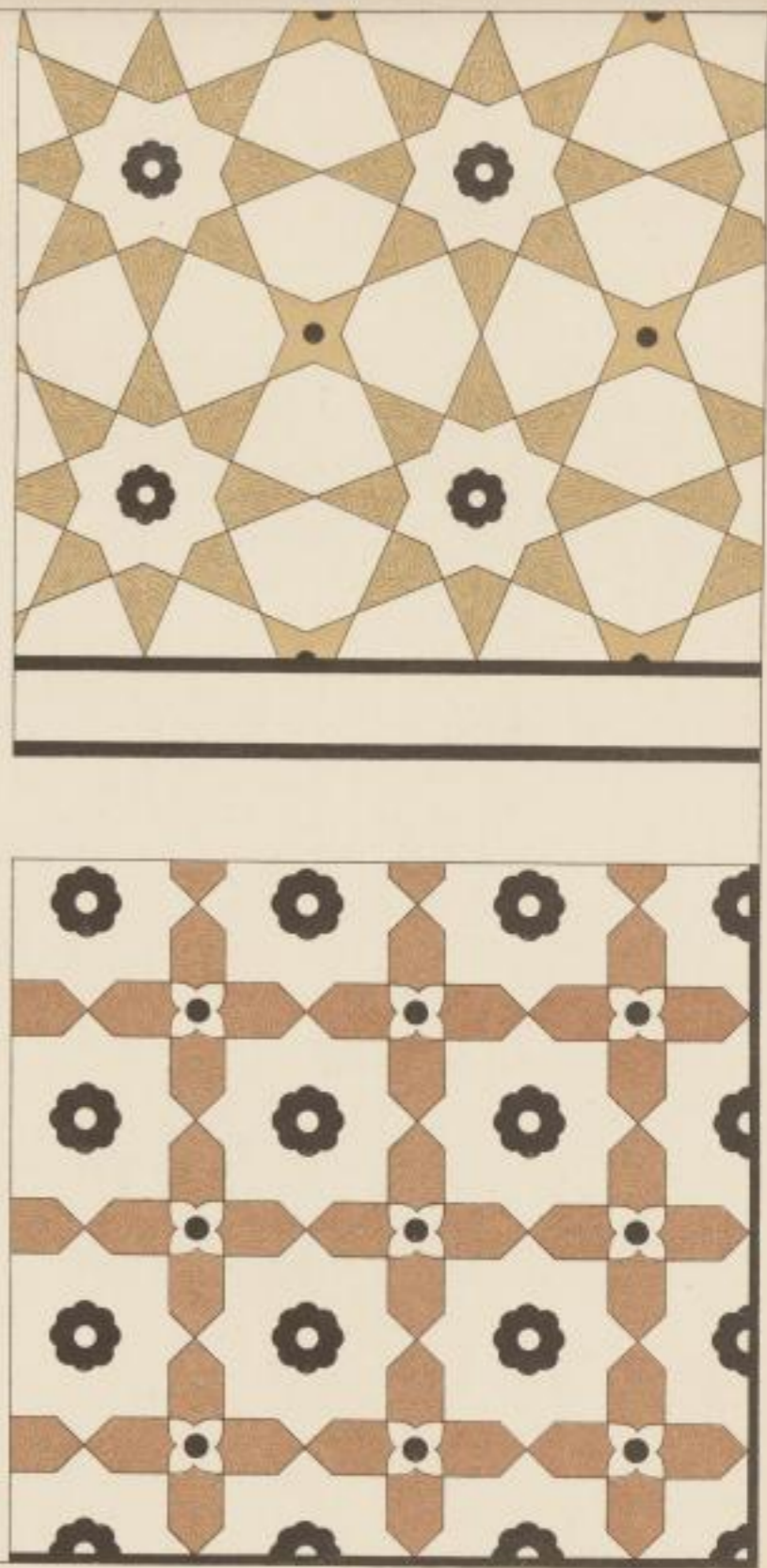
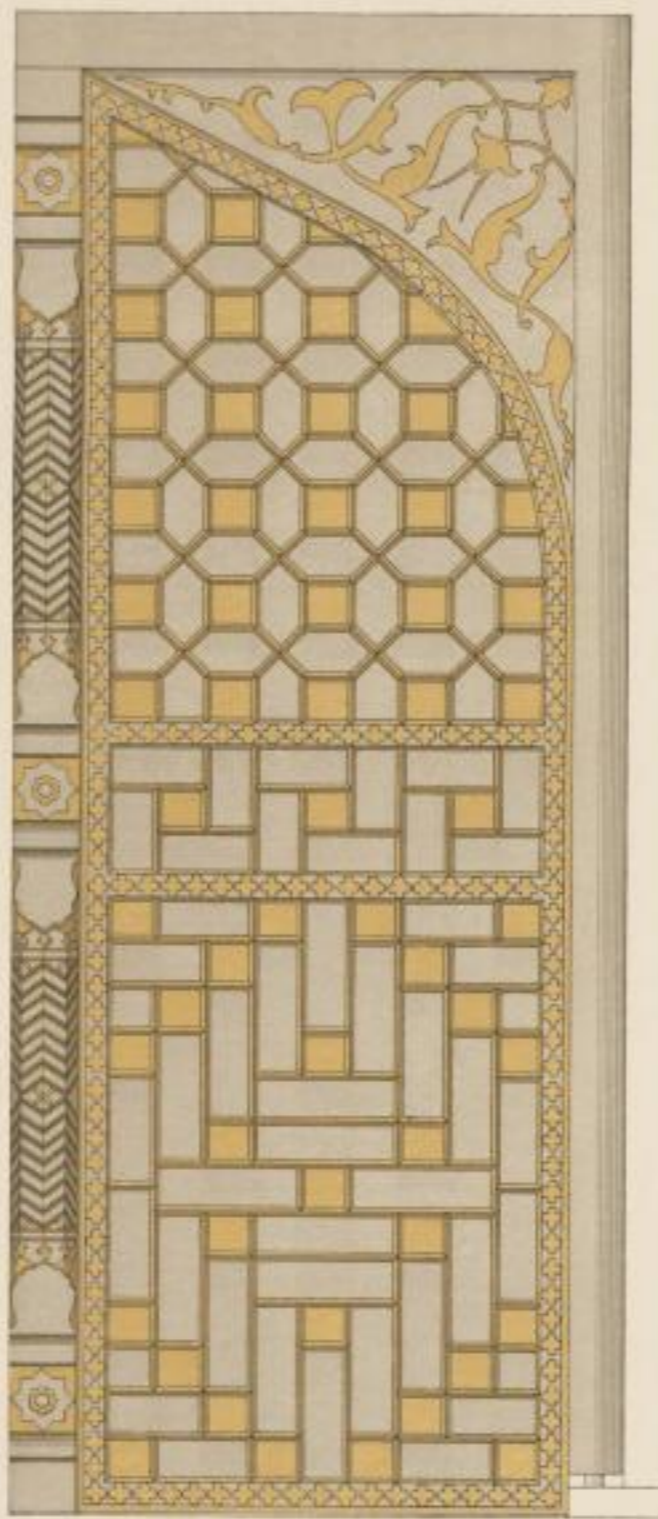
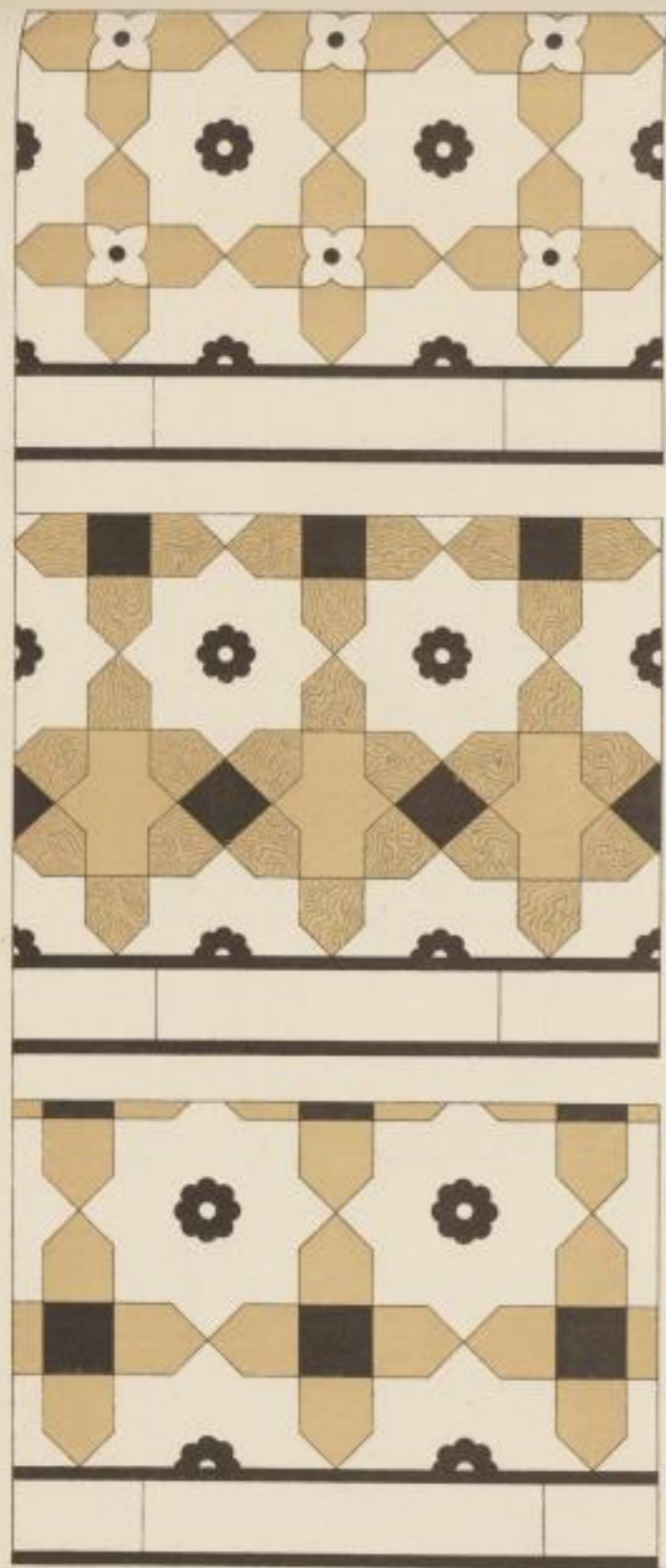
ELEVATION OF ONE OF FOUR SIDES OF THE SQUARE

SECTION THROUGH THE CENTRE OF THE TOMB.

69.—TOMB OF JAHANGIR AT SHAHDARA, NEAR LAHORE.



70.—SHAHDARA, NEAR LAHORE. Tomb of Jahangir.
 Details of marble and stone on outer face.



71.—SHAHDARA, NEAR LAHORE. Tomb of Jahangir.
 Details of marble and stone on outer face, and details of door.



72.—SHAHDARA, NEAR LAHORE. Tomb of Jahangir.
Details of fresco and mosaic.

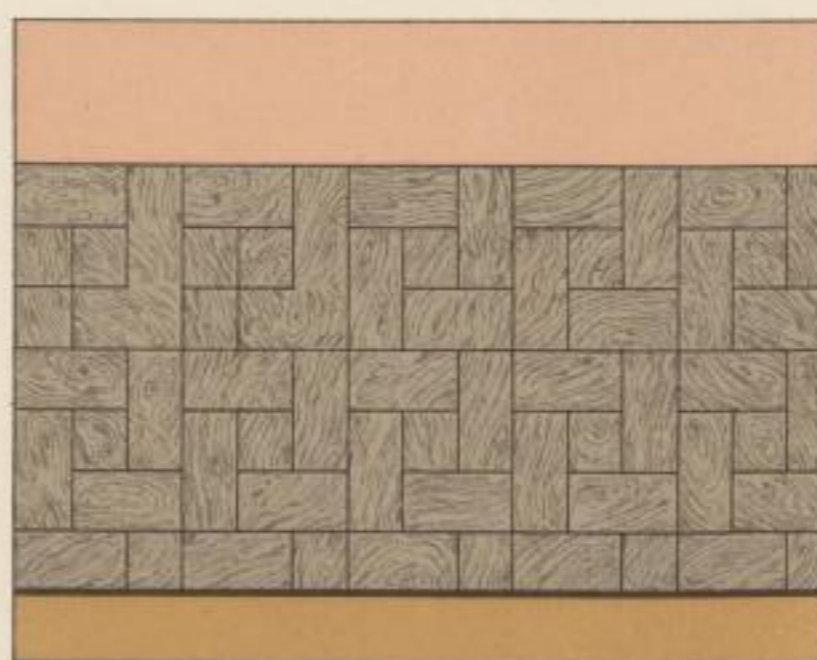
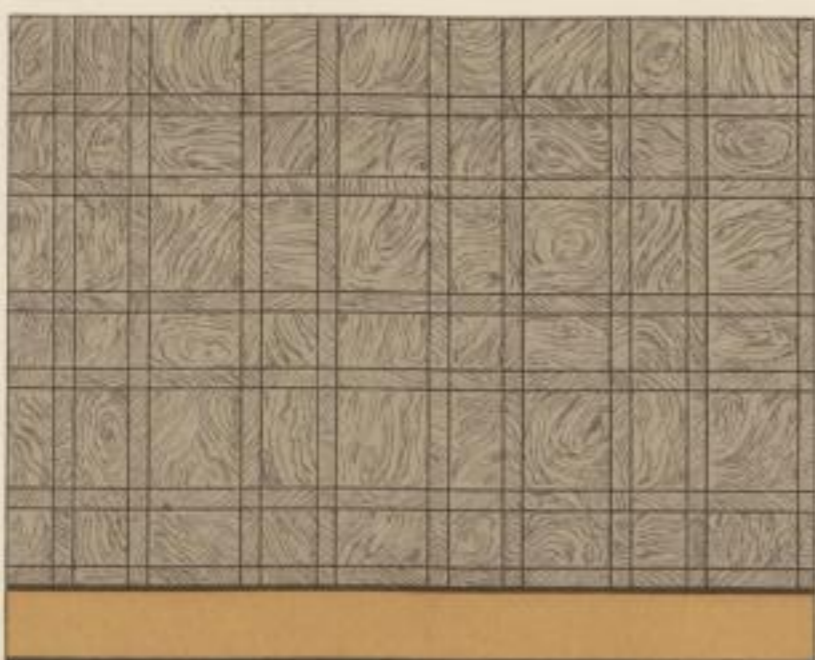
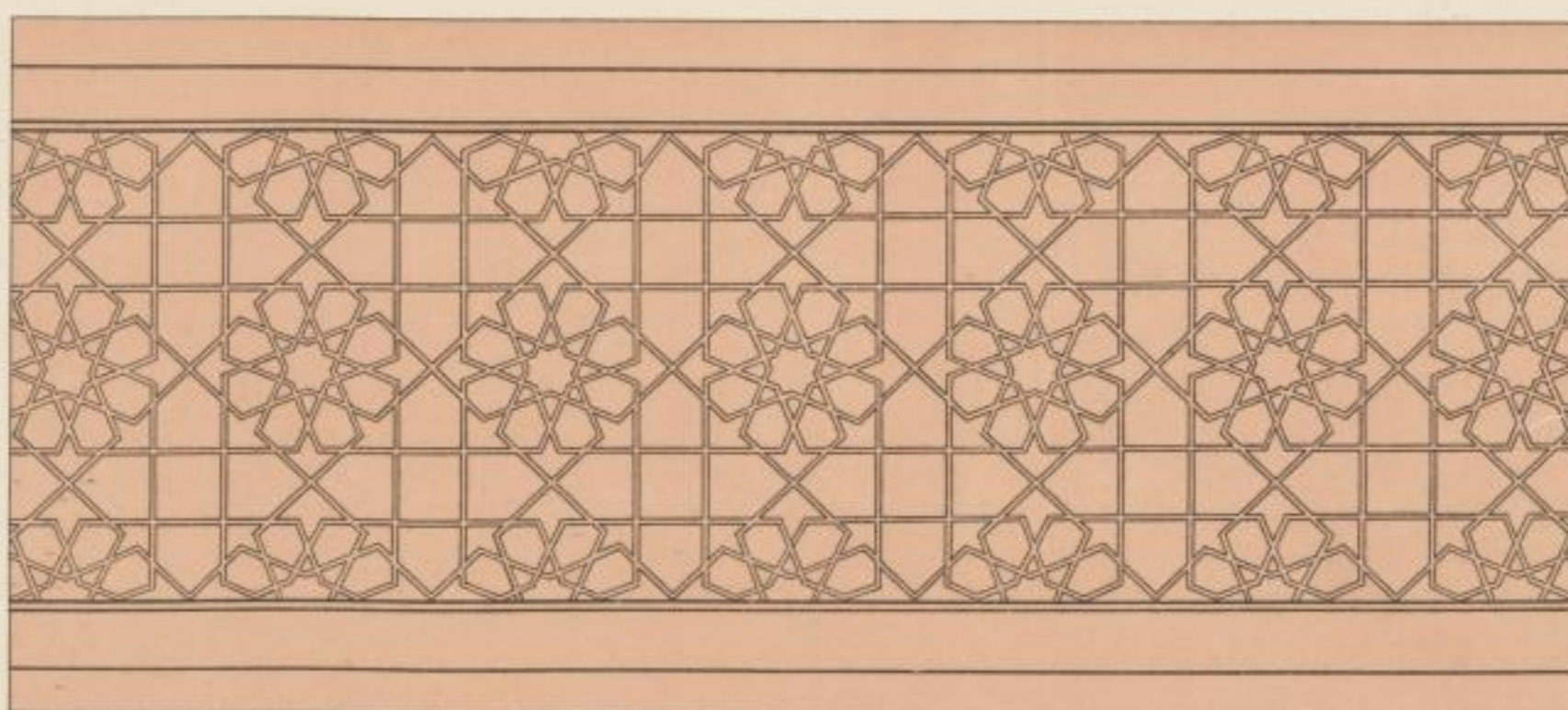
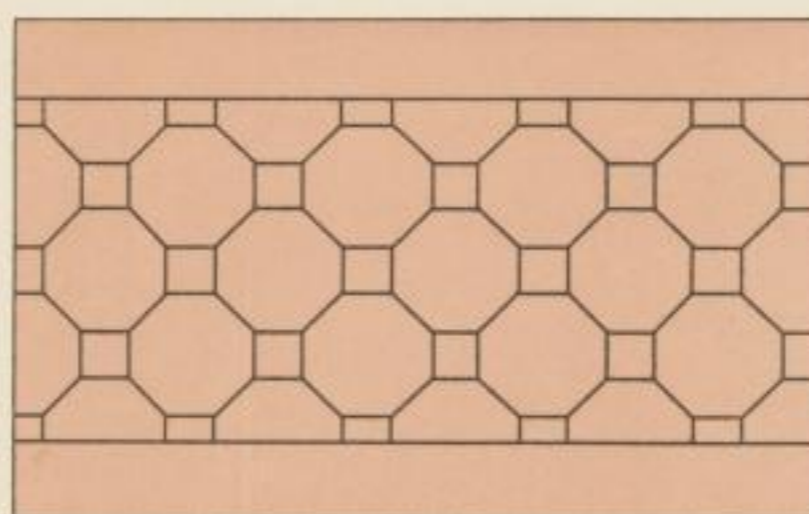
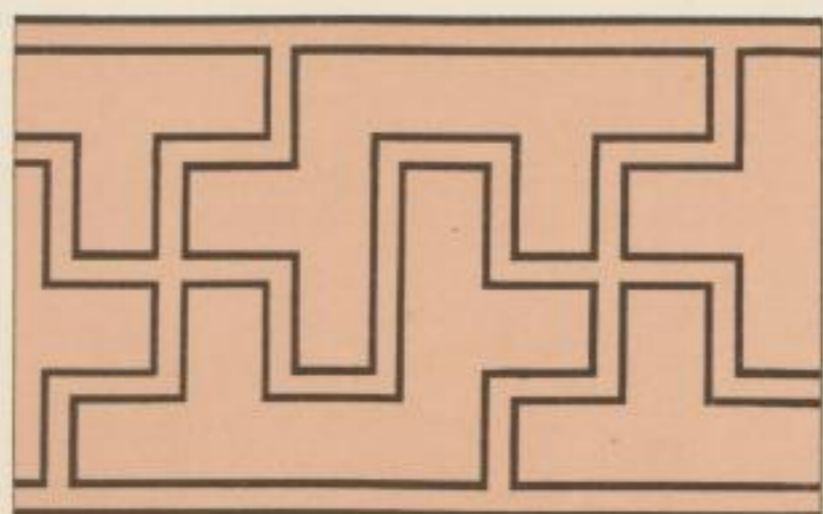
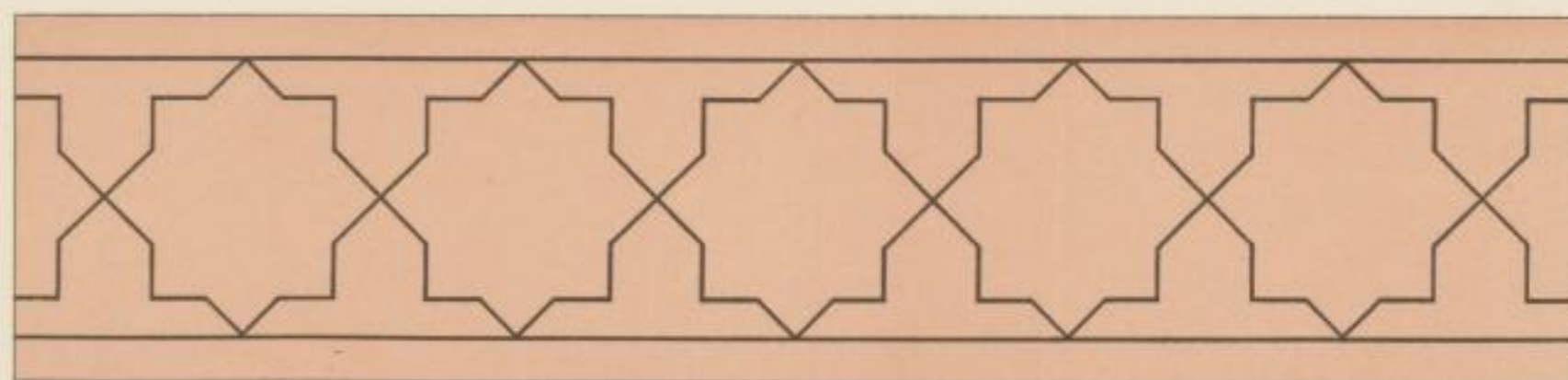


73.—SHAHDARA, NEAR LAHORE. Tomb of Jahangir.
Coloured tile mosaic on walls.



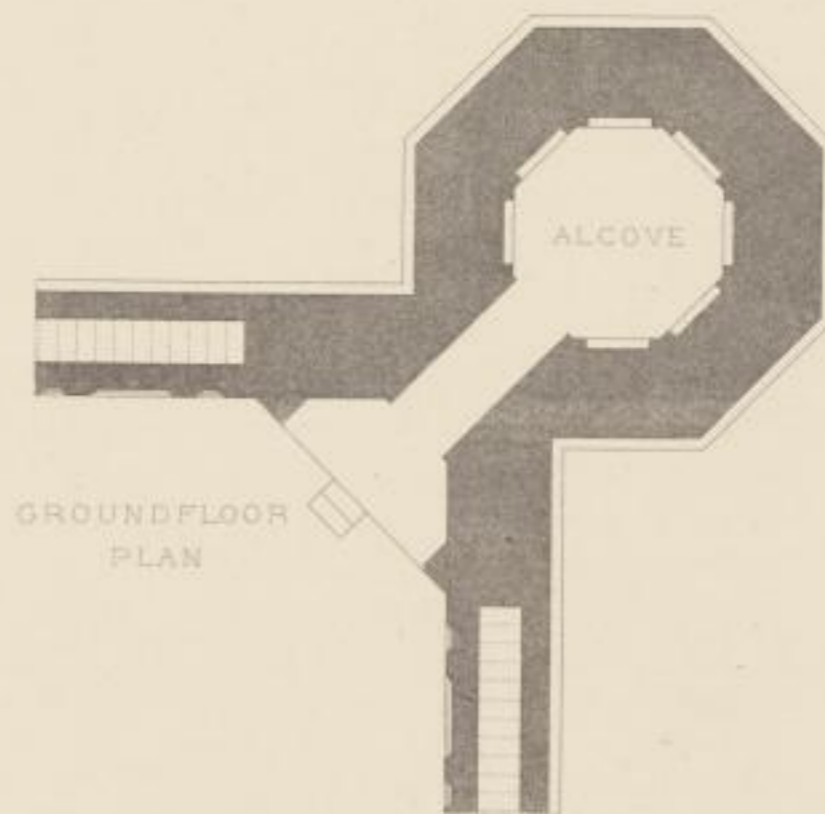
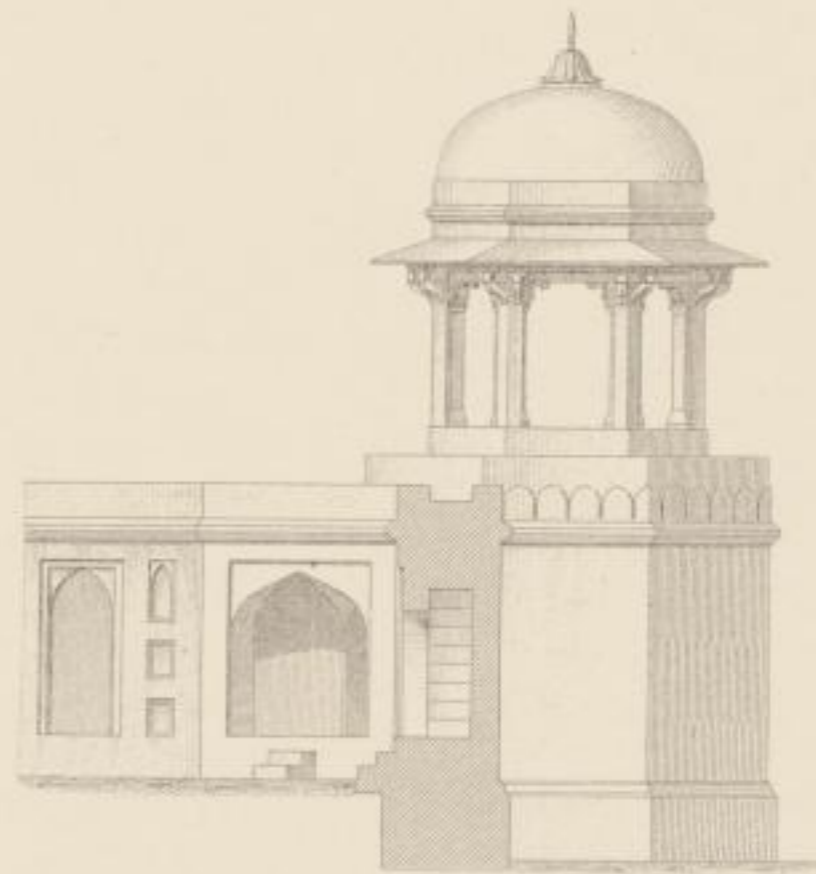
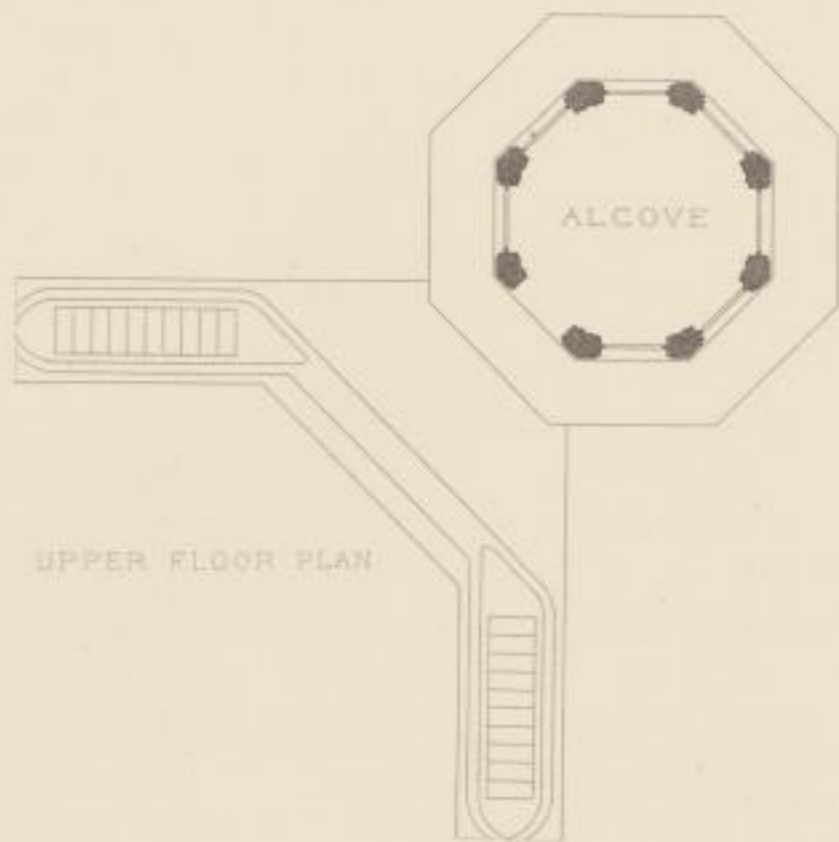
74.—SHAHDARA, NEAR LAHORE.

Coloured tile mosaic on walls.



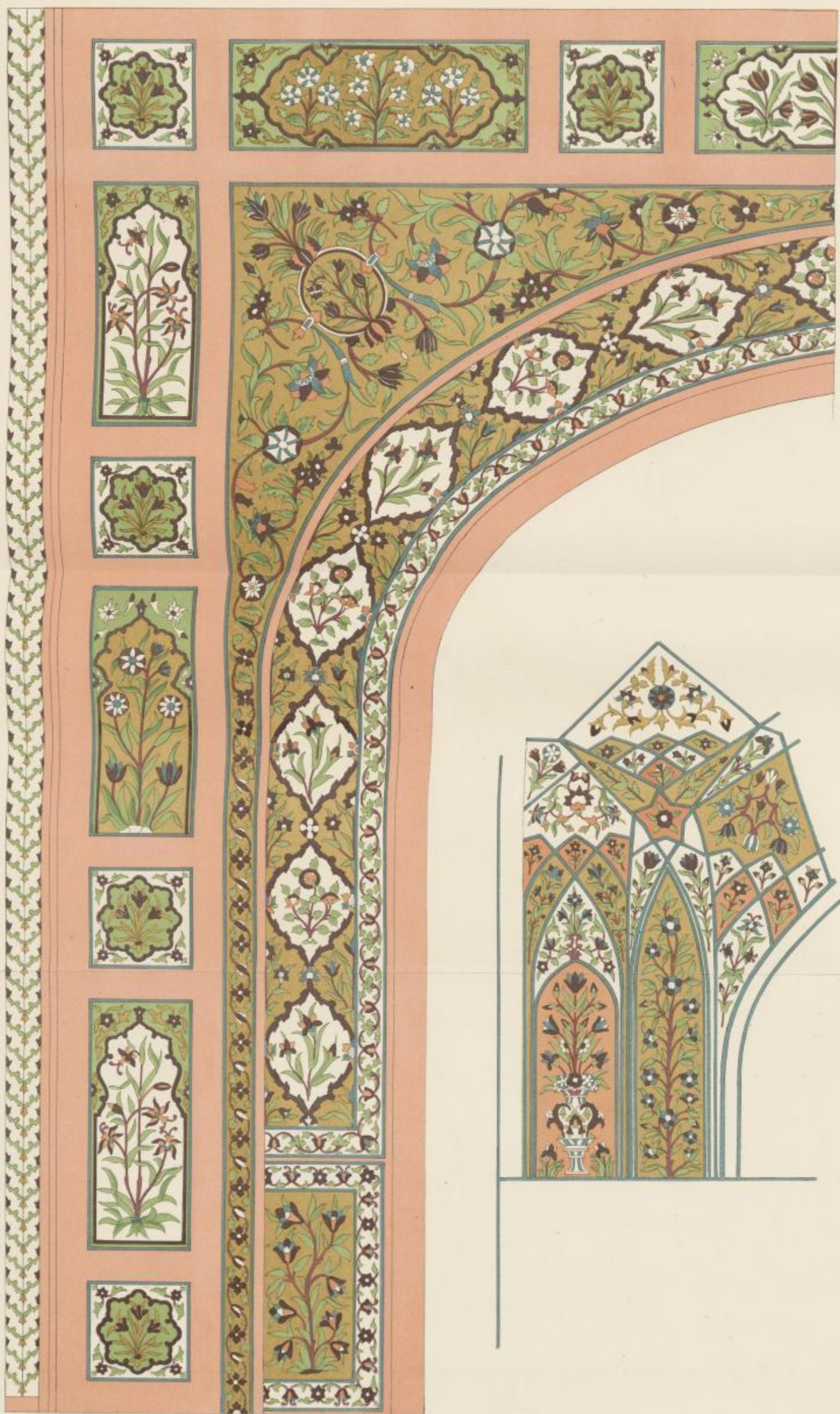
75.—TOMB OF JAHANGIR AT SHAHDARA, NEAR LAHORE.
Details of paved walks.

ALCOVE AT CORNERS

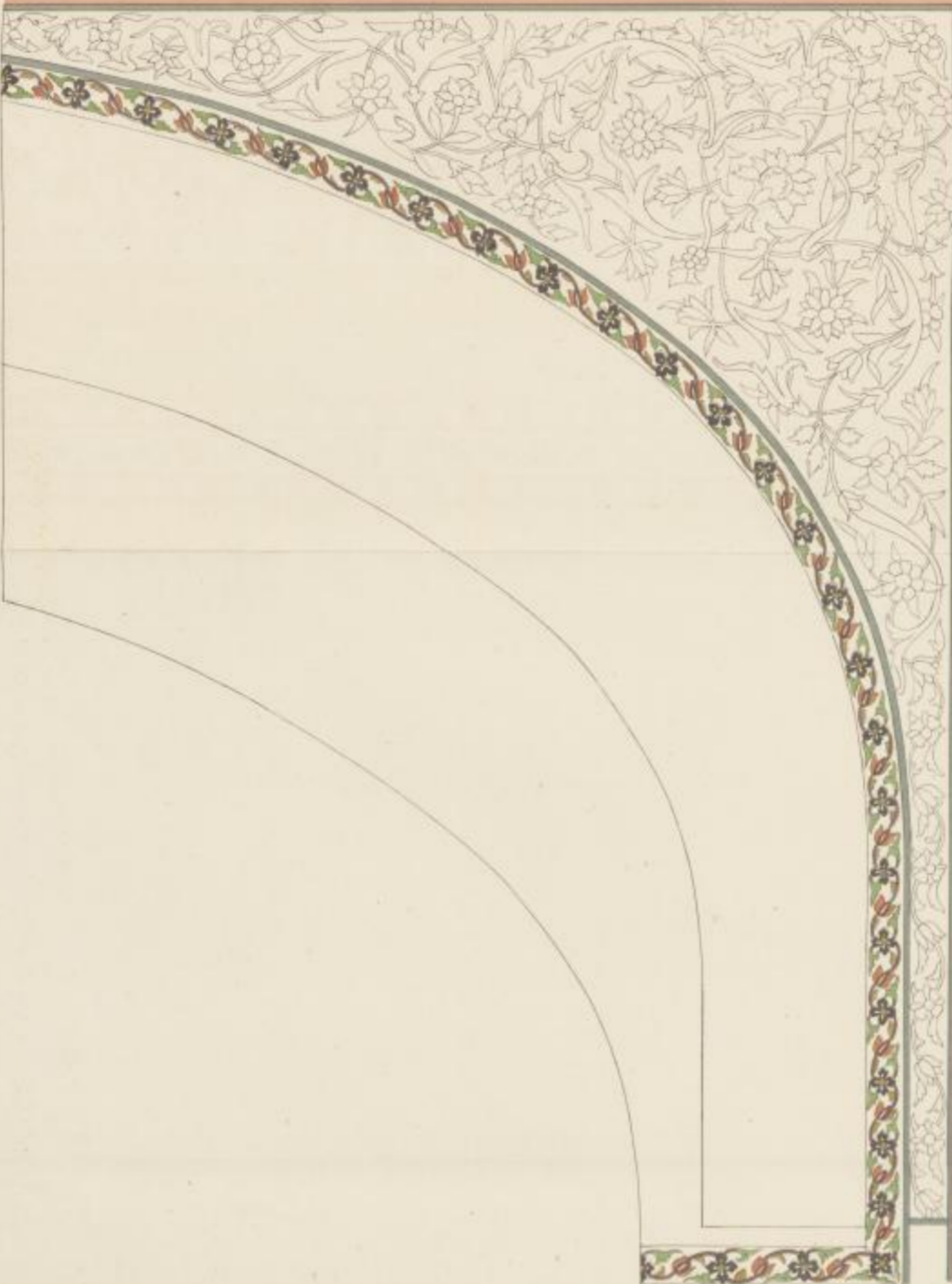


76.—TOMB OF JAHANGIR AT SHAHDARA, NEAR LAHORE.

Details of alcove and wall.

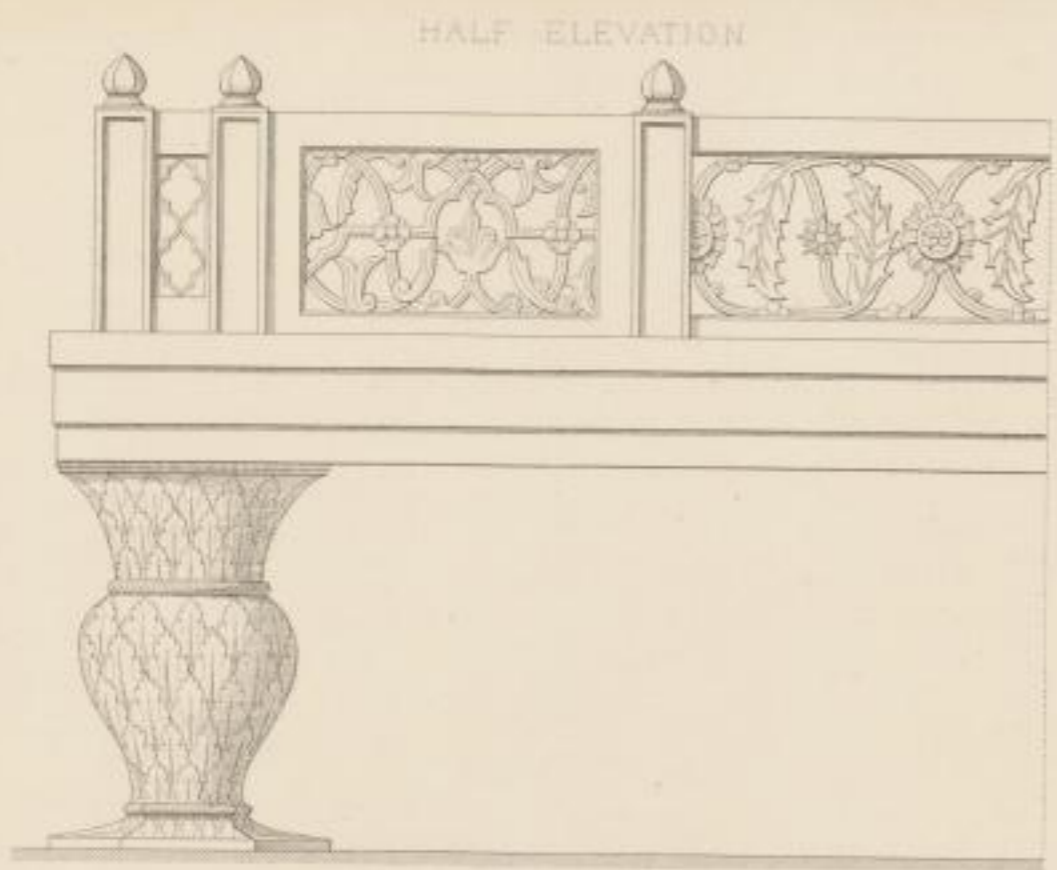


79.—SHAHLIMAR GARDENS, NEAR LAHORE.
Gateway E.

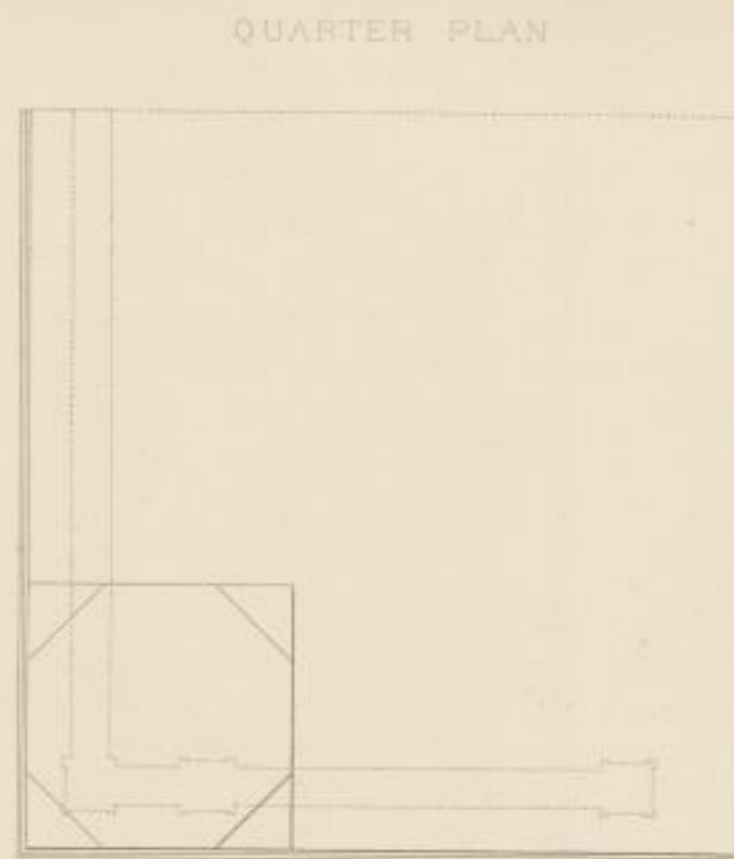


80.—SHAHIMAR GARDENS, NEAR LAHORE.
Gateway D.





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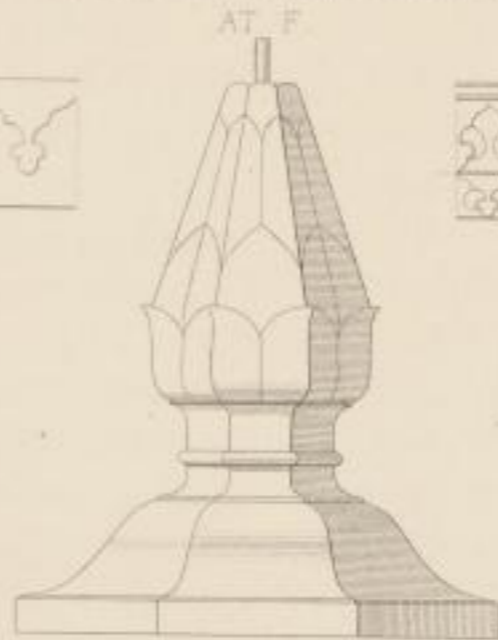


SCALE $\frac{1}{2}$ FULL SIZE

DETAILS OF MARBLE BORDERS AND FOUNTAINS IN GARDEN



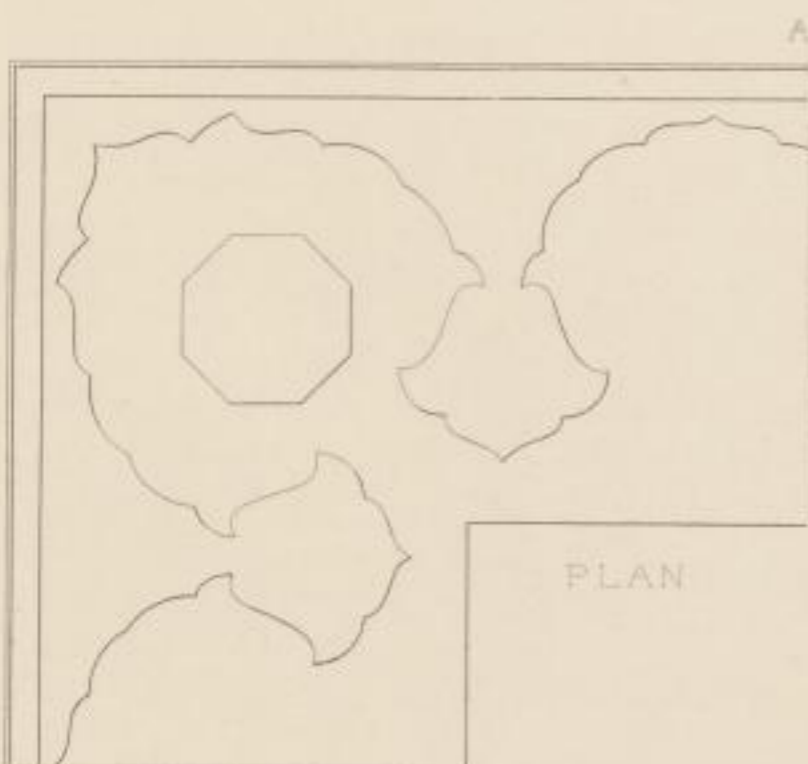
SCALE $\frac{1}{2}$ INCH TO 1 FOOT



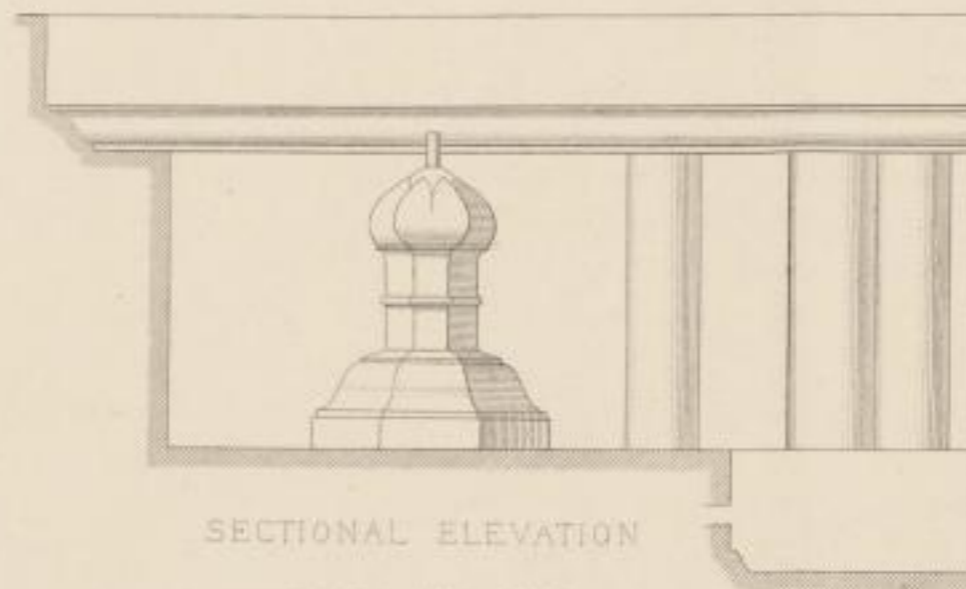
SCALE $\frac{1}{2}$ FULL SIZE



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SCALE $\frac{1}{2}$ TO 1 FOOT



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81.—SHAHLIMAR GARDENS, NEAR LAHORE.
Details of marble seat, borders, and fountains.

GOLDEN TEMPLE AT AMRITSAR, PUNJAB.

Amritsar was founded in A.D. 1574 around a sacred tank from which the city takes its name "Pool of Immortality." The site granted by the Emperor Akbar to Ram Dass, the Guru of the Sikhs, became covered with temples and huts, and was at first named Ramdasapur, from the founder. He made Amritsar the proper seat of his followers, the centre which should attract their worldly longings for a material bond of union, and the obscure hamlet with its little pool has grown into a populous city and the great place of pilgrimage of the Sikh people. In A.D. 1756 Prince Timur, the son of Ahmed Shah Durani, expelled the Sikhs from Amritsar, demolished the buildings, and filled the sacred reservoir with the ruins. In A.D. 1762 the army of the Khalsa assembled at Amritsar, the faithful performed their ablutions in the restored pool, and the first diet, or Gurumutta, was held. The same year Ahmed Shah destroyed the renewed temples and polluted the tank with the blood of cows. In A.D. 1764 the Sikhs became masters of Lahore, the chiefs again assembled at Amritsar, proclaimed their own sway, and rebuilt the temples. In A.D. 1802 Ranjit Singh repaired the principal buildings and roofed the temple with sheets of copper gilt.

The tank, as it now exists, is about 500 feet square, and is fed by the old Hasli Canal. The Golden Temple stands on a platform in the centre, and is approached by a pier, at the end of which is the Darshani Door, or "Gate of Sights." The tank is surrounded by bangahs, *i.e.*, dwellings for visitors and pilgrims. To the east is a garden with several fountains, called the Guru-ka-Bagh, made in A.D. 1588, and due south of this is the Kaulsar Tank, 410 by 170 feet. Further east stands the tomb of Baba Atal (built in A.D. 1628). The whole place is full of interest, although so comparatively modern. In repairing the Golden Temple, Ranjit Singh used many of the inlaid decorations and marbles carried away from the tomb of Jahangir and other Muhammadan monuments at Lahore. It is stated in the official list of buildings of interest published by the Punjab Government in 1875 that the design of the temple repaired by Ranjit Singh was borrowed from the shrine of the Muhammadan saint Mian Mir, near Lahore (1635 A.D.).

The doors of the Darshani Gate are of shisham wood, the front overlaid with silver, the back inlaid with ivory. The silver plated front is ornamented with panels only. The back is arranged in square and rectangular panels with geometric and floral designs, in which are introduced birds, lions, tigers, and deer. Some of the ivory inlay is coloured green and red, the effect being extremely harmonious.

Probably the earliest specimen of Oriental marquetry occurs in the famous Somnath Gates, now in the Agra Fort. The elaborate Saracenic patterns on them prove that, even if the wood frames were originally in the Somnath Temple, they must have been re-carved by Mahmud of Ghazni. They date, at all events, from the early part of the eleventh century, and having been cleaned are discovered to be really of sandalwood.

Mr. Fergusson writes—"The carved ornaments on them are so similar to those found at Cairo in the Mosque of Ebn Touloun (A.D. 885) and other buildings of that age, as not only to prove they are of the same date, but also to show how similar were the modes of decoration at these two extremities of the Moslem Empire at the time of their execution."

The wooden mimbar, or pulpit, in the mosque of Qous, Cairo (twelfth century A.D.), and the marquetry in the mihrab of the mosque of Nesfy Qeyçoum, also at Cairo (fourteenth century A.D.), are inlaid with ivory, the geometrical and floral patterns, which are most elaborate and beautiful, resembling Indian work of the same class. The doors of the mosque of Khazrete at Samarkhand (the building dates before 1405 A.D., when Tamerlane died) are of wood inlaid with ivory, in patterns very Indian in design, and as we know Tamerlane to have been much struck with Indian architecture when he invaded India in A.D. 1398, and to have carried off Indian workmen from Delhi to Samarkhand, it is probable that examples of marquetry existed there before the fourteenth century.

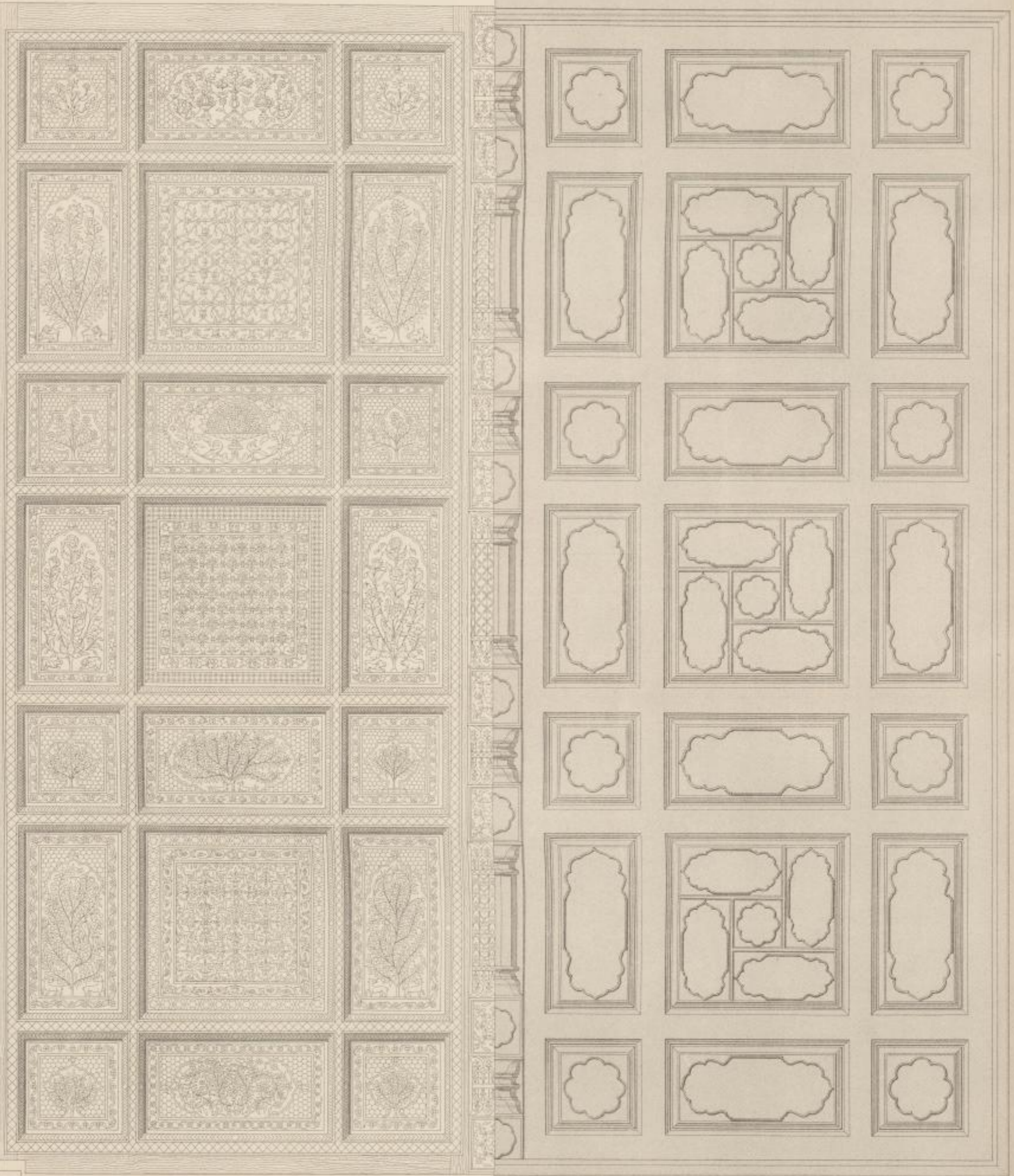
The earliest existing specimens of Indian marquetry are probably at Ahmedabad and Bijapur. The wooden canopy over Shah Alam's tomb (A.D. 1475) at the former place is handsomely incrustated with mother-of-pearl. The doorways of the Ashar Mahal (A.D. 1580) at the latter place are inlaid with ivory. The canopy over Sheikh Salim Chisti's tomb (A.D. 1581) at Fathpur Sikri is of wood, covered with tesserae of mother of pearl.

The doorways in the Amber Palace near Jaipur (A.D. 1630) are of wood, variously ornamented with—(1) Carved panels; (2) Inlays of ivory; (3) Small lozenges of ivory, incrustated with what is known as Bombay inlaid work, which is the least effective of any of the Indian wood inlays, being extremely minute and monotonous in design.

The doors of the Bari Mahal (A.D. 1711) at Udaipur are of another species of marquetry, some being ornamented with small panels of wood overlaid with ivory, like the modern work done at Vizagapatam, only in far better taste. The modern Hoshiarpur work resembles that in the Darshani Gate. It is a promising and rising art manufacture, and could derive material for new patterns from the examples above quoted.

INNER FACE OF ONE LEAF
WOOD AND IVORY MOSAIC.

OUTER FACE ONE LEAF
WOOD OVERLAID WITH SILVER PLATE.

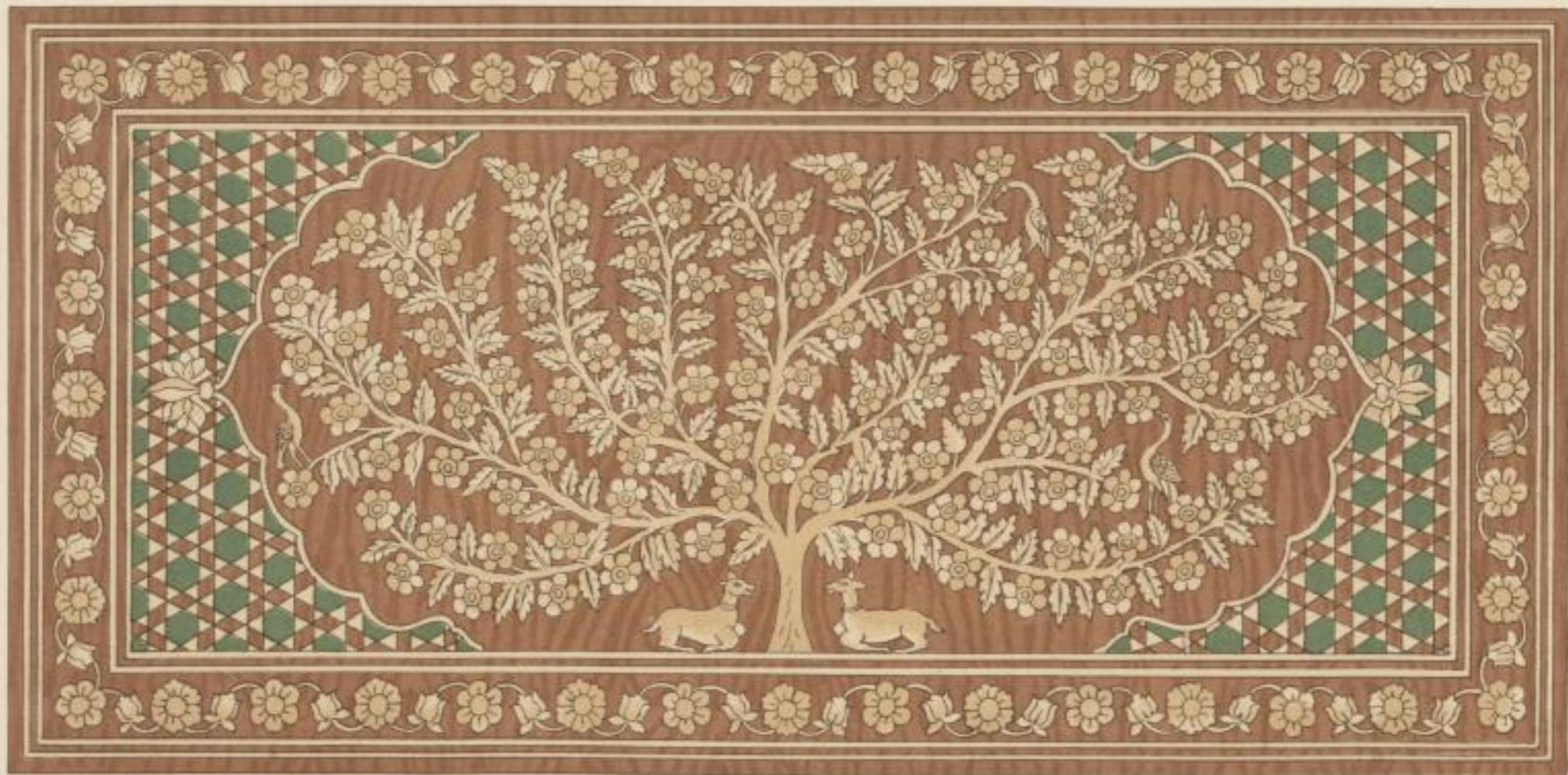


ELEVATION



PLAN

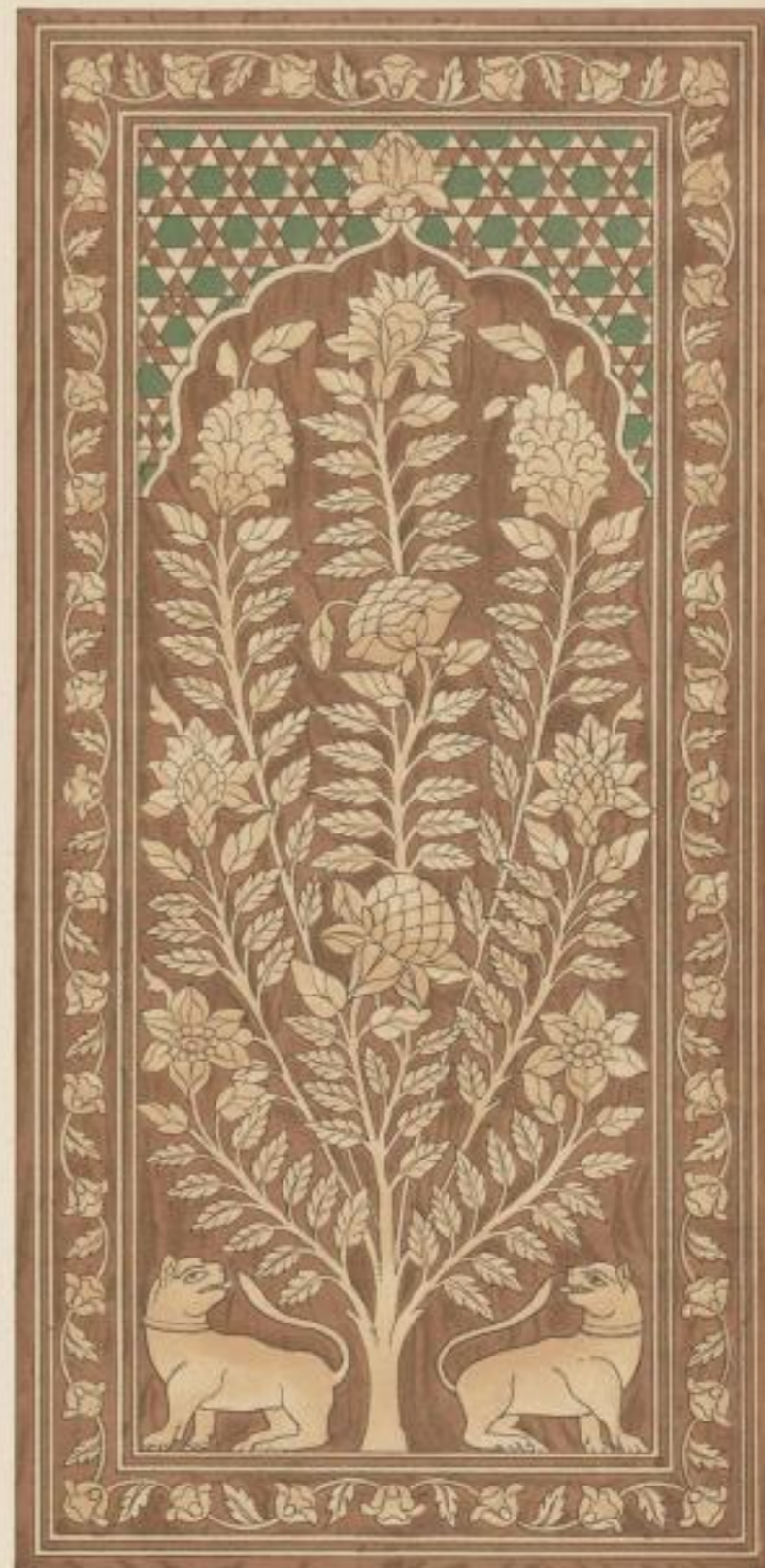
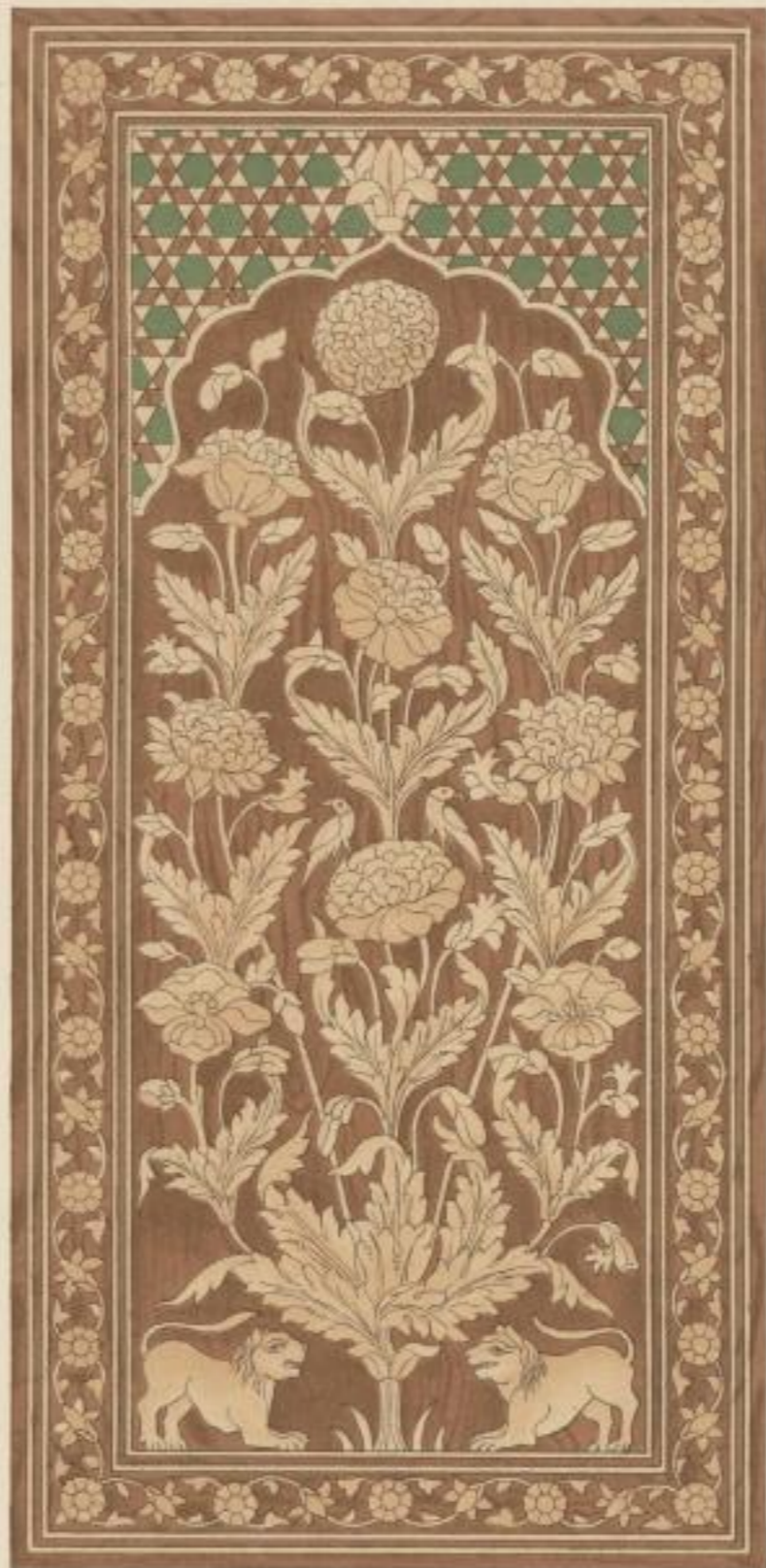
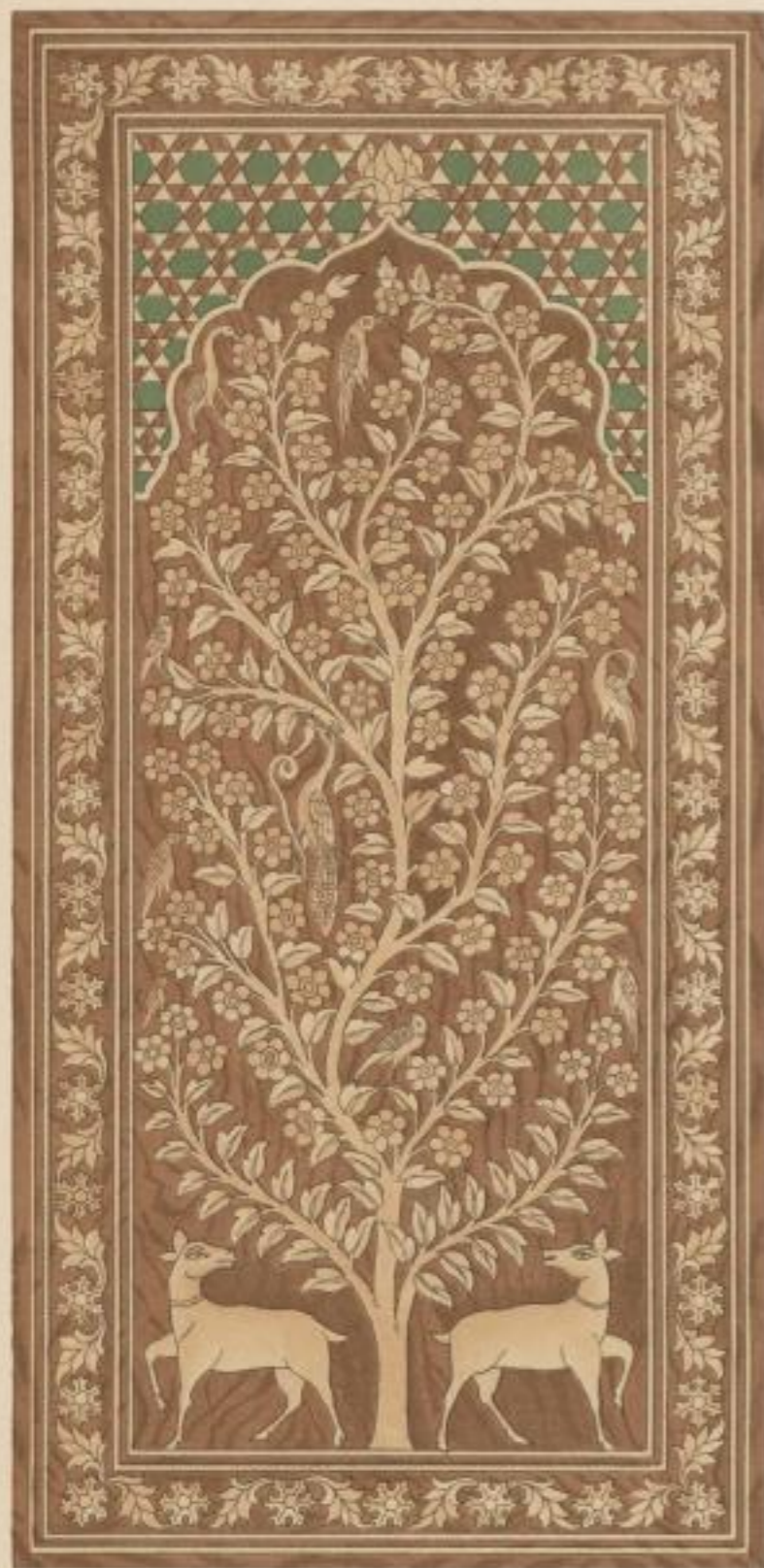
82.—GOLDEN TEMPLE, AMRITSAR.
Two faces of a door of the Darshani Gate.



83.—GOLDEN TEMPLE, AMRITSAR.
Wood and ivory mosaic.



84.—GOLDEN TEMPLE, AMRITSAR.
Wood and Ivory Mosaic.

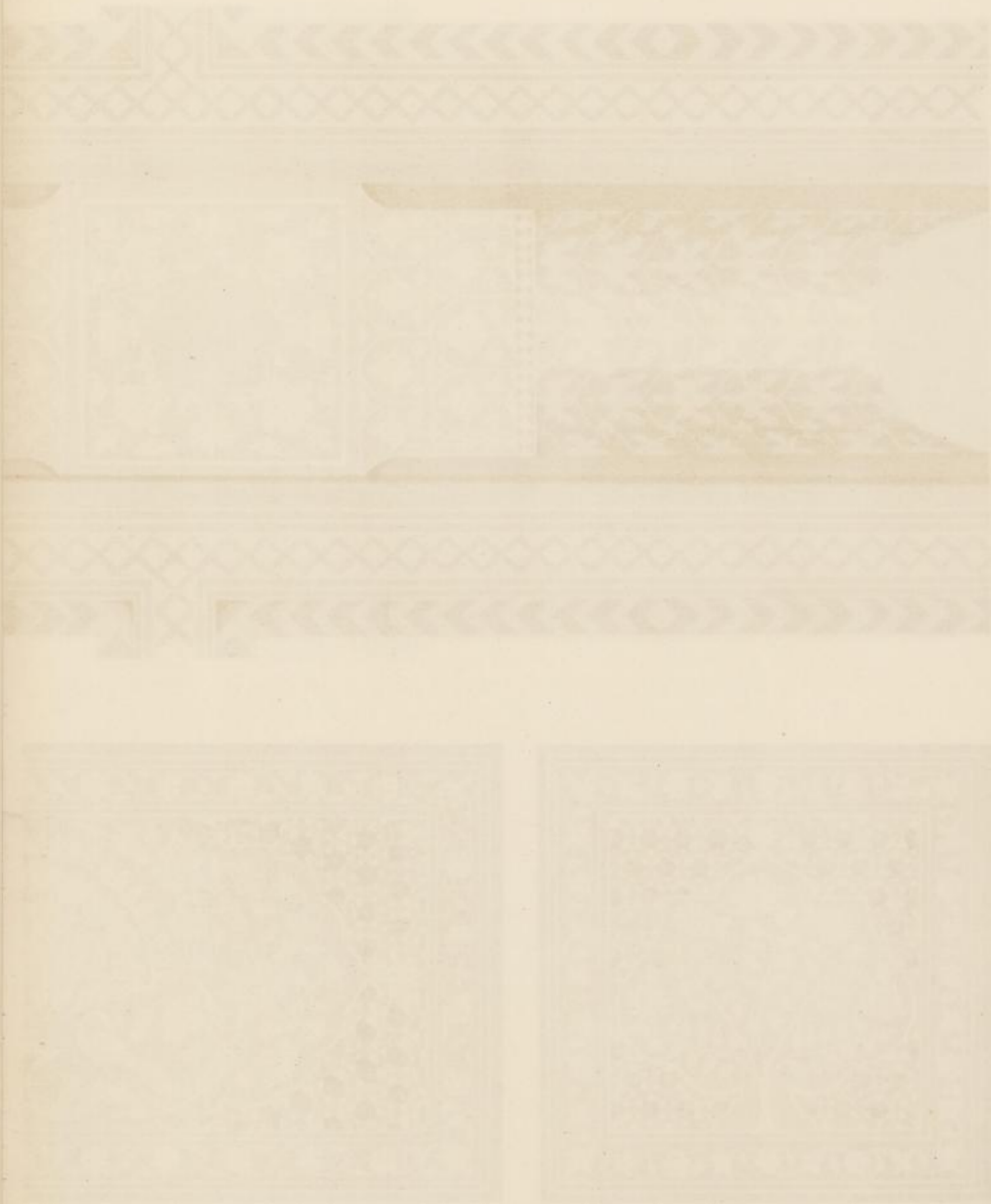


85.—GOLDEN TEMPLE, AMRITSAR.
Wood and ivory mosaic.

Faint, illegible text or markings on a blank page, possibly bleed-through from the reverse side.



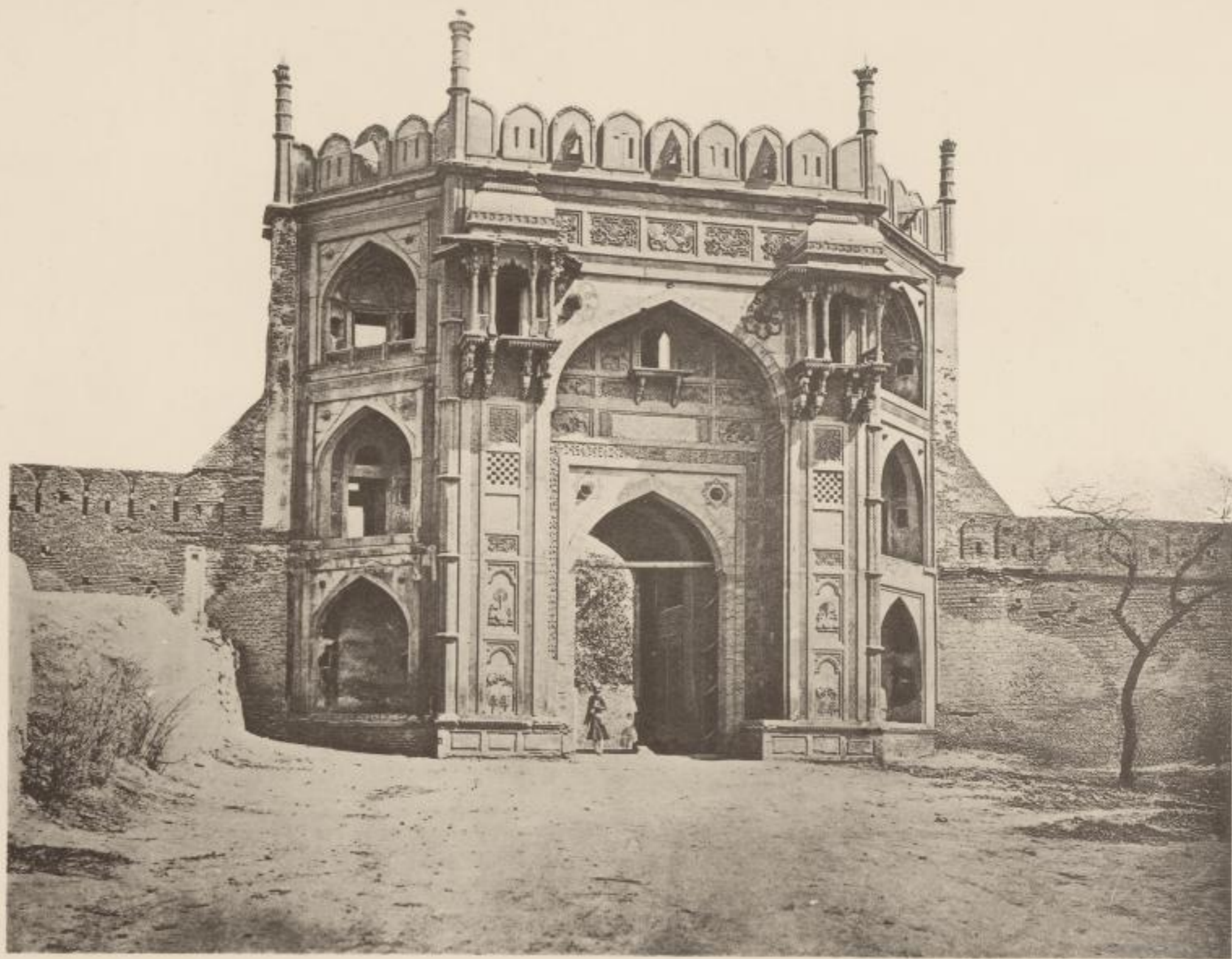
90—GOLDEN TEMPLE, ASHITSAR.
Wood and ivory mosaic.





87.—BADSHAHI SARAI AT NURMAHAL, NEAR JALANDHAR.

Side view of the western gate from the south.



88.—BADSHAHI SARAI AT NURMAHAL, NEAR JALANDHAR.

Front view of the western gate.

GRÆCO-BUDDHIST SCULPTURES FROM THE YUSUFZAI DISTRICT.

The first impression given by a mere glance at any of the carvings is the strong influence of Greek art; but when we come to carefully analyse the whole subject, the composing elements are curiously mixed. General Cunningham has described at some length the Græco-Bactrian architecture of Yusufzai, and those who desire to form their own conclusions would do well to study the *Archæological Survey Reports*, Vol. II. and Vol. V.; also to read Mr. Fergusson's chapter on the Gandhara Monasteries in his "History of Indian and Eastern Architecture." Of this, however, it is quite certain—that Alexander's invasion left a strong impression on the art of Northern India. The use of Greek forms or ornament became general in the Kabul Valley, in the Upper Punjab, and in Kashmir. The Corinthian order reproduced itself all over Yusufzai, the Doric order in Kashmir, and the Ionic order at Taxila (Shahderi, between Attock and Rawalpindi). But Alexander had conquered Persia before he penetrated to the Indus, and he seems to have introduced into India a knowledge of the palaces at Persepolis. The Indo-Persian capital is frequently found in Yusufzai; it occurs also in Madras at Amravati; in Bombay in the Bedsa and Karli caves; in Bengal at Buddha Gaya; and in Central India at Bharhut and at Sanchi. Whether Persian and Greek art had made itself felt in India before Alexander's time is hard to say, as our previous knowledge of the country is at present so meagre. The Fort at Ranigat in Yusufzai has all the appearance of great antiquity; the walls are very massive, and constructed of large blocks of hewn granite laid carefully as headers and stretchers. Many of the stones are over 6 feet in length, and mortar of very great hardness was used; but instead of being pointed, the joints are filled with thin slabs of stone or slate. The main entrance is a pointed archway cut in the horizontal layers of stone-walling, and, zigzagging into the body of the stronghold, probably joins a similar passage on the west of the Fort. The arch, instead of finishing in a point, has a rectangular termination similar to the section of an ancient Etruscan tomb at Cære dating from many centuries B.C. It might be hastily concluded that the pointed archway at Ranigat is Saracenic, but the interior of the Fort has remains of several Buddhist topes with sculptures in stone and plaster resembling those ordinarily found elsewhere in Yusufzai, and dating from about the commencement of the Christian era. The Ranigat gateway, therefore, completely proves that pointed archways were in use in Northern India before the birth of the Prophet. Another circumstance connected with the Græco-Bactrian architecture of Yusufzai is the appearance of hemispherical domes built on the principle of horizontal layers. The dome of the Treasury of Atreus at Mycenæ, which is a very antique example of Pelasgic art, is noticed by Mr. Fergusson as that adopted by the Jaina architects in India; and the Treasury, or Granary, among the Sanghao ruins seems to form a most important link between the Pelasgic Treasuries at Mycenæ and Jaina architecture, and shows that the mode of raising a semicircular dome on a square chamber by corbelling out the corners of the square and forming an octagon, found its way to India before either the Jains had commenced their wonderful system of constructing domes over pillars, or the Muhammadans had introduced their elaborate methods of doming over square chambers. It has generally been assumed that a construction such as appears in the Sanghao granary is to be traced to Muhammadan architects. Here, at all events, is an example which completely upsets the theory. The masonry resembles that used in all the Buddhist monasteries in the neighbourhood; some small windows and niches in the walls are of unmistakable Buddhist architecture, and the building is above, and quite close to the group of structures where two coins of Kaniskha's were found. It is, therefore, tolerably certain that the date is not later than 80 A.D., and *may* be much earlier. The Asoka inscription at Shahbazgarhi is certainly 250 B.C., and from this time until the Muhammadans overran the Peshawar valley in the eighth century A.D., the Buddhist and Hindu religions held the upper hand.

Whilst the Yusufzai antiquities furnish good structural examples of early forms of Græco-Bactrian architecture, their sculptured bas-reliefs often represent buildings and their ornaments. And perhaps the most striking architectural features that adorn the Gandhara Monasteries are to be found in their statuary and Corinthian capitals of columns and pilasters. In the Yusufzai ruins we have, therefore, a basis of indigenous art adapted to the requirements of Buddhist religious ordinance, and flavoured with reflections from the Greek and Persian orders of architecture. Besides this, we have artistic representations of no mean order of the Buddhist tales and fables which are associated all over India and Buddhist countries with the life of Gautama.

SCULPTURES FROM THE MONASTERY AT SANGHAO.—The site where the sculptures were dug is perched on a steep spur. The building revealed two distinct periods, and consists of a basement containing small topes, and of a superstructure of plain apartments, built obliquely over the basement apparently without reference to its plan. The sculptures were found in the basement and belong to the older period. (Plate 89).

Plate 90.—The fragment on the left represents Buddha on a throne supported by lions. He is surrounded by numerous supplicants. The centre sculpture represents a chapel or small temple. In the upper part of it is the famous triple ladder, or flight of steps, by which Buddha descended from the Trayastrinsha Heavens, accompanied by the gods Brahma and Indra. At the foot of the steps is the nun Pandarika, who had been changed to

a man by Buddha, who was aware of his wish to see him. Under trees is the worship of Buddha's turban and hair. The sculpture to the right represents a standing figure of Prince Siddartha, with an umbrella over the halo round his head; a woman is on the right. The lower sculpture on the left represents Prince Siddartha and his wife Yasodara; they are seated on a throne in a palace; the Princess has a wreath in her left hand. Columns with Corinthian capitals support circular arches on each flank. Several figures are represented in an upper gallery. The two fragments in the right-hand corner form part of a frieze, in which are represented the Nirvana of Buddha, and a fire-altar which may have represented the prophet's funeral pile.

Plate 91.—The upper piece represents a chapel, or niche, with Buddhas and disciples. In the centre is a part of a frieze with small relic-altars. Below are two fragments of a circular band with sculptures of figures and ascetics.

Plate 92.—No. 1 is a representation of Prince Siddartha before he left his home to become a mendicant. The head and shoulders are alone preserved. The Prince wears an elaborate turban with plume, a necklet, and necklace with dragon-headed clasp. The halo around his head is highly ornamental, with an edging of flowers. On the right is a small figure, with turban and plume, in an attitude of homage. Nos. 2 and 3 are fragments of a circular frieze of boys and garlands. Nos. 4 and 6 are small pilasters such as were used to separate panels of sculpture. No. 5 is a fragment, the principal figure being a woman holding a small mirror. The presence, behind, of Devadatta and his club indicates that some plot was probably being laid for Buddha.

SCULPTURES FROM THE UPPER MONASTERY AT NUTTU.—Plate 93.—Most of these very interesting and elaborate stone sculptures were found round two small central topes, each having a diameter of 10 feet, and with their domes and finials would have been about 20 feet above the floor level of the monastery.

Plate 94.—This represents the birth of Buddha under the Sâl tree in the Lumbini Gardens, which occurred when Maya was travelling from Kapilavastu to Koli. On Maya's right should be Brahma receiving the young prince, who was born from Maya's right side; and beyond him Indra. This half of the panel is missing. Maya is standing under a tree, her right hand raised and holding one of the branches; her left hand is round the shoulder of her sister; beyond is a female attendant holding a chaori of State, and above is a harp emblematic of heavenly music.

Plate 95.—This is part of a frieze of panels separated by Corinthian pilasters, and represents a seated figure of Buddha surrounded on the right by laymen of rank, and on the left by females. Buddha is here shown with moustaches; the halo round his head is fringed by the foliage of the Jack tree (*Artocarpus integrifolia*), which is not local in Yusufzai. The palms at the sides are the date palm (*Phoenix sylvestris*). The water vessel held by the woman has a round handle on the top, also a spout, and resembles vessels in the Bharhut sculptures (B.C. 150—170), being one of the many proofs of the antiquity of the Yusufzai buildings.

Plate 96.—The three upper pieces are small supporting figures, or caryatides, and show variety in the attitudes. The frieze below probably represents, in part, the procession of the four kings to present their bowls to Buddha. On the right is a broken representation of a seated Buddha, with a bowl in front and two kings offering him two smaller ones. The horses have bridles and head-stalls, which were not used in India until after Alexander's invasion.

SCULPTURES FROM MIAN KHAN.—Plate 97.—The small fragment at the upper left is part of a small circular frieze representing ascetics. The three surrounding pieces represent Buddha and his disciples. The two lower carvings are terminal with boys on lions, pulling their tails.

Plate 98.—No. 1, a small frieze of figures. No. 2, part of a circular frieze representing ascetic life. In the centre is a small tree with large leaves—the Jack tree. No. 3 is a fragment of a standing Buddha. No. 4 is the worship of symbols; this and No. 5 are parts of a frieze, probably representing one of the Jatakas, or birth-stories of Buddha.

Plate 99.—The heads Nos. 1 to 5 are particularly good. No. 6, part of a garland frieze. No. 7, a seated Buddha and disciples. No. 8 is a seated chief under an umbrella or canopy, with surrounding attendants. No. 9 is a narrow frieze of niches with Persepolitan pillars.

Plate 100.—These fragments have been already described, excepting the lower centre piece, which is part of the body of an elephant carrying a seated figure on a throne.



89.—BUDDHIST SCULPTURES OF GANDHARA.
Group from the Monastery at Rhod.



90.—BUDDHIST SCULPTURES OF GANDHARA.
Groups from Sanghao and Nathu.



91.—BUDDHIST SCULPTURES OF GANDHARA.
Groups from Sanghao and Nathu.



92.—BUDDHIST SCULPTURES OF GANDHARA.
Group from Sanghao.



93.—BUDDHIST SCULPTURES OF GANDHARA.

Group from Nathu.



94.—BUDDHIST SCULPTURES OF GANDHARA.
Group from Nathu.



95.—BUDDHIST SCULPTURES OF GANDHARA.

Group from Nathu.



96.—BUDDHIST SCULPTURES OF GANDHARA.

Group from Nathu.



97.—BUDDHIST SCULPTURES OF GANDHARA.
Group from Miyan Khan.



98.—BUDDHIST SCULPTURES OF GANDHARA.

Group from Miyan Khan.



99.—BUDDHIST SCULPTURES OF GANDHARA.

Group from Miyan Khan.



Class
Zwischen
Platten

100.—BUDDHIST SCULPTURES OF GANDHARA.
Group from Miyan Khan.

1. A. 1695.

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