

## THE TOMB OF GHIYASUDDIN TUGHLAQ

South to the fortress of Tughlaqabad is the tomb of its builder, Ghiyasuddin Tughlaq. A once fortified causeway lead to the tomb compound, which at one time stood within a large reservoir. Ghiyas-ud-din Tughlaq was obviously a man of set ideas - while he was about fortifying everything in sight, he fortified his tomb as well. What against is hard to say; probably Mongols who took the term happy hunting grounds too literally. The reservoir is no longer stores any water and the bridge over it has been broken off in the middle to make way for an extremely busy road. The tomb is based roughly on a pentagon in plan and its entrance is guarded by massive portals.

### Simple Architecture

The mausoleum itself is very simple, very much the warrior's tomb. Simple with the same sloping red sandstone walls which are Tughlaq hall-marks. Each wall has arched gateways decorated with the inevitable, but beautiful, latticework and white marble. The dome is entirely of white marble and is quite striking indeed. This rather severe tomb does allow itself a few inscribed panels, arch borders, latticework screens and 'lotus-bud' edges which decorate it.

Towards the left of the entrance, in the corridor, there is a tiny grave which is said to be that of the sultan's favorite dog; which is not exactly a typical thing for a Muslim, who consider dogs unclean, to do.

The provincial style of Islamic architecture includes the introduction of the Islamic architectures and their gradual developments in the Indian subcontinent region in the medieval period. These Indo-Islamic architectures in India were introduced during the Islamic rules in different provinces which made tremendous growth especially in this field. These styles were neither Islamic nor Hindu but the fusion of both. The Muslim rulers tried to reshape the Hindu architecture by adding arch, dome and minar to their constructions as well as they also borrowed several Hindu styles and applied to decorate their buildings. Due to this many new features were introduced in their building art. The Muslims rulers during this period mostly created mausoleums, mosques, minarets, forts and palaces.

There were numerous reasons which conditioned the character of the provincial styles, one of which was the Muslim powers and their practice of arts at Delhi. When a province remained closely associated to the central power which was the Muslim dynasty, their effect on architecture grew strong, while this influence is less noticeable for the distant parts of the country. Another major factor in developing the provincial style was the nature of the indigenous arts which succeeded within the area of the province that flourished due to the association of local artisans. Another reason behind the development of provincial style in India was the migration of experienced foreign craftsmen to the court of different Muslim rulers. They were wonderful artisans and created amazing Islamic architectures and different principles of their native land mixing with Indian provincial culture. Sometimes climatic conditions also played a major role in developing a specific provincial style. In certain parts this climatic conditions imposed several technical differences, one kind of building material being common in some regions and rare in others, all of which naturally affected the character of the building art.

Indian subcontinent were divided into following categories:

**INDO- ISLAMIC ARCHITECTURE IN PUNJAB:** Punjab was the first province that experienced the Islamic architecture in Indian subcontinent. These architectures established in the city of Multan. Arab invaded the city from the Sindh region earlier in the eighth century. But the province received a permanent Islamic influence in the tenth century. The Indo-Islamic architecture of Punjab province was mainly of brickworks and produced highly



### **ARCHITECTURE DURING SAYYID AND LODI DYNASTY**

The construction of Islamic architecture practiced during the Tughlaq dynasty was relaxed under the Sayyid and Lodi rule. Due to the inheritance of greatly weakened state treasury, both the dynasties were not able to construct monumental buildings. So their desire for architectural constructions were projected in small tombs and mausoleum built throughout Delhi. The pattern of architecture during Sayyid and Lodi dynasty was therefore restricted to tombs and sepulcher only.

The architectures during Sayyid and Lodi dynasty made smaller influence to the cities where they ruled. Whatever they constructed mirrored the broken spirit of the rulers of both the dynasties. No famous building arts, capital cities, imperial palaces and fortresses were created during their regime at Delhi. They were also not credited for any mosques or colleges. During the entire regime of the Sayyid and Lodhi, they constructed several monuments as memorials to the dead. This architectural period during Sayyid and Lodhi dynasty was known as the period of the macabre (word probably derived from \*maqbara\* or the cemetery in Arabic). A large number of tombs were constructed around the capital. The three royal tombs of Mubarak Sayyid, Muhammed Sayyid and Sikandar Lodi reflect the prototype of architecture during Sayyid and Lodhi dynasty. Apart from these, other famous architectures of Sayyid and Lodi dynasties in the Delhi neighbourhood are Bara Khan ka Gumbad, Chota Khan ka Gumbad, Shish Gumbad, Bara Gumbad, Tomb of Shihab-ud-din Taj Khan, Poli ka Gumbad and Dadi ka Gumbad.

Architecture during Sayyid and Lodi dynasty developed a new form of Islamic architecture which was later followed by the Mughals. Sayyids and Lodis constructed the tombs in two different forms; one pattern was based on octagonal plan surrounded by arched walkway with one storey in height and the other one was based on square plan without walkway with two or three storey in height. In both the cases, the building had a dome with pillars on each side of the octagonal and the square variety. An important feature of the architecture during Sayyid and Lodi dynasty is the amazing measurements of height and width to match with the structure of the basements. The height and width of each octagonal face is thirty feet, including the basement. The ornamental pinnacles or guldasta is present at the corners. This measurement is also half the total height of the building including the finial. Each octagonal face contains three arched openings divided by pillars. The central opening of the octagonal face is slightly broader than the two other openings. The tomb chamber inside is octagonal in plan

along with an "arch and beam" opening in each face. The square type tomb structure and also the octagonal type tomb structure marks the pattern of architecture during Sayyid and Lodi dynasty.

Amongst the octagonal and square tombs of the architecture during Sayyid and Lodi dynasty, octagonal tombs were reserved for the rulers and the square type tombs were reserved for the nobles of their courts. All the monuments were supposed to erect within a year or two either before or after their demise. Among the several monuments found in the city, three large mausoleums are of the rulers themselves, while the others are the resting places of several nobles of their court. The architecture of the tomb building of the three rulers Mubarak Sayyid, Muhammed Sayyid and Sikandar Lodi are identical, the only exception is the crown of the dome of Mubarak Sayyid which is four feet lower than the other two tombs. They measures 30 feet each to the octagonal side, 74 feet width, and the height of the dome, excluding the finial is 54 feet, except the Mubarak Sayyid's tomb which is 50 feet.



### **ARCHITECTURE DURING TUGHLAQ DYNASTY**

Architecture during Tughlaq dynasty flourished in India when Ghazi Tughlaq came to power in 1321 in Delhi defeating the Khalji rulers. The period of Tughlaq dynasty in history has been marked as the time of elation and rediscovery for Islamic architectures. Master builders were hired for a new Sultan to construct a new empire full of creativity in Indo-Islamic style. The Indo-Islamic style dominated the pattern of architecture during Tughlaq dynasty. The Indo-Islamic style of architecture was the amalgamation of Islamic architecture as well as Hindu style of architecture. This amalgamation happened during the invasion period of the Muslim rulers; they used to build their mosques with the ruined materials of the Hindu or Jain temples and few temples itself were modified into mosques. The fusion created the new Indo-Islamic style of architecture in India that gradually developed into a great architectural significance during the Tughlaq dynasty.

Each ruler added architectural creativity to his own capital city whilst making architecture during the Tughlaq dynasty to stand apart. The influence of the three above mentioned rulers in the Islamic architecture is therefore noteworthy. Ghiyas-ud-Din Tughlaq's Tughlaqabad depicts the saga of the glorious days of architectural developments of the Tughlaq dynasty. The great palace was made of golden bricks. The architecture of the Tughlaqabad city was based on Roman fashion and was divided into two parts, one part consisted of the fortress corresponding to the castle of the Occident and the other part was the city, which extended out for the residential and military requirements of the times. The walls were made up of sun-dried bricks. The huge outer walls had sloping, extended to the large area of the southern Delhi ridge. Semi-circular bastions with eyelets were present at regular intervals to look down at the enemies.

Among the major architectures during the Tughlaq dynasty, the tomb of Ghiyas-ud-Din is almost perfectly preserved. Originally the tomb was constructed in an artificial lake, which was connected with the citadel by an eminent path. However, at present the arched causeway has been replaced. The Ghiyas-ud-Din's tomb is in the form of a self-contained fortress in miniature with the sloping walls of circular bastions with eyelets for archery; on the other hand it may also have been intended as a fortified central tower.

## ARCHITECTURE DURING KHALJI DYNASTY

The Islamic architecture flourished under the aegis of the ruling power of the Muslim rulers of Delhi which was maintained for a period of over three and a half centuries. The origin of these architectures was from distant parts of Western Asia, which prevailed in India from the twelfth to the sixteenth centuries. The architecture during Khalji dynasty was in the formative stage of building art that made a little progress in the last years of the thirteenth century in India. Khaljis were the second Muslim dynasty and ruled the Delhi Sultanate from 1290 to 1320. Under the reign of Ala-ud-din Khalji, who ascended the throne of Delhi in 1296, a crucial development in the field of architecture took place. He was considered as a great patron of Islamic architecture. This ruler's most important building projects were the extension of the Qutb mosque and the construction of Siri Fort in Delhi.

Islamic architecture in India was introduced by Qutb-ud-din Aibak in 1191, the first Slave King from the Slave dynasty. He was the most active patron of the building art and his constructions were of the greatest significance in laying the foundations of the style. Later the tradition of the Islamic architecture was followed and continued by the Khalji dynasty. Architecture during Khalji dynasty was a lot contoured by Ala-ud-din Khalji. He reconstructed the Qutb mosque erected by his predecessors. He extended its northern end and raised a colossal minar. The proportion of the minar was double, compared to those of the one set up by the Slave Kings a century before. The main walls of the mosque are still visible; however, most of its parts are present with its huge core of rubble.

The architecture of Khalji dynasty was a great composition of creative knowledge which was completed in an intelligent supervision. The Qutb Minar and the structural element of the Alai Darwaza echo this truth. Alai Darwaza was completed in the year 1305. This structure is the southern entrance hall to the courtyard, a gateway of Ala-ud-din Khalji. Some fresh influence was present due to the assistance of the experts and mature developments were done to the building. The Alai Darwaza is a unique building art due to the shape and inventiveness of the arches, in the method of its walling, in the conception and support system for the dome and in the design of the surface decoration. The Alai Darwaza consists of many indigenous features throughout its design.





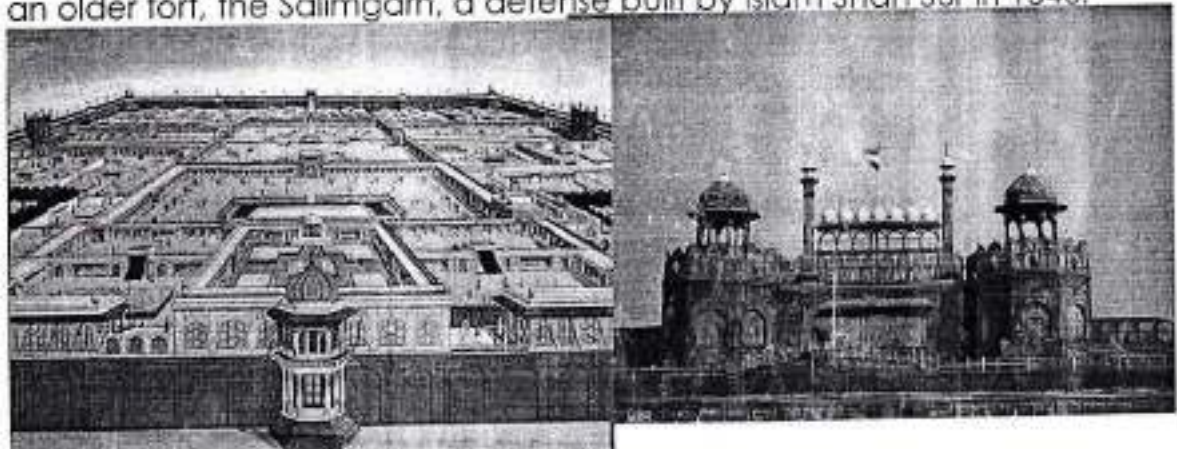
Its fabric runs in the Indian manner, sometimes in the form of a mere border, at others comprising considerable parts of the pattern. It is the skillful fusion of the two modes that has produced in this building such an outstanding work of art. Ala-ud-din Khalji created four entrances to the Alai Darwaza mosque two of which were to be on the long eastern side, and one each on the north and south. However, only the southern entrance was completed comparing to the other unfinished portions. To view the progress of the work from his royal residence, the Sultan constructed the southern quarter which was one of the most artistic structural achievements produced under the Islamic rule. The designs of the three outer faces of Alai Darwaza are similar, each containing a tall archway over a flight of steps leading to the higher floor of the interior. Below is a platform, its vertical sides gracefully carved in varied bands, while the surface of the wall above is divided into two stories and then again into upright rectangular panels, the two lower being arched recesses with stone grilles. These are accomplished with the combination of red sandstone and white marble, along with the arabesques and decorative inscriptions enriching the whole. The outstanding Islamic architecture of the mosque consists of a rare kind of arch constructed in a horse-shoe shape structure. Around its outlines is a band of inscription carved in white marble, while in the inner curve is a "fringe" of spear-heads, and in the spandrels are sockets, typical of the archways in the buildings of the Saijuqs. Supporting the arch are slender nook-shafts, carved and moulded, and the whole is placed in a rectangular frame work bordered with various repeating patterns and writings in white marble. The surfaces are intricately carved with the coloured plastic scheme. The Alai Darwaza as a whole is a wonderful Islamic architecture in the Indigenous style. The structure not only depicts the finesse of Islamic architecture but also murmurs the brilliance of the development of architecture during Khalji dynasty.

## RED FORT

One of the most spectacular pieces of Mughal Architecture is the Lai Quila or the Red Fort. Built by the Mughal emperor, Shah Jahan between 1638 and 1648, the Red Fort has walls extending up to 2 kms in length with the height varying from 18 metres, on the riverside to 33 metres on the city side.

The entry to this splendid fort is from the Lahori Gate or the Chatta Chowk. Lai Quila is now a busy market place called the \* Meena Bazaar'. This bazaar has an excellent collection of antiques, miniature paintings and skillfully crafted fake ivory jewellery. The Fort sports all the obvious trappings befitting a vital center of Mughal governance halls of public and private audiences, domed and arched marble palaces, luxurious private apartments, a mosque, and elaborately designed gardens. Even today, the Fort remains an impressive testimony to Mughal magnificence, despite being attacked by the Persian Emperor Nadir Shah in 1739, and by the British soldiers, during the war of independence in 1857.

The Red Fort was the palace for Shah Jahan's new capital, Shahjahanabad, the seventh Muslim city in the Delhi site. He moved his capital from Agra in a move designed to bring prestige to his reign, and to provide ample opportunity to apply his ambitious building schemes and interests. The Red Fort stands at the eastern edge of Shahjahanabad, and gets its name from the massive wall of red sandstone that defines its eight sides. The wall is 1.5 miles long, and varies in height from 60ft on the riverside to 110ft towards the city. Measurements have shown that the plan was generated using a square grid of 82m. The fort lies along what was once the course of the Jamuna river (it has since changed its course) that supplies the moats that surround most of the wall. The wall at its northeastern corner is adjoining to an older fort, the Salimgarh, a defense built by Islam Shah Sur in 1546.

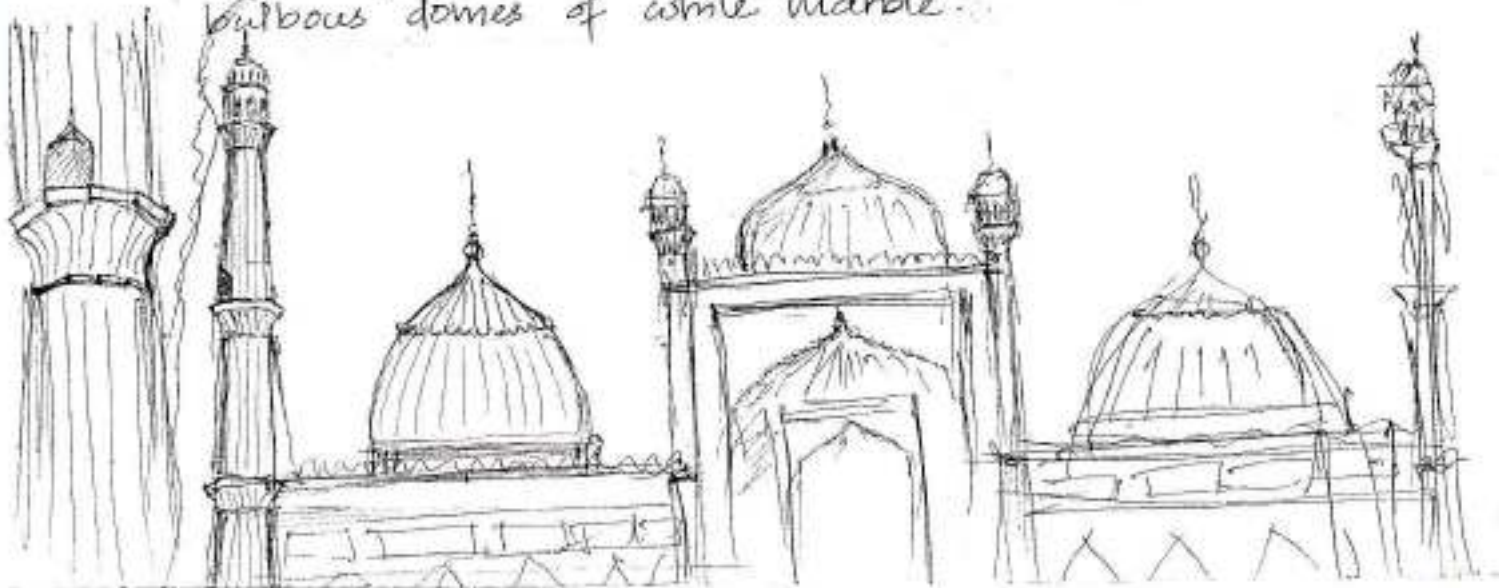


THIRD SEMESTER



## Jami Masjid at Delhi

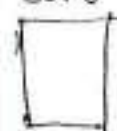
- The detailing of the masjid is entirely a characteristic of Shahjahan's architecture, while some of the fundamental designs are revival of old ones.
- The entrance gateway of the Delhi masjid leads to an immense red sandstone flagged quadrangle of 325 ft (99m) side in front of which stands the 220 x 90 ft (67 x 27.4m) mosque sanctuary.
- On the other three sides, ranges of cloisters extend their long colonnades, broken by colonnades at the cardinal points.
- It is the graceful onion domes <sup>(tatar shaped domes)</sup> of the sanctuary, the crusped arch fronton and the tall vertically stripped minarets along with the tudor arched gateways that creates the architectural vocabulary of familiar to Shahjahan's rich style of Architecture.
- The entire open space of the quadrangle is empty except for a square tank in the middle for ablutions.
- Its exterior presents a wide central archway flanked by an arcade of ten engrafted arches, five on each side forming the wings.
- At the each end these wings terminate in a tall minaret of four stages, while over the whole rises three large bulbous domes of white marble.



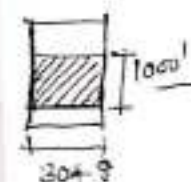
- In the design of Taj Mahal, nothing left to chance  
 (Every aspect of design - spatial, architectural landscape, surface decoration, or interior design - has been very precise) meticulously detailed & executed.

ft  
1m) I } platform

## Statistics of the Taj



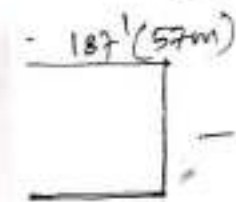
- The plan takes the form of a rectangle aligned north & south, 1900 ft x 1000 ft.  
 (579.2m x 304.8m)



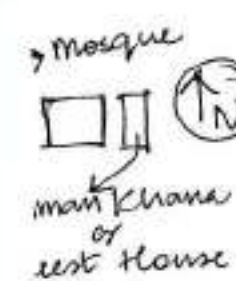
- With its central area divided off into a square garden of 1000 ft (304.8m)



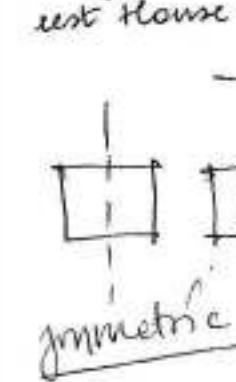
- The entire composition is enclosed within a high boundary wall with broad octagonal pavilions at each corner.



- The Taj itself stands on a square 187 ft (57m) side and 22 ft (6.7m) high platform.



- It is flanked by two similar structures on either side; the one on the west is a mosque, and its traditional jawaab on the eastern side served the purpose of a Mehman khana or guest house.



- The Mosque and its counterpart of identical design thereby maintain the strict symmetry of the entire composition.

symmetric



## Islamic Architecture

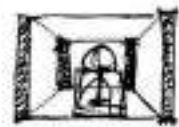
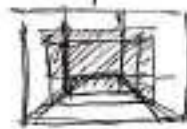
- Shahjahan built, the most magnificent tomb in the memory of Mumtaz Mahal.
- Entirely in finest white marble.
- The uniqueness of Taj lies in some truly remarkable though elementary design innovations.
- For the first time in India, tomb building was logically placed at the head of a formal garden than in its centre.

→ (With this feature, planners added depth and perspective to the first distant view of monument standing at the end of a marble platformed avenue, water channels & trees.)



- The four
- The location of four free standing Minarets at the corners of the platform on which the Taj stands, added an unknown dimension.

→ [Theoretically speaking, the four minarets provide a kind of spatial reference frame to the central structure]



Similarly

- Two functions (architecturally) for this minarets :

- (1) They sequester the huge monument to impart to it a comprehensive scale.
- (2) On the other hand, they prevent its huge mass from amorously disintegrating into the horizon.

The Taj, along with its minarets, produces an "exact outline that forms a part of rhythmic, undulating total effect".

square Screen - The screen of arches were constructed in stone masonry. The rough surface were covered with a veneer of sand stone and the entire surface was decorated with rich patterns of carvings.

### Islamic Architecture

#### Imperial Style

1. Slave Dynasty (1191-1246)
2. Khilji Dynasty (1290-1320)
3. Tughlaque Dynasty (1320-1413)
4. Sayyid Dynasty (1414-1444)
5. Lodhi Dynasty (1451-1557)

#### Mughal Style

### Qutub Minar (Tower of Victory) Minar of the mosque

- Consists of four storeys, diminishing as they ascended.
- with a projecting balcony dividing each stage.
- In the plan, the tower is circular. 46' in diameter at the base and tapers to 10' at the top.

Each stage has a different pattern in section.

19. No.
- Wedge shaped flanges alternating with rounded
  - circular projection - third star shaped flange - fourth is simply rounded.

- Entrance at the north side. There is a stair inside, rising to the top. Most elegant feature of this monument is its balconies and its supports.



### Tomb of Iltutmish (son in law of Qutb al Aibak)

- Square compact structure of size 42'.
- Entrance doorway on three sides. Western side has a series of three minarets.
- Except for the pointed arches above the doorways, the exterior is without any decorations. Interior is elaborately carved. The wall of 30' side square hall is decorated with sandstone and white marble insertions.

Some construction : Constructing a circular dome over a square plan is experimented here.

TUOHL