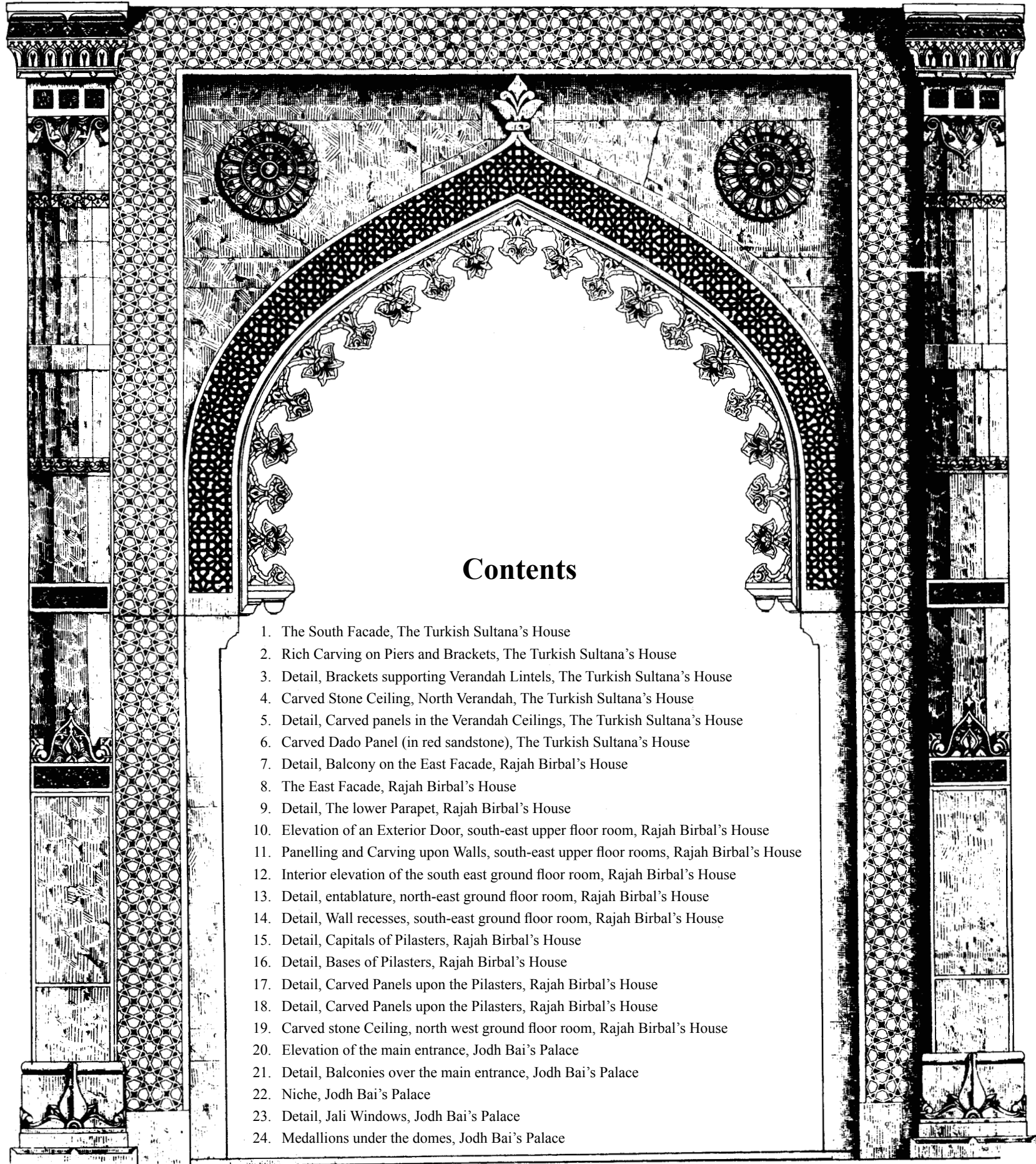


# Fatehpur Sikri - 1



The Centre for Cultural Resources and Training (CCRT) is involved in research and documentation for collection of resources on various aspects of Culture. The aim is to produce printed and audio-visual material on Cultural Education for institutions and for individuals.

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

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

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

Fatehpur Sikri - The Turkish Sultana's House

Fatehpur Sikri - Rajah Birbal's House

Fatehpur Sikri - Jodh Bai's Palace

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

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

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

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

## **About the Centre**

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

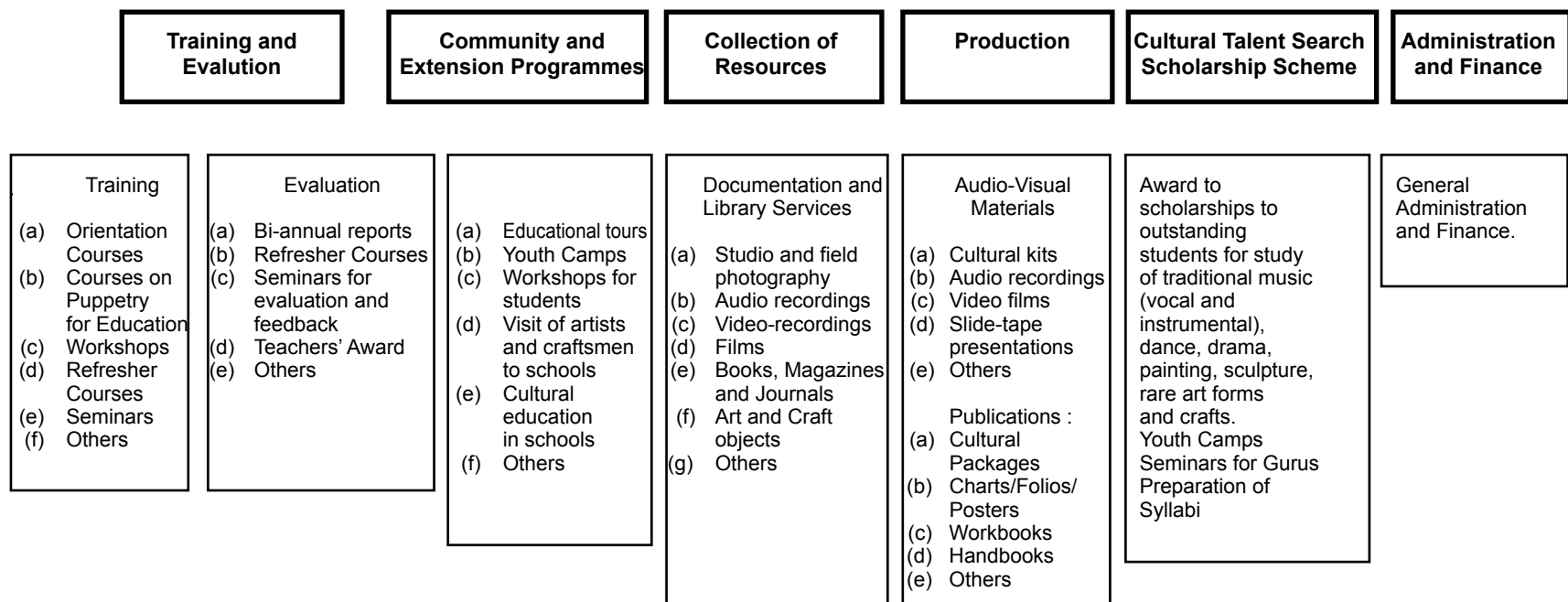
To supplement the training, the CCRT collects resources in the form of sound recordings, slides and photographs, films and other audio-visual materials on the arts and crafts. This is then used to produce teaching materials for creating an understanding and appreciation of the diversity and continuity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

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

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

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

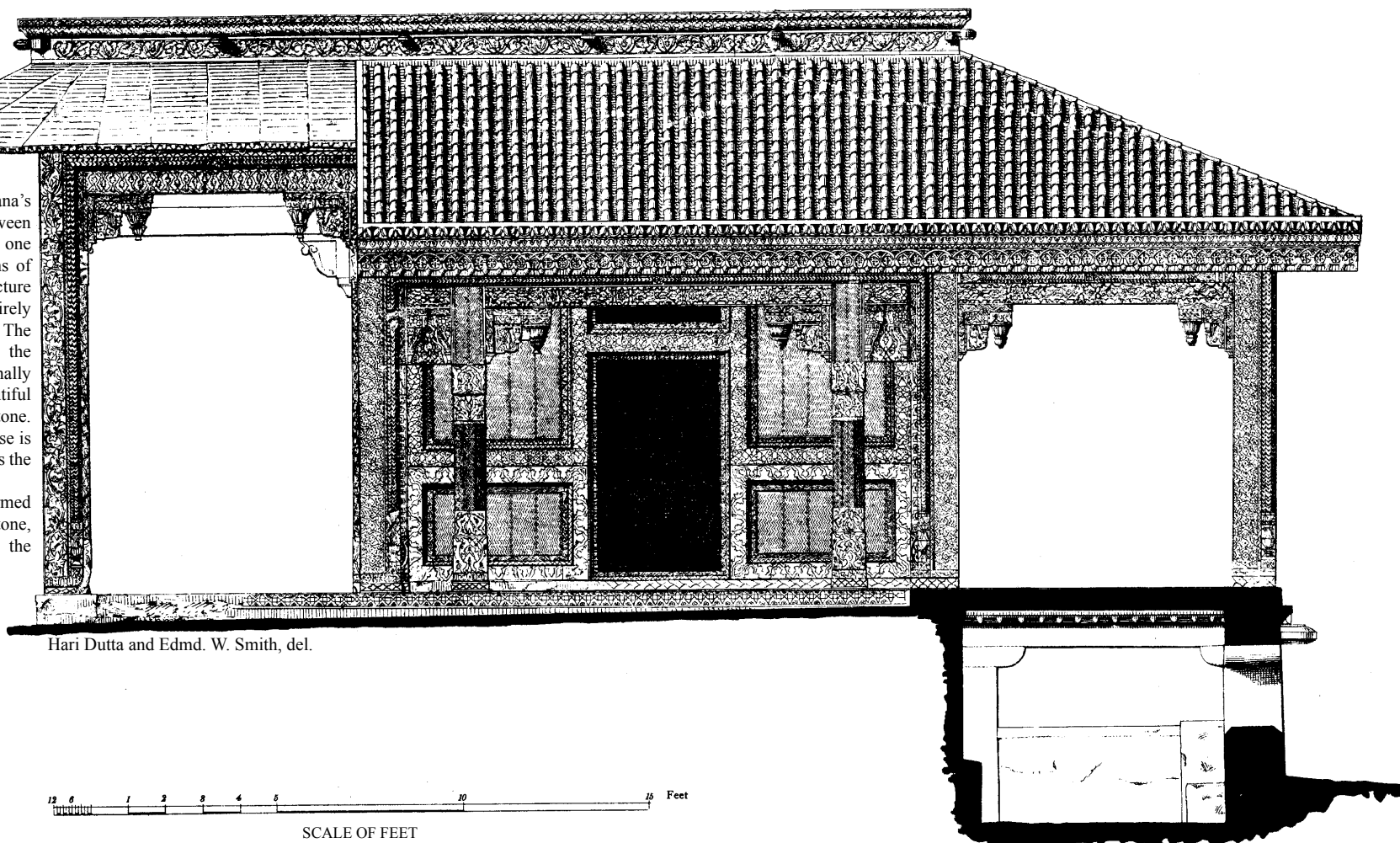
**CENTRE FOR CULTURAL RESOURCES AND TRAINING**  
**Functional Chart**



1. HATHPUR SIKRI. THE TURKISH SULTANA'S HOUSE. The South Facade.

The Turkish Sultana's House was erected between 1565-1605 C.E. It is one of the finest specimens of early Moghul Architecture extant. It is built entirely of red sandstone. The fanlights over the doorways were originally filled in with beautiful pierced screens in stone. The interior of the house is carved as elaborately as the exterior.

The roof is formed of solid slabs of stone, beautifully carved on the soffit.

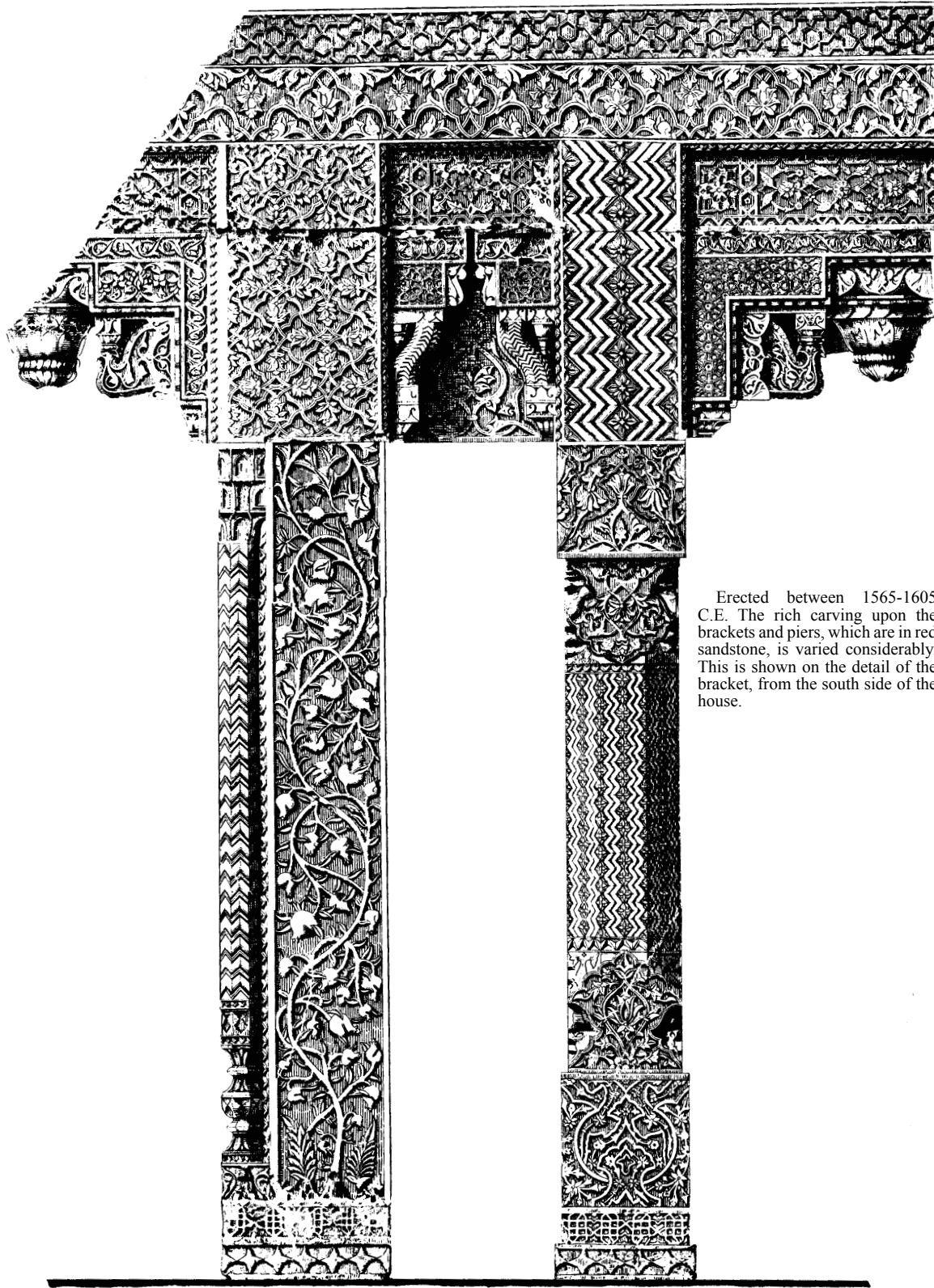


Hari Dutta and Edmd. W. Smith, del.

Section through covered way leading to Turkish Sultana's bath.

2. HATHPUR SIKRI. THE TURKISH SULTANA'S HOUSE.

Piers and brackets carrying lintels of verandah roof.

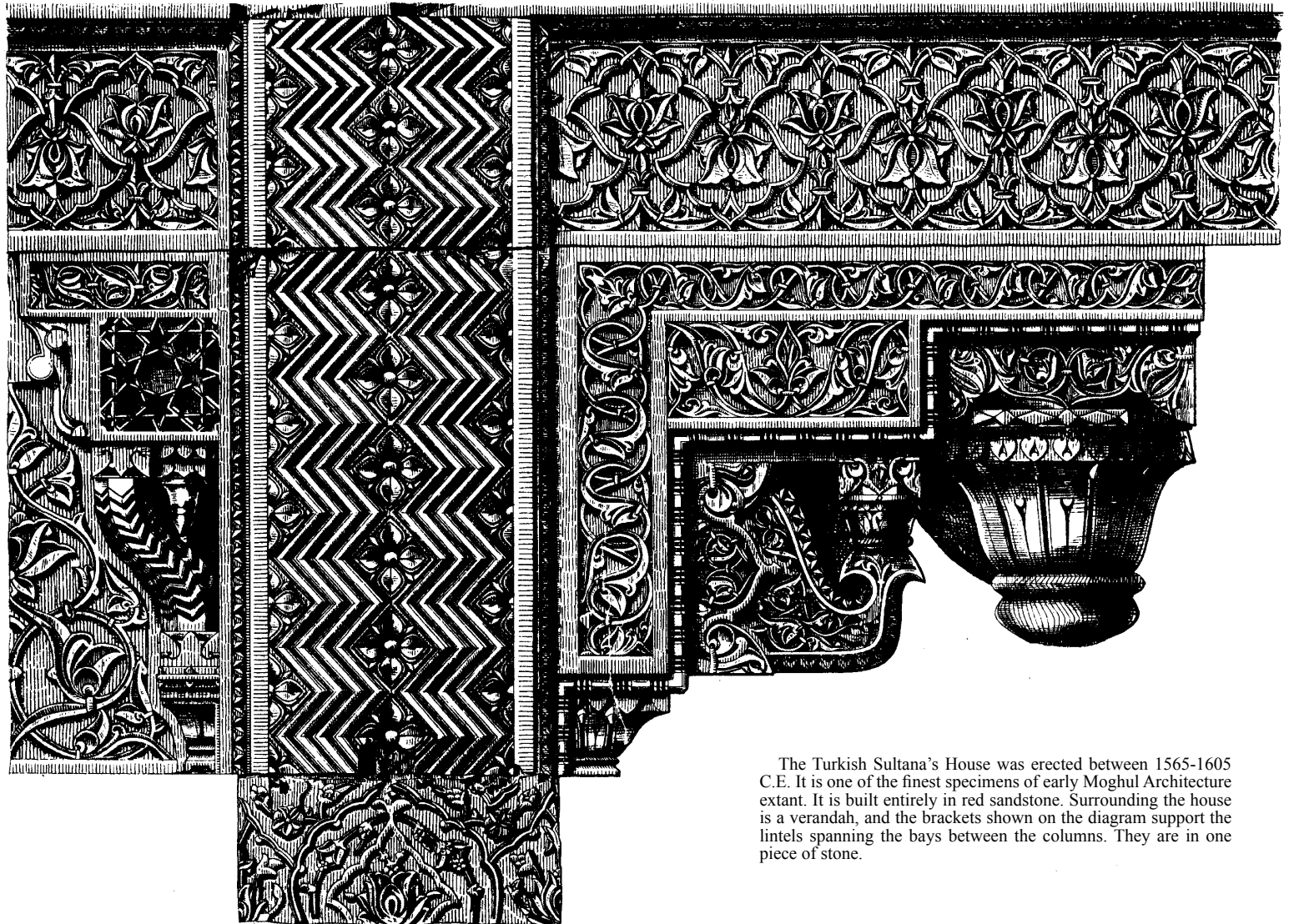


Erected between 1565-1605 C.E. The rich carving upon the brackets and piers, which are in red sandstone, is varied considerably. This is shown on the detail of the bracket, from the south side of the house.

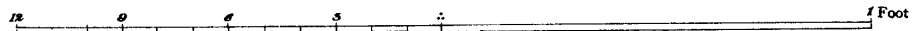
SCALE OF FEET

3. FATHPUR SIKRI. THE TURKISH SULTANA'S HOUSE.

Detail of brackets supporting verandah lintels.



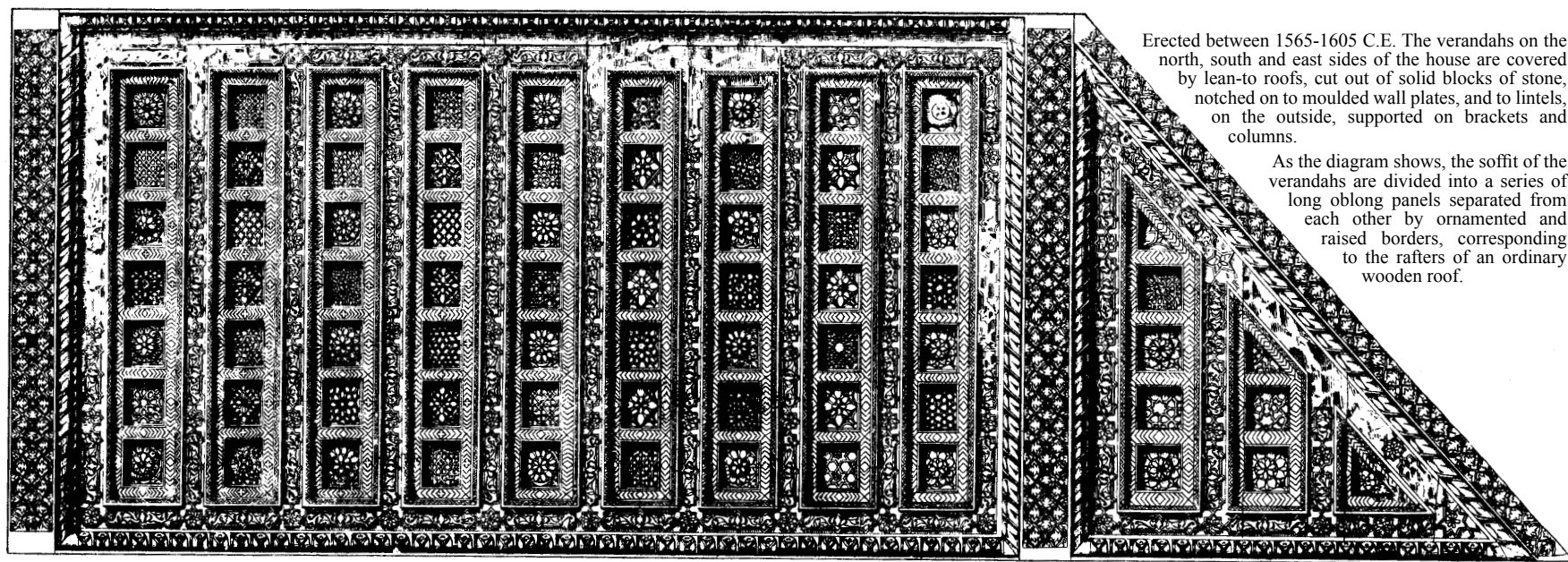
The Turkish Sultana's House was erected between 1565-1605 C.E. It is one of the finest specimens of early Moghul Architecture extant. It is built entirely in red sandstone. Surrounding the house is a verandah, and the brackets shown on the diagram support the lintels spanning the bays between the columns. They are in one piece of stone.



SCALE OF FEET

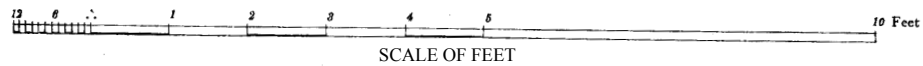
4. HATHPUR SIKRI. THE TURKISH SULTANA'S HOUSE.

Carved stone ceiling, north verandah.



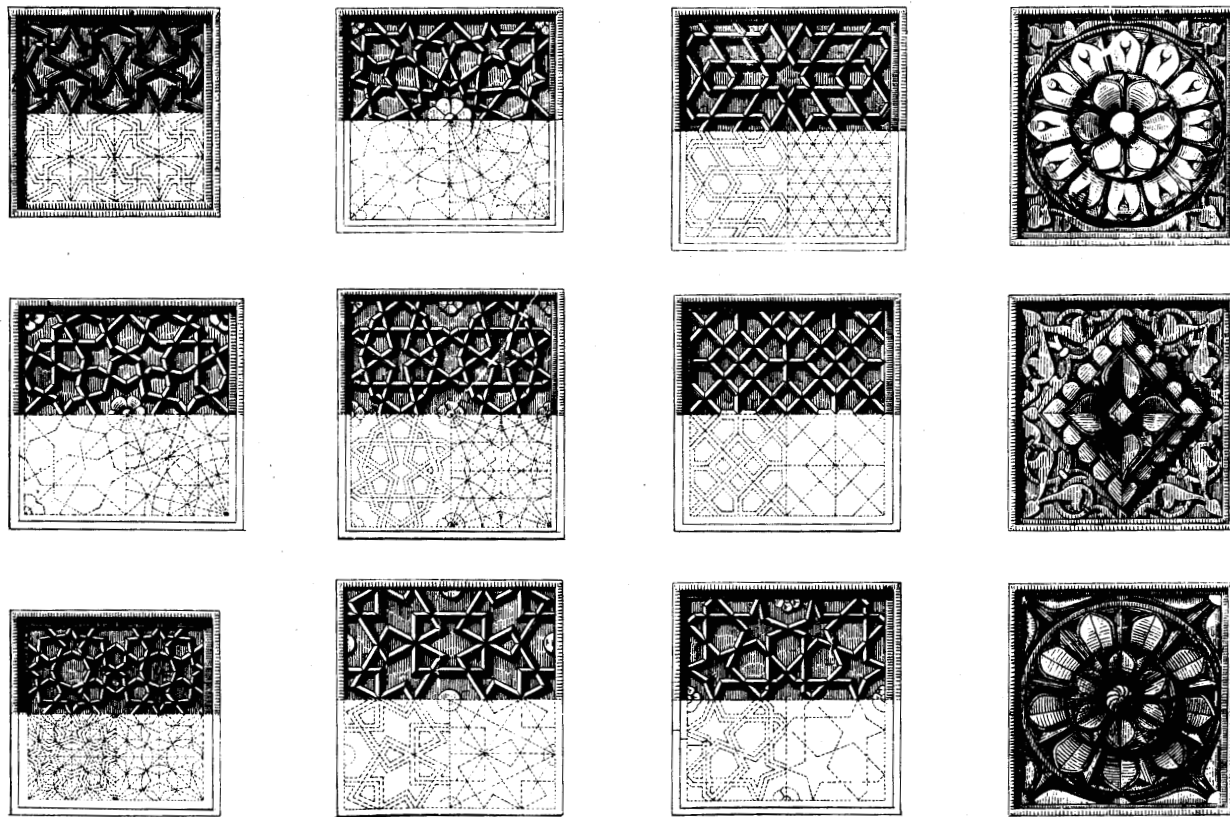
Erected between 1565-1605 C.E. The verandahs on the north, south and east sides of the house are covered by lean-to roofs, cut out of solid blocks of stone, notched on to moulded wall plates, and to lintels, on the outside, supported on brackets and columns.

As the diagram shows, the soffit of the verandahs are divided into a series of long oblong panels separated from each other by ornamented and raised borders, corresponding to the rafters of an ordinary wooden roof.

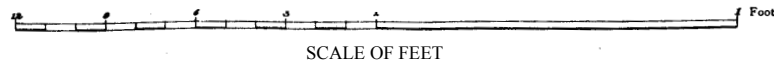




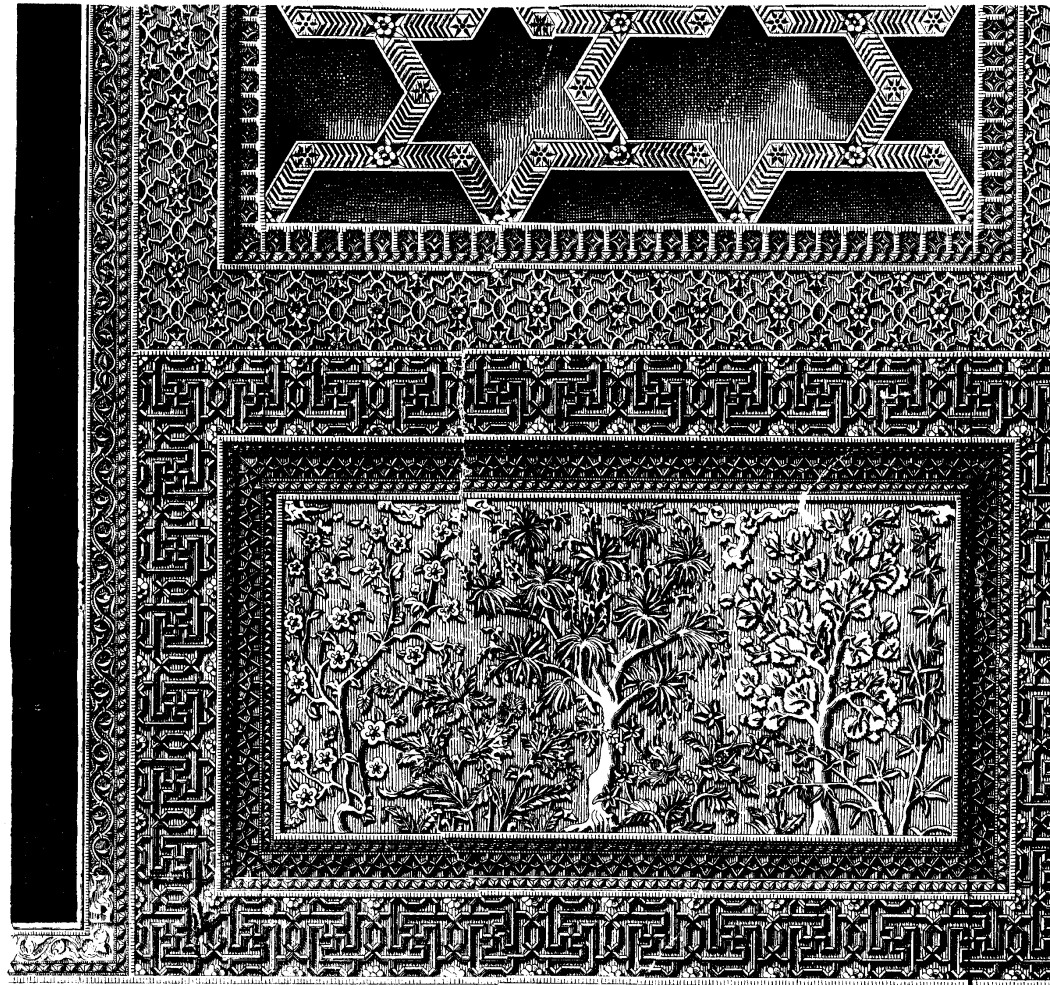
5. HATHPUR SIKRI. THE TURKISH SULTANA'S HOUSE. Detail of carved panels in the verandah ceilings.



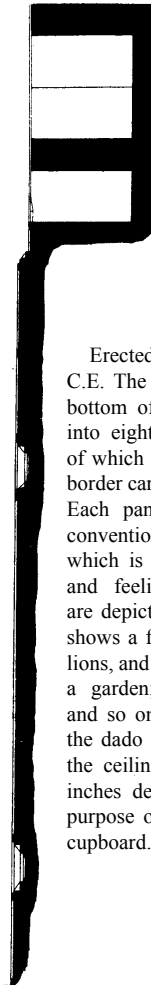
Erected between 1565-1605 C.E. The dotted lines show the construction lines of the figures, many of which are very intricate. The drawing should be studied in conjunction with the diagram of the entire ceiling.



6. HATHPUR SIKRI. THE TURKISH SULTANA'S HOUSE. Carved dado panel (in red sandstone).



SCALE OF FEET  
12 9 6 3 1 2 Feet

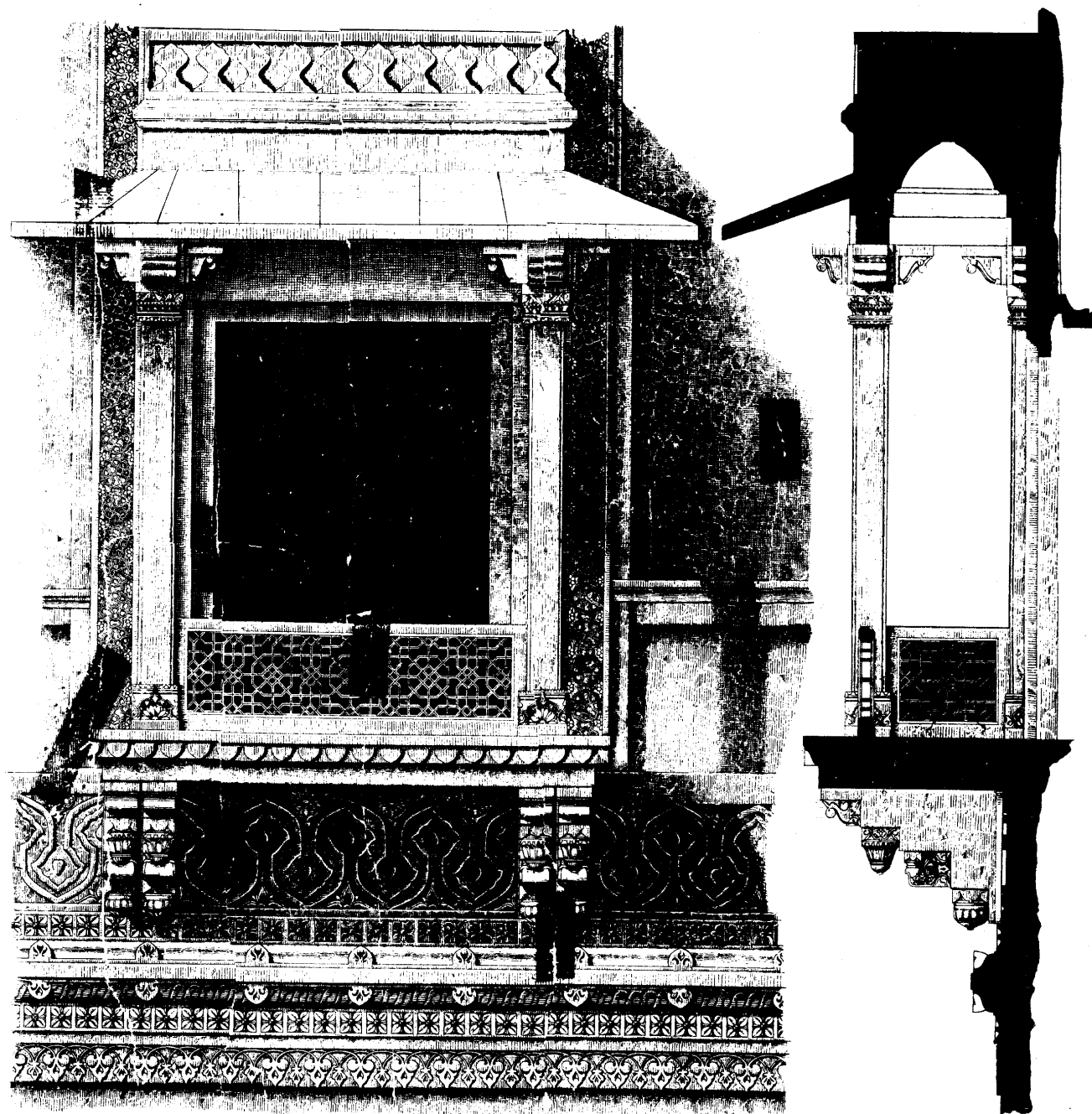


Section

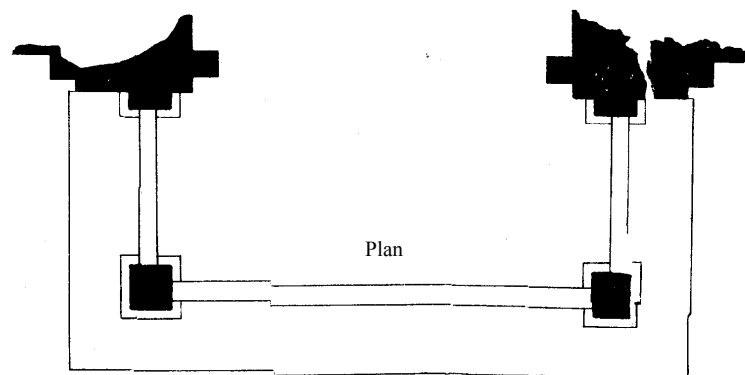
Erected between 1565-1605 C.E. The stone dado round the bottom of the room is divided into eight oblong panels, each of which is enclosed by a stone border carved with the *Swastika*. Each panel is decorated with conventional carving, some of which is Chinese-like in touch and feeling. Different scenes are depicted on the panels; one shows a forest view with birds, lions, and other animals; another a garden; another palm-trees; and so on. Between the top of the dado and the cornice round the ceiling is a stone lattice 6 inches deep, which served the purpose of an *almirah* or open cupboard.

7. HATHPUR SIKRI. RAJAH BIRBAL'S HOUSE.

Detail of balcony on the East Facade.



Section



Plan

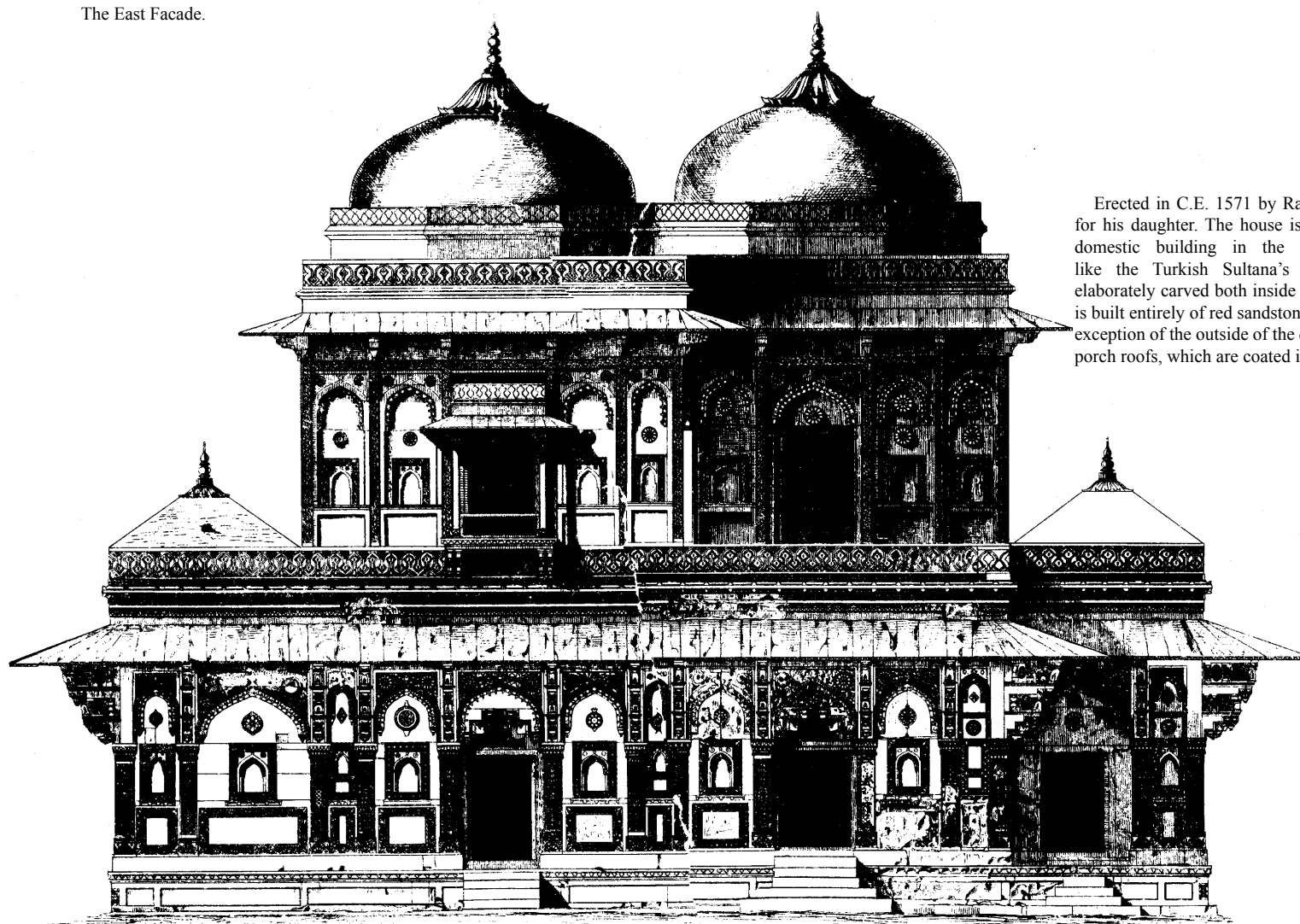


SCALE OF FEET

Erected C.E. 1571 by Rajah Birbal. The balconies project 3 feet from the face of the wall, and are supported on massive stone brackets tailed into the wall. The sides are partially filled in with open stone trellis balustrades, and a deep dripstone along the top affords protection, to an extent, from the sun and rain.

8. HATHPUR SIKRI. RAJAH BIRBAL'S HOUSE.

The East Facade.



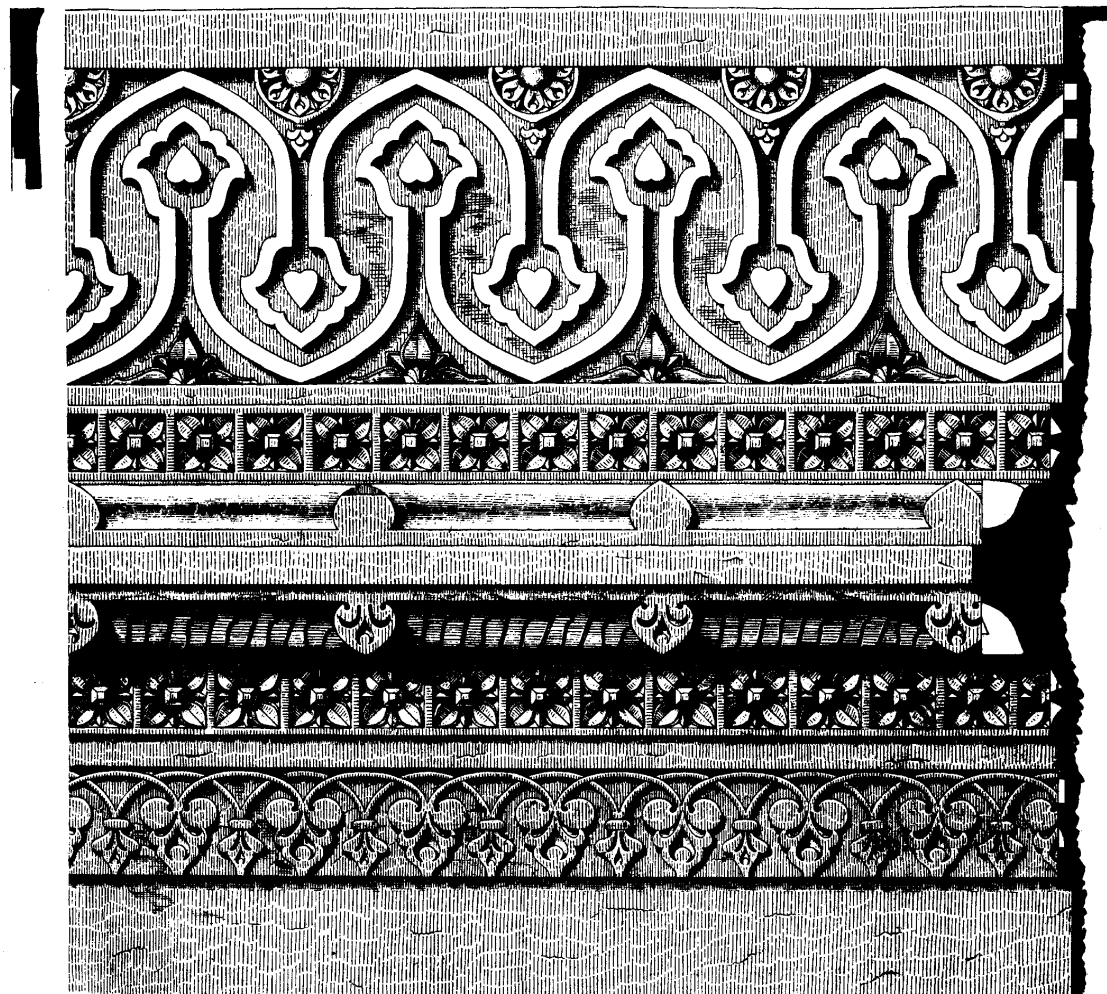
Erected in C.E. 1571 by Rajah Birbal for his daughter. The house is the finest domestic building in the city, and, like the Turkish Sultana's house, is elaborately carved both inside and out. It is built entirely of red sandstone, with the exception of the outside of the domes and porch roofs, which are coated in cement.

10 15 20 25 30 35 40 45 50 Feet

SCALE OF FEET

9. HATHPUR SIKRI. RAJAH BIRBAL'S HOUSE.

Detail of the lower parapet



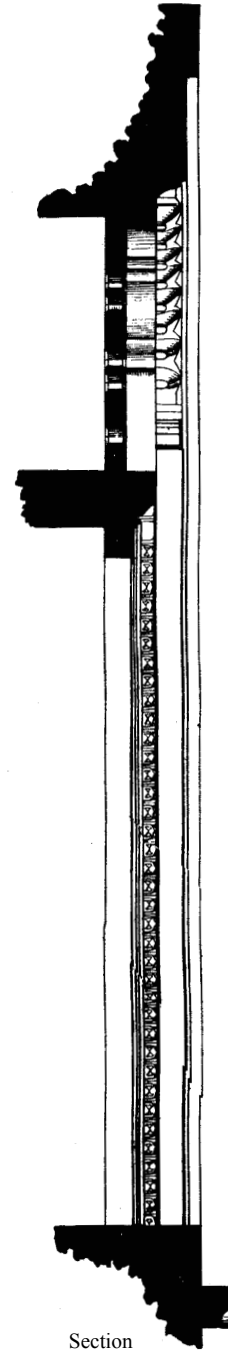
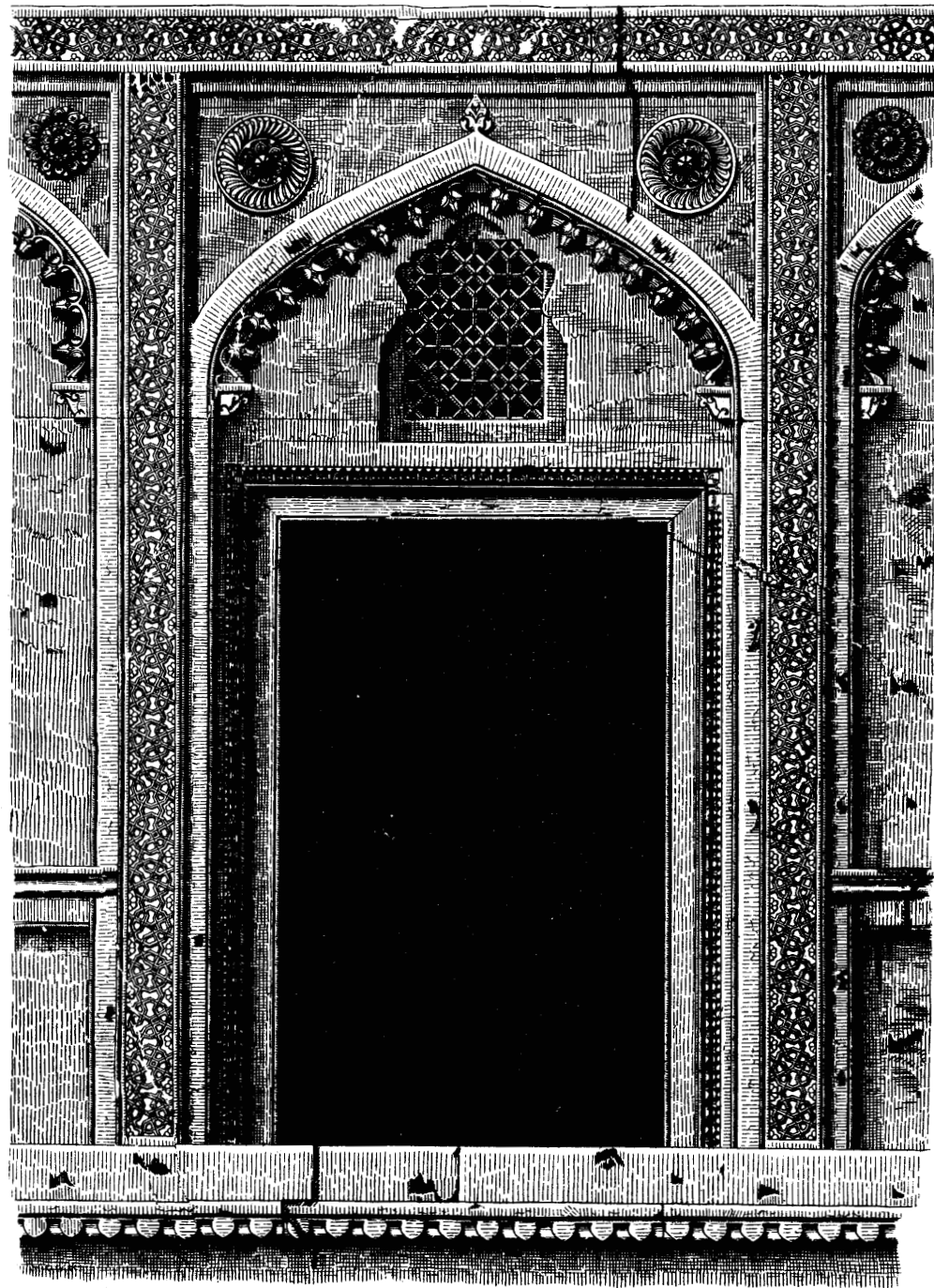
12 9 6 3 1 2 Feet

SCALE OF FEET

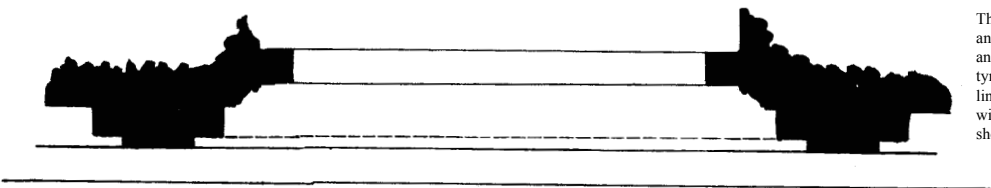
Erected C.E. 1571 by Rajah Birbal. The parapet continues right round the house on a level with the first floor, and cuts the facade into two main portions. Like the rest of the building, it is in red sandstone.

10. HATHPUR SIKRI. RAJAH BIRBAL'S HOUSE.

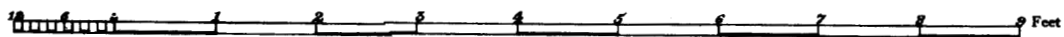
Elevation of west exterior door, south-east upper floor room.



Section



Plan

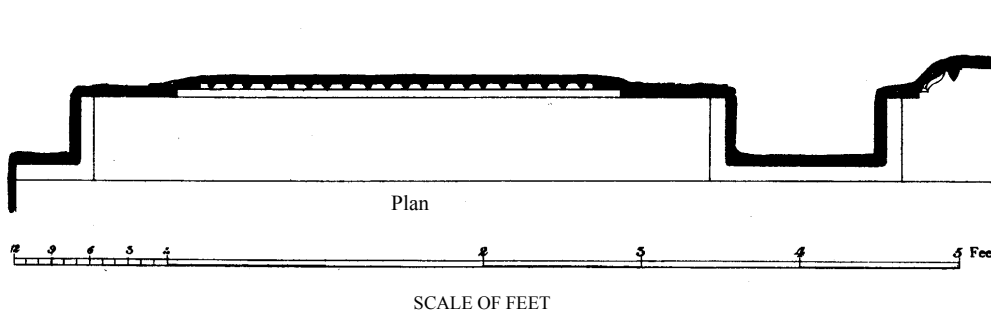
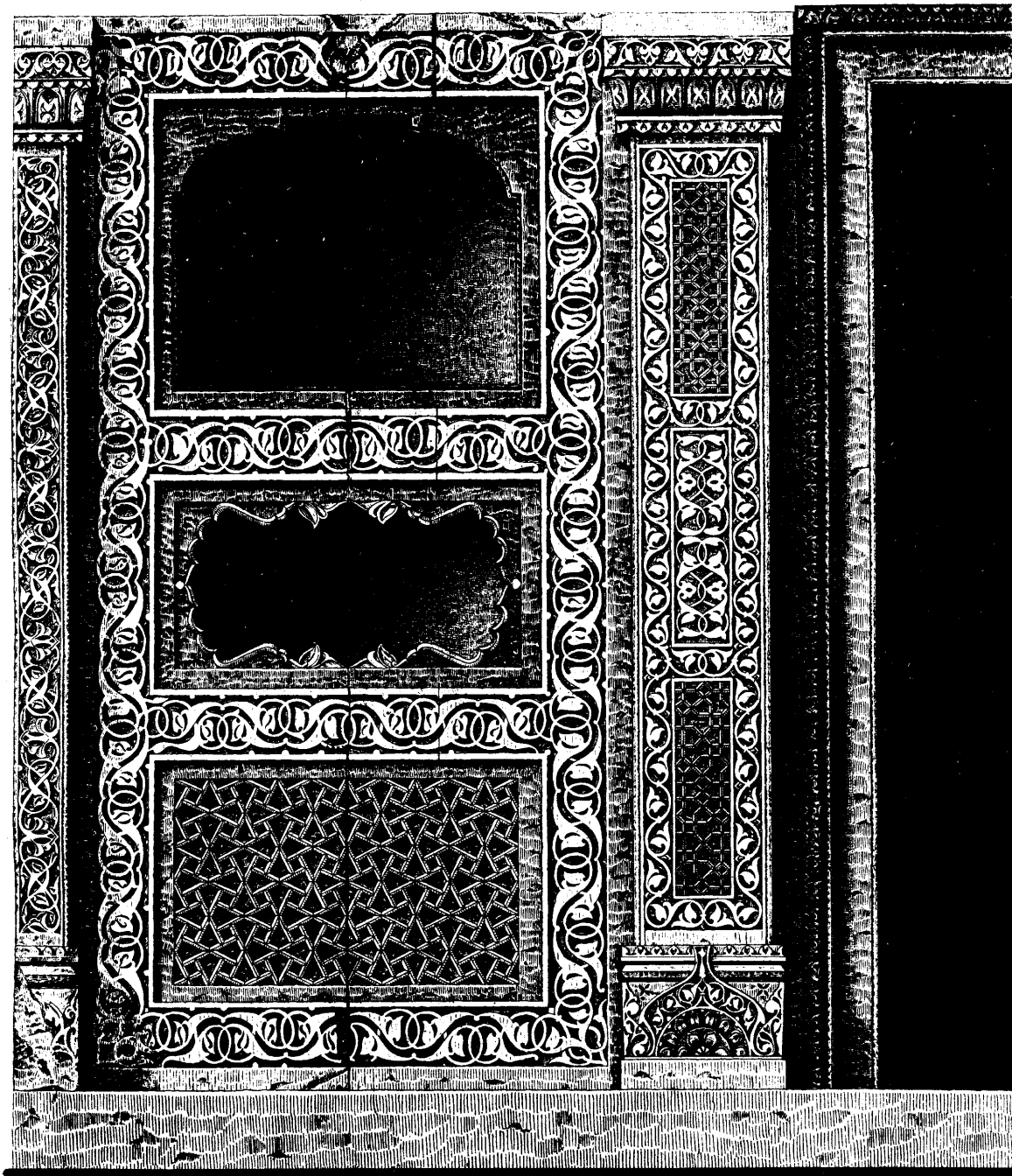


SCALE OF FEET

Erected C.E. 1571 by Rajah Birbal. The entire doorway is in red sandstone, and the architraves are moulded and prettily carved with leaves. The tympanum between the arch and the lintel is pierced with a fanlight filled in with *jali* tracery, the depth of which is shown on the section.

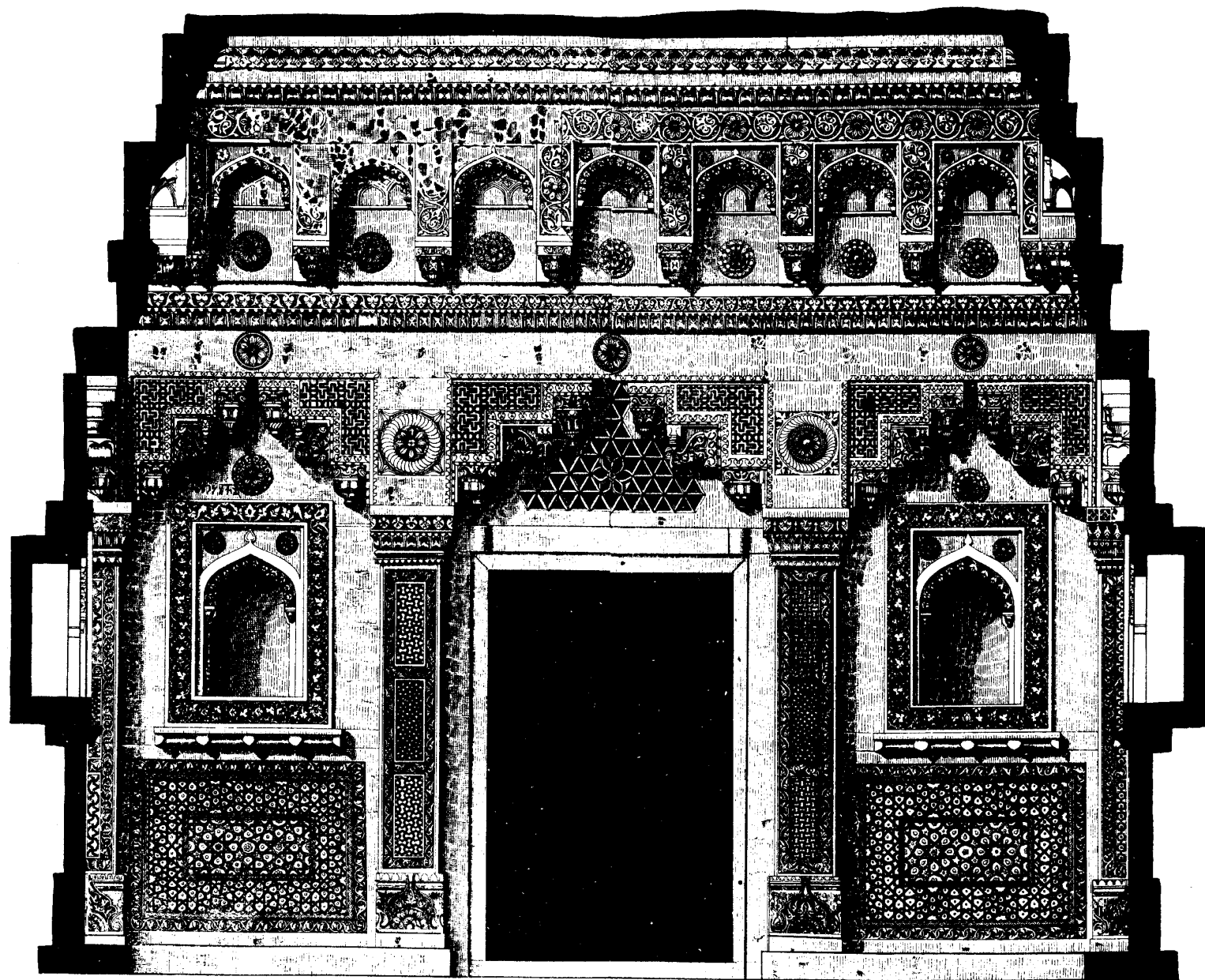
# 11. HATHPUR SIKRI. RAJAH BIRBAL'S HOUSE.

Panelling and carving upon walls, south-east upper floor rooms.



Erected C.E. 1571 by Rajah Birbal. Like the lower, the walls of the upper rooms are "wainscotted" in red sandstone. The lower portion of the wainscoting is solid, and is panelled with an uncommon geometrical device, but the upper is pierced by a recess 1 foot 6 inches in depth, divided into two parts by a shelf. The front of the shelf, like the sides of the recesses and panels, is neatly chiselled with a continuous leaf scroll. The pilasters are elaborately ornamented with floral and geometrical devices, and the architraves round the doors are carved in keeping with the surroundings.

12. HATHPUR SIKRI. RAJAH BIRBAL'S HOUSE. Interior elevation of the south-east ground floor room.



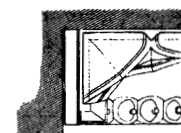
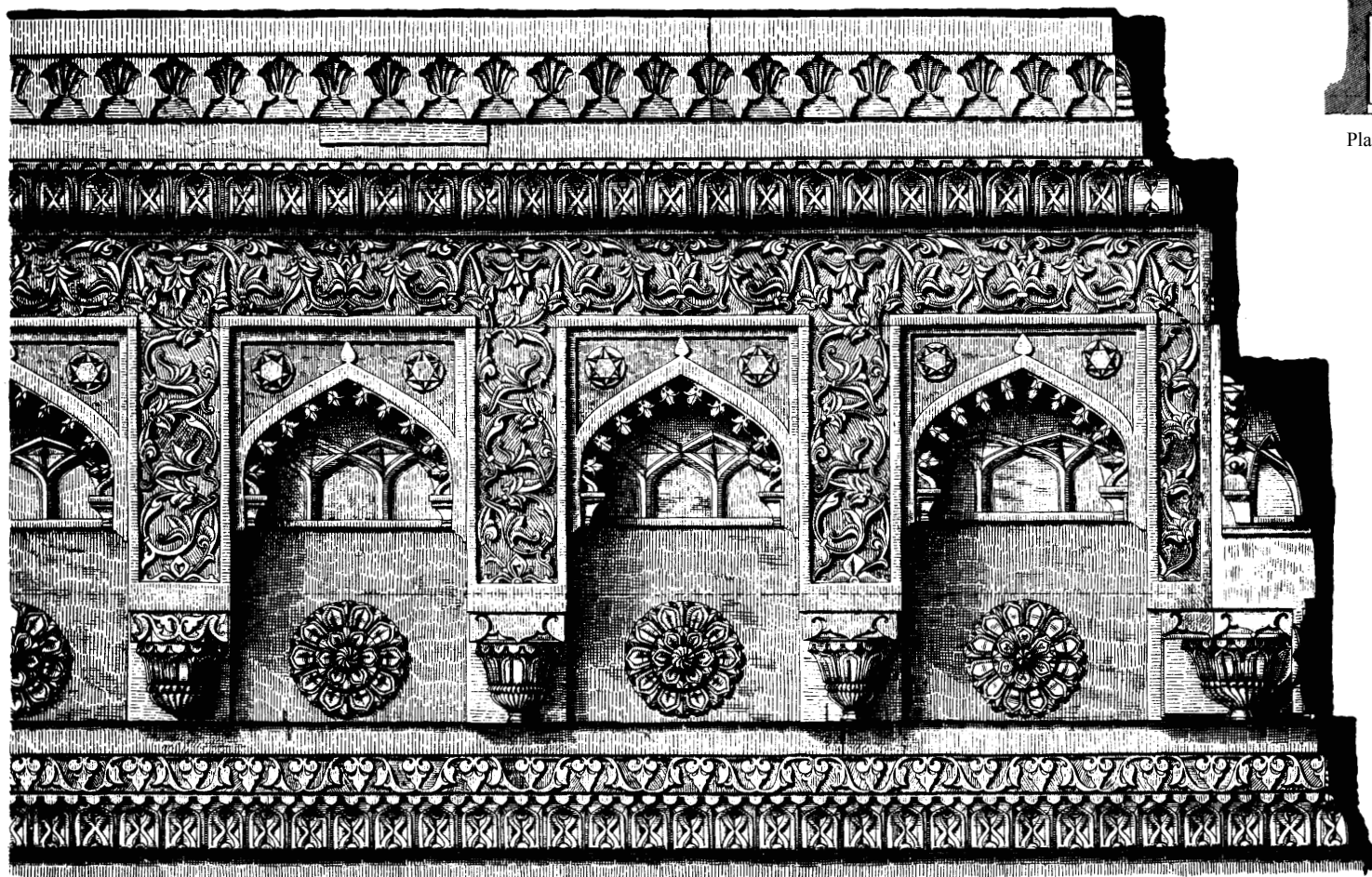
12 6 1 2 3 4 5 6 7 8 5 10 Feet

SCALE OF FEET

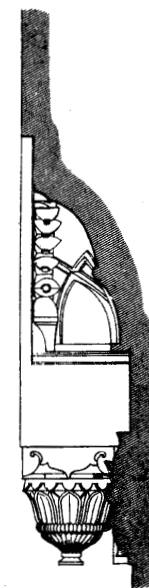


### 13. HATHPUR SIKRI. RAJAH BIRBAL'S HOUSE.

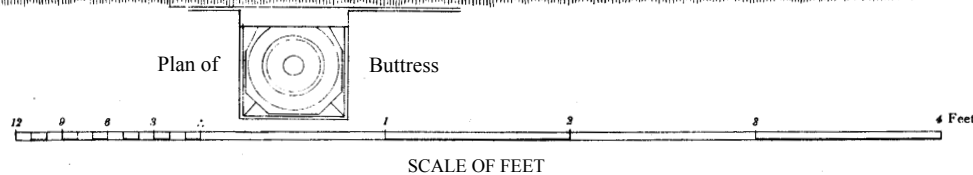
Detail of entablature, north-east ground floor room.



Plan of Pendentive



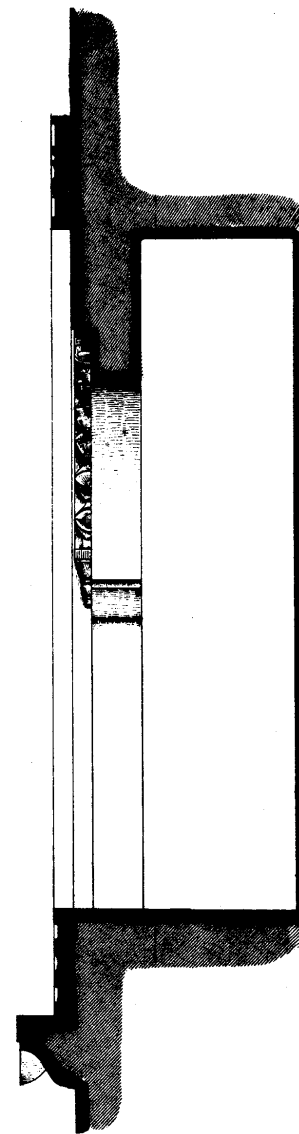
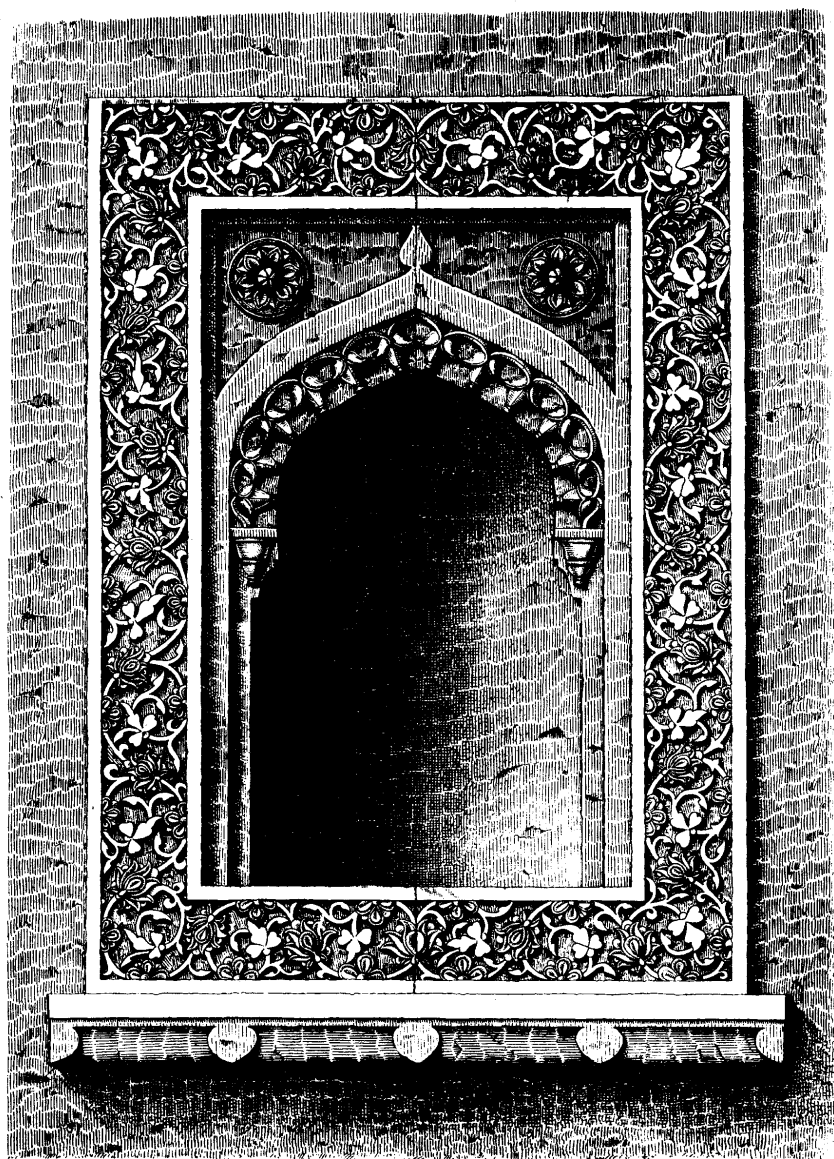
Section through Pendentive



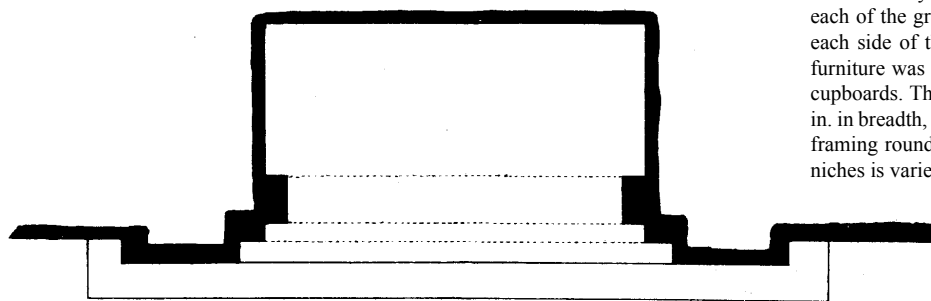
Erected C.E. 1571 by Rajah Birbal. The rooms on the ground floor measure some 15 ft. square, and the stone ceilings — covering them are carried on a bold cornice, supported on the exquisite frieze shown on the diagram, which is wrought, like the rest of the building, in red sandstone. The design speaks for itself. The carving upon the cornice, buttnesses and pendentives is beautifully executed.

14. HATHPUR SIKRI. RAJAH BIRBAL'S HOUSE.

Detail of wall recesses, south-east ground floor room.



Section



Plan

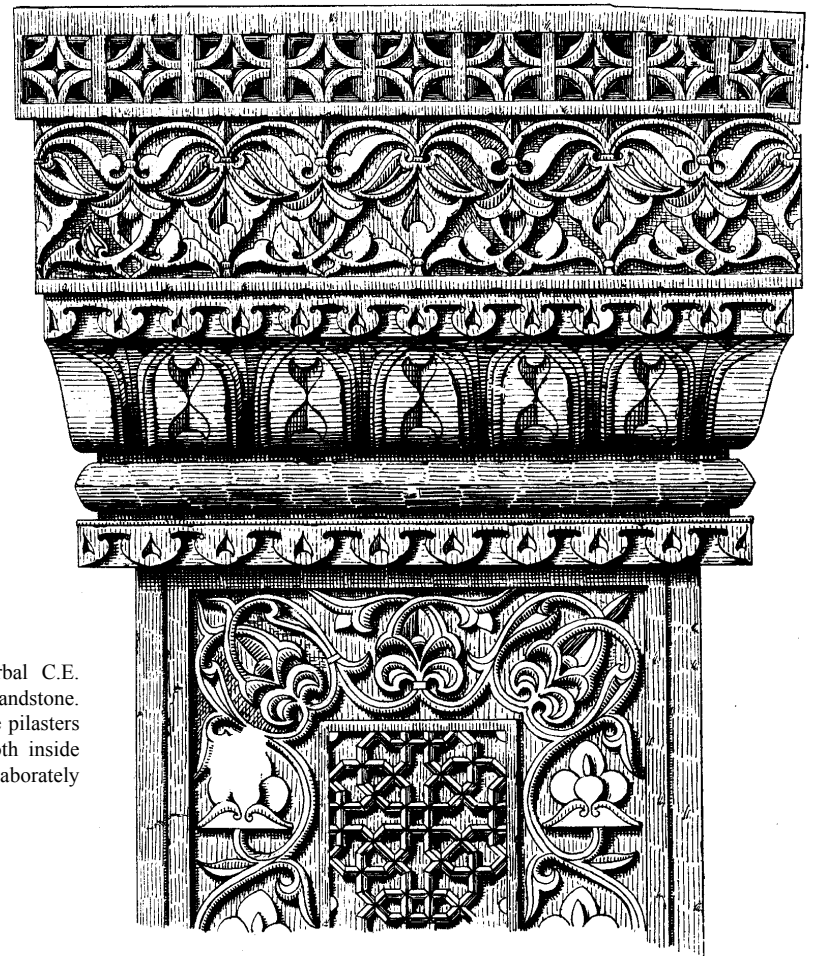
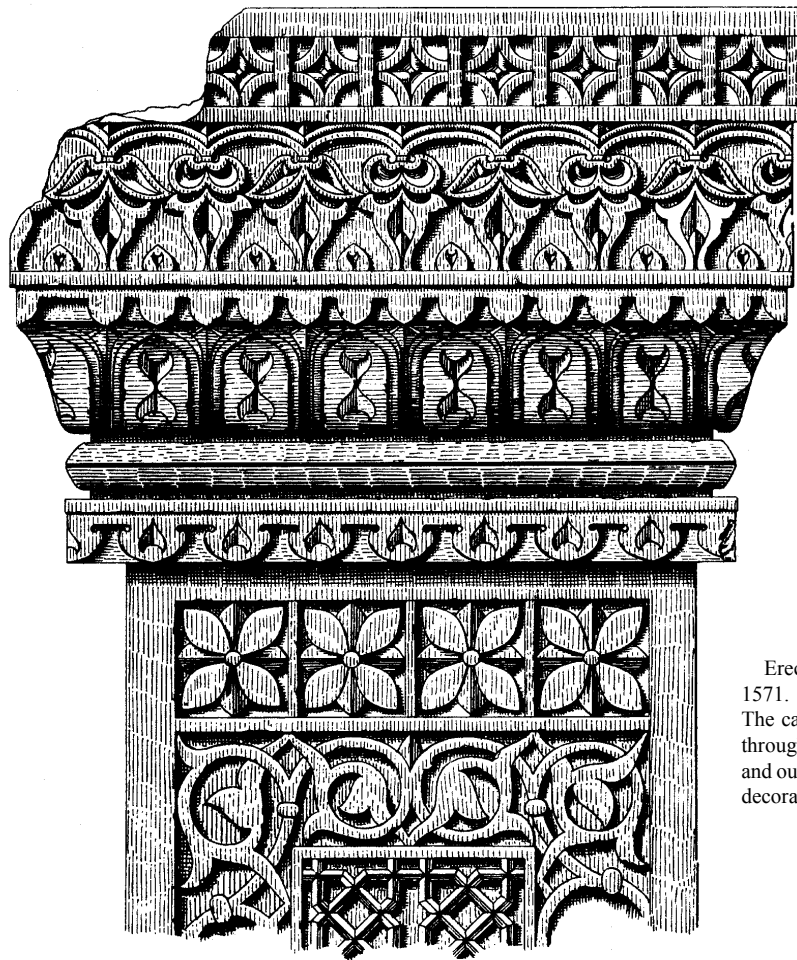


SCALE OF FEET

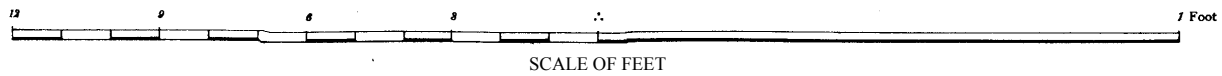
Erected by Rajah Birbal C.E. 1571. In the walls of each of the ground floor rooms are eight niches, one on each side of the doorways, of which there are four. As furniture was scantily used, they served the purposes of cupboards. They measure 3 ft. 9 in. in height and 2 ft. 9 in. in breadth, and are 1 ft. in depth. The carving upon the framing round the arched openings in the centres of the niches is varied.

15. HATHPUR SIKRI. RAJAH BIRBAL'S HOUSE.

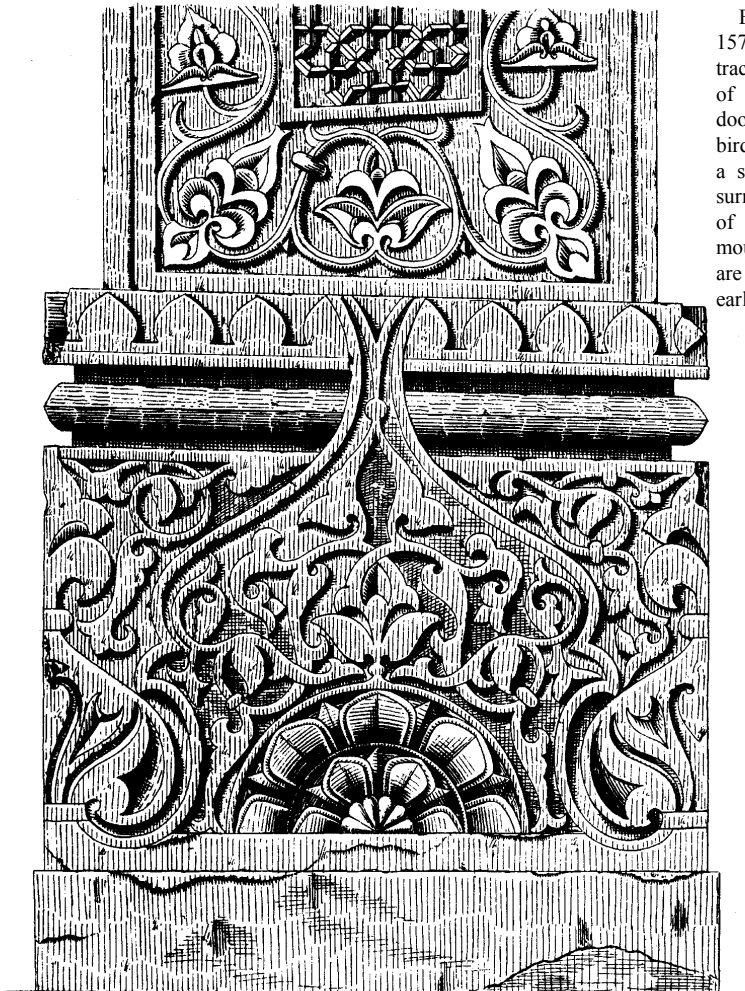
Details of capitals of pilasters.



Erected by Rajah Birbal C.E. 1571. Carved in red sandstone. The caps and bases of the pilasters throughout the house, both inside and out, are more or less elaborately decorated by carving.



16. HATHPUR SIKRI. RAJAH BIRBAL'S HOUSE.  
Details of bases of pilasters.

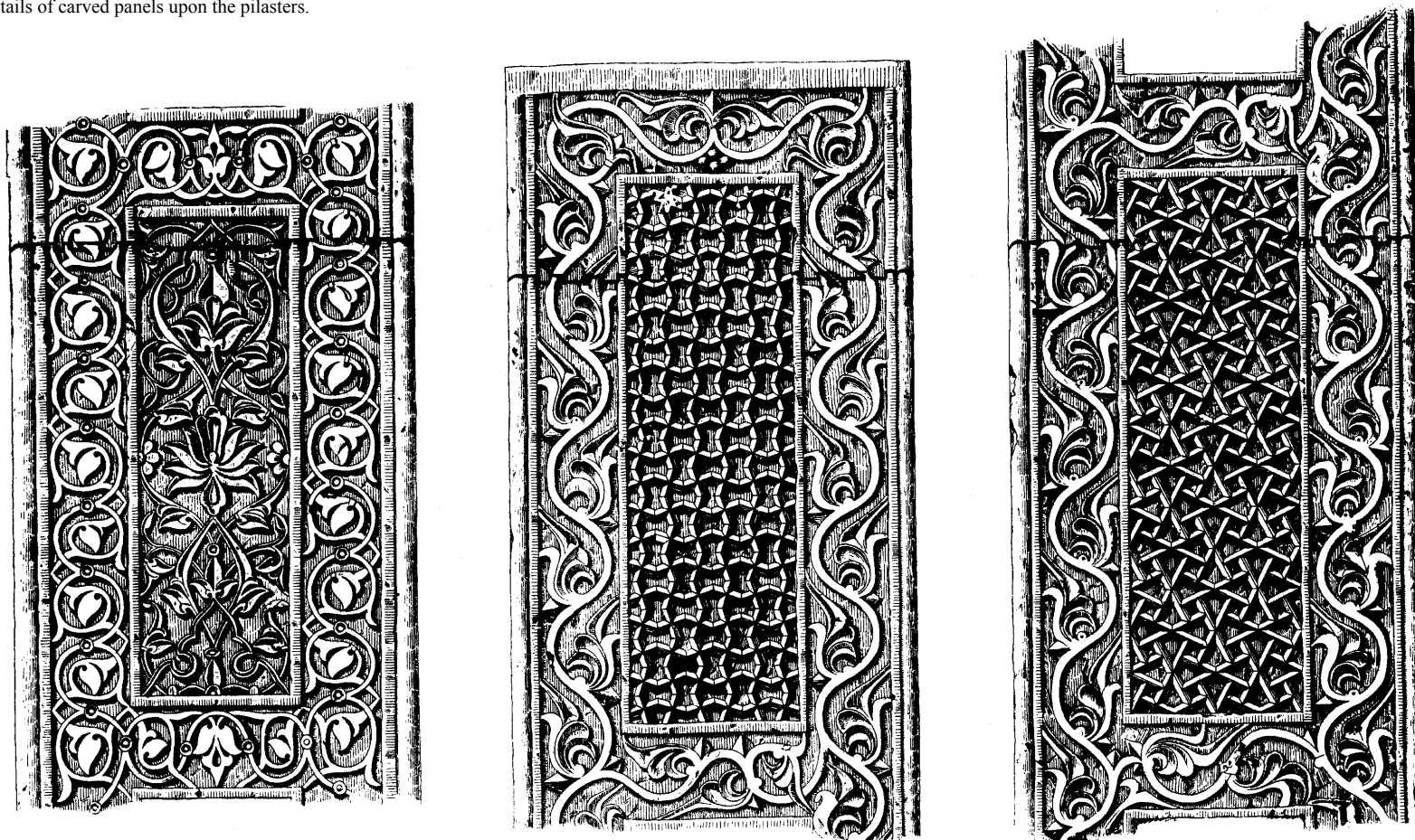


Erected by Rajah Birbal C.E. 1571. A strong Hindu influence is traceable throughout the design of Birbal's house. Some of the doorways are carved with animals, birds, etc., and upon most of the bases a semi-lotus rosette is sculptured, surrounded by an undulating band of raised ornamentation. The mouldings upon the top of the bases are crude, and are characteristic of early Moghul work.



SCALE OF FEET

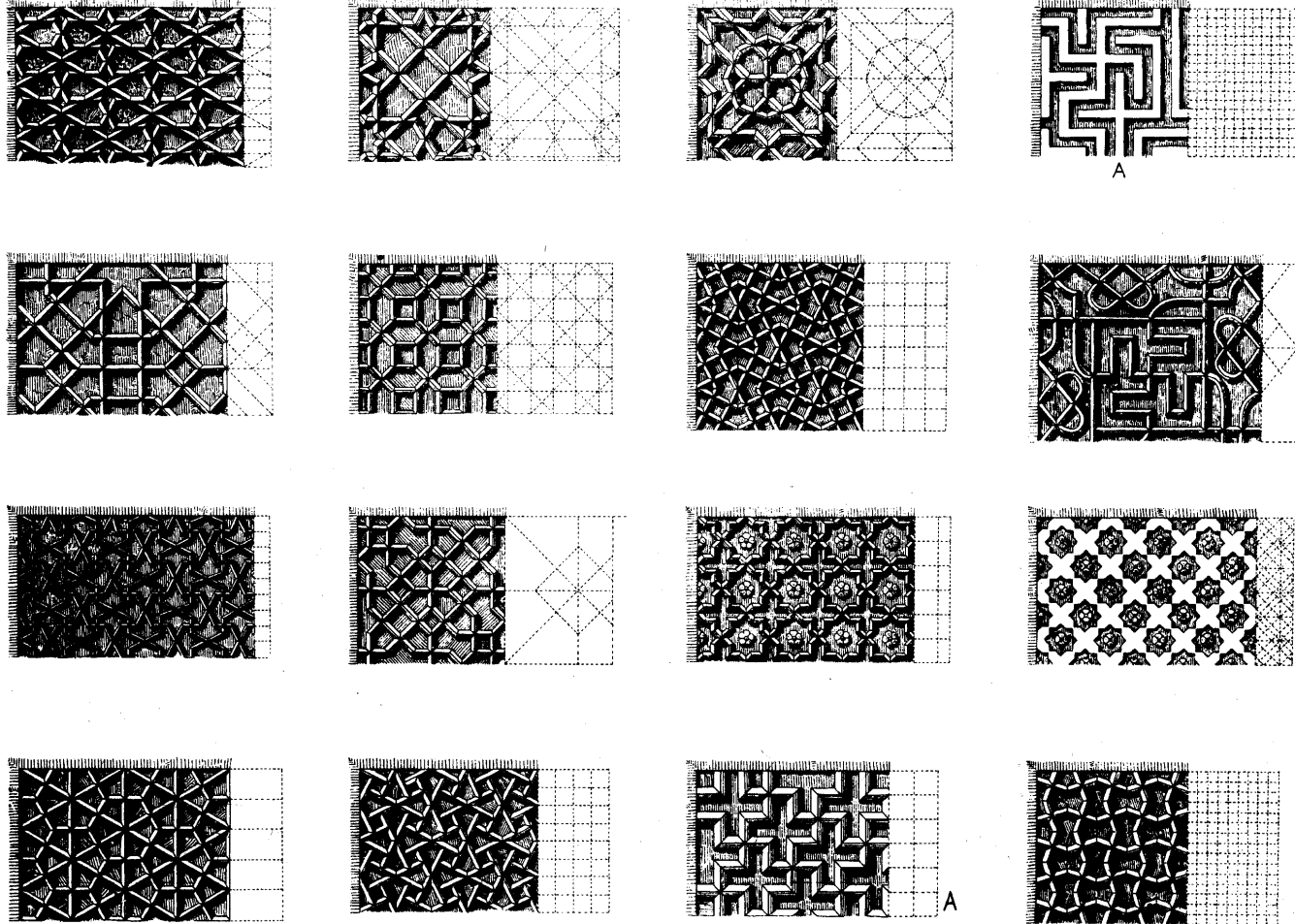
17. HATHPUR SIKRI. RAJAH BIRBAL'S HOUSE.  
Details of carved panels upon the pilasters.



Erected by Rajah Birbal C.E. 1571. The illustration represents some of the carved panels upon the pilasters.

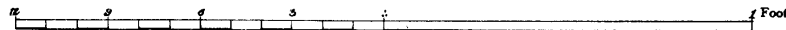
There are three panels upon each pilaster, enclosed by carved floral borders. The designs of the panels vary considerably, but the upper and lower panels generally assimilate. All are in red sandstone.

18. HATHPUR SIKRI. RAJAH BIRBAL'S HOUSE. Details of carved panels upon the pilasters.



Erected by Rajah Birbal C.E. 1571. The illustration shows how numerous and varied the patterns upon the pilasters are. They consist chiefly of geometrical traceries; many are very intricate, and are traceable to Persian and Arabian examples. The patterns marked A are carved with the *swastika* or cross, a symbol of great antiquity, and found in the rock-cut temples of Western India, as the *filfol* in Europe and elsewhere.

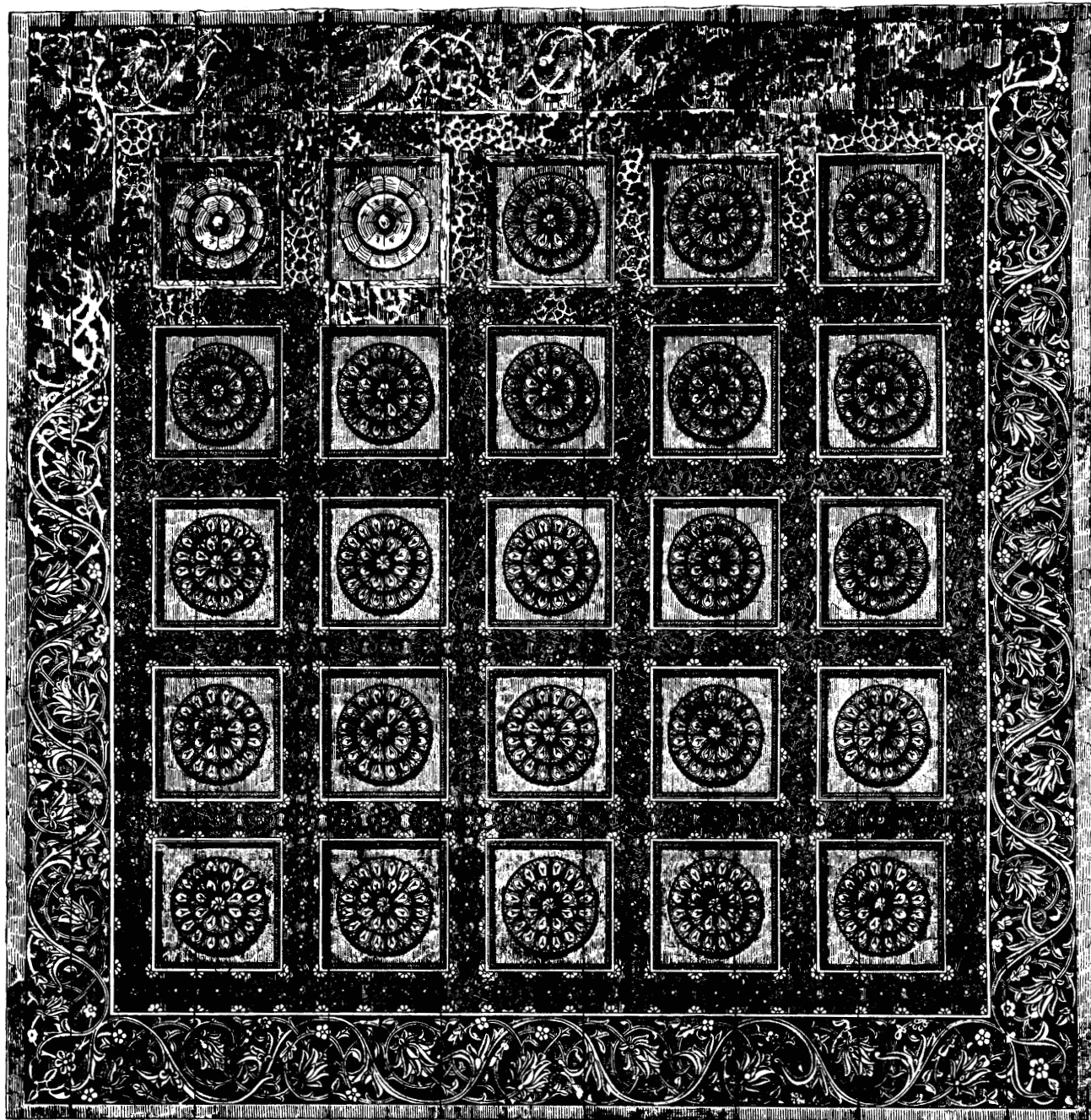
SCALE OF FEET



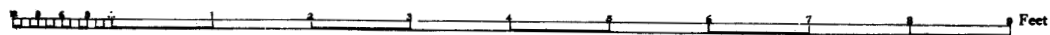
19. HATHPUR SIKRI. RAJAH BIRBAL'S HOUSE.

Carved stone ceiling, north-west ground floor room.

Erected by Rajah Birbal C.E. 1571. The ceiling is in red sandstone and is made up of nine monoliths, extending from wall to wall, a distance of 16ft., varying from 1 ft. 3 in. to 2 ft. 1 in. in thickness. They are joined at intervals by iron cramps, and the ends rest on a cornice.



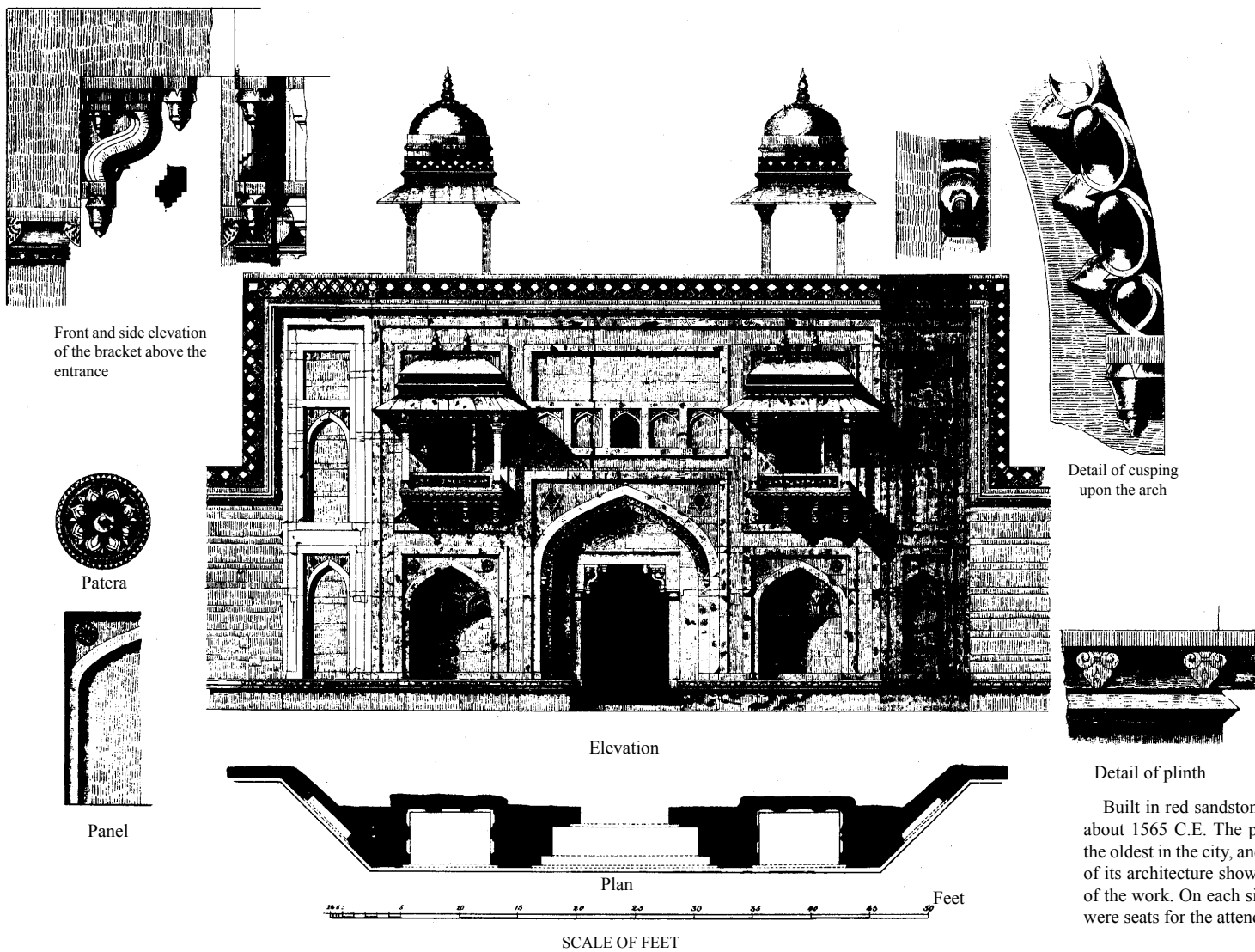
Section through Patera



SCALE OF FEET

## 20. HATHPUR SIKRI. JODH BAI'S PALACE.

Elevation of the main entrance.



Front and side elevation  
of the bracket above the  
entrance

Detail of cusping  
upon the arch

Patera

Panel

Elevation

Plan

Feet

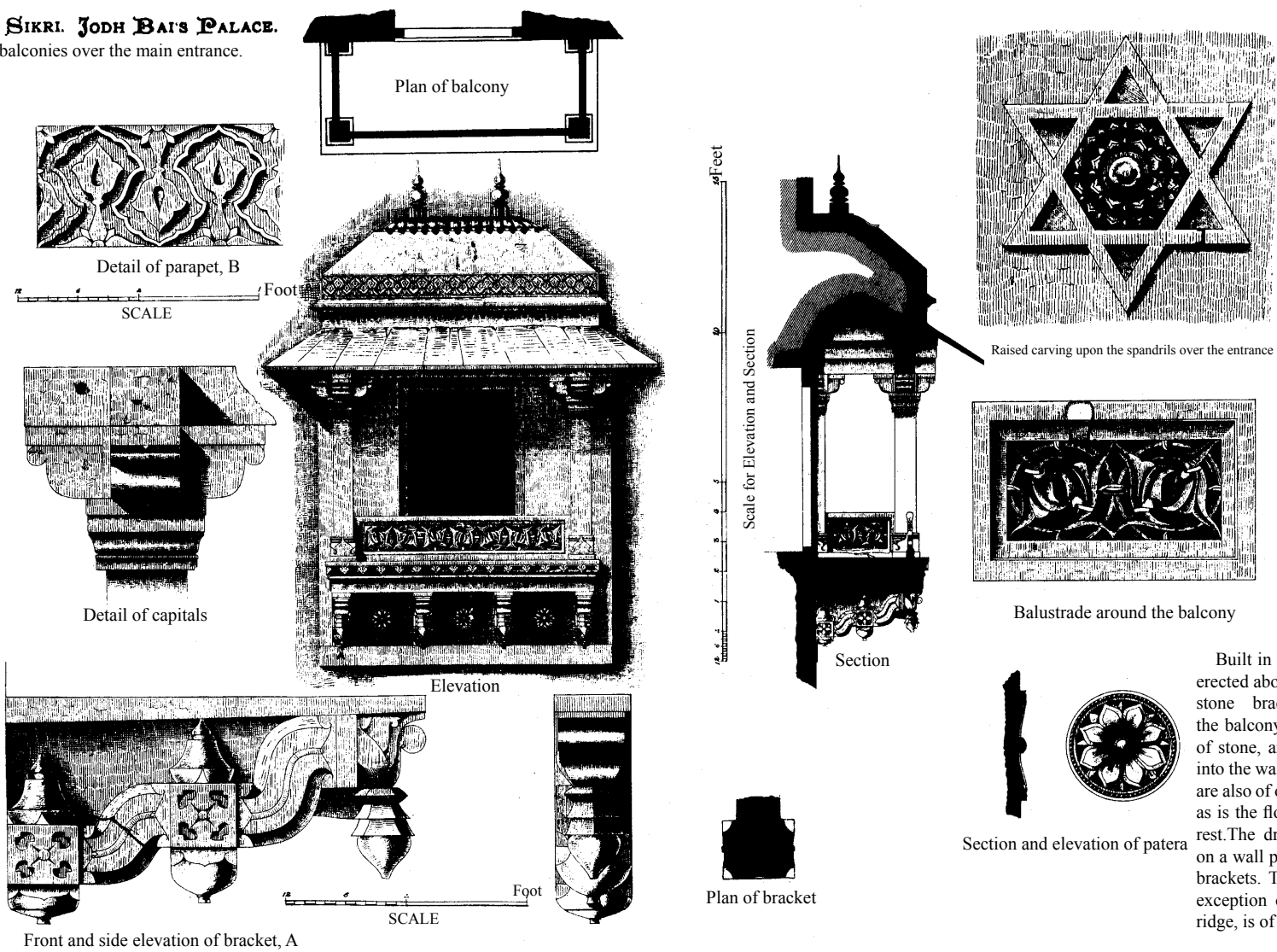
SCALE OF FEET

Detail of plinth

Built in red sandstone, and erected about 1565 C.E. The palace is about the oldest in the city, and the plainness of its architecture shows the earliness of the work. On each side of the door were seats for the attendants.



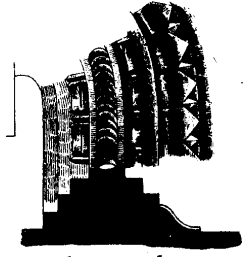
21. HATHPUR SIKRI. JODH BAI'S PALACE.  
Details of the balconies over the main entrance.



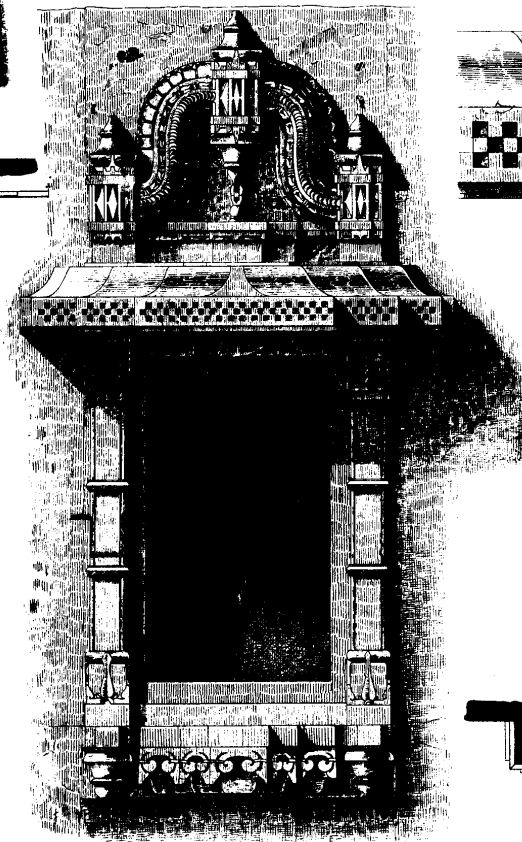
Built in red sandstone and erected about C.E. 1565 The stone brackets supporting the balcony are of one piece of stone, and are well tailed into the wall. The balustrades are also of one piece of stone, as is the floor on which they rest. The dripstone is caught on a wall plate, supported on brackets. The roof, with the exception of the finials and ridge, is of cement.

22. FATHPUR SIKRI. JODH BAI'S PALACE.

Detail of Niche

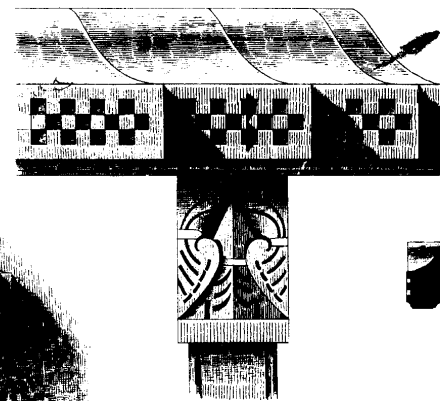


Inches  
SCALE  
Detail of Pediment

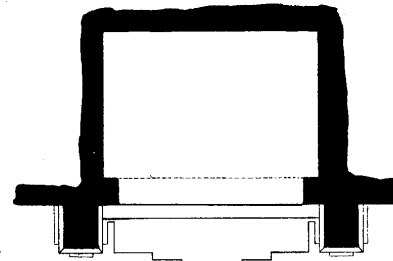


Elevation

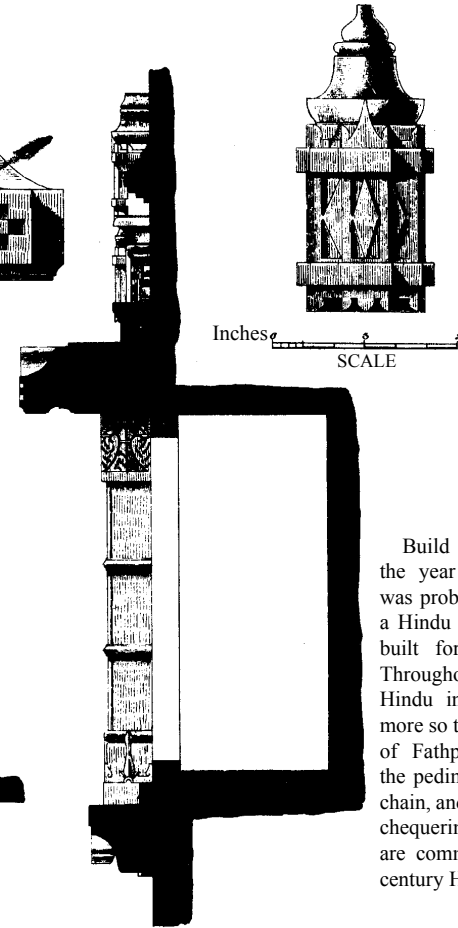
Detail of capital



Inches  
SCALE



Plan



Section

Detail of dies upon corners  
of pediment

Inches  
SCALE

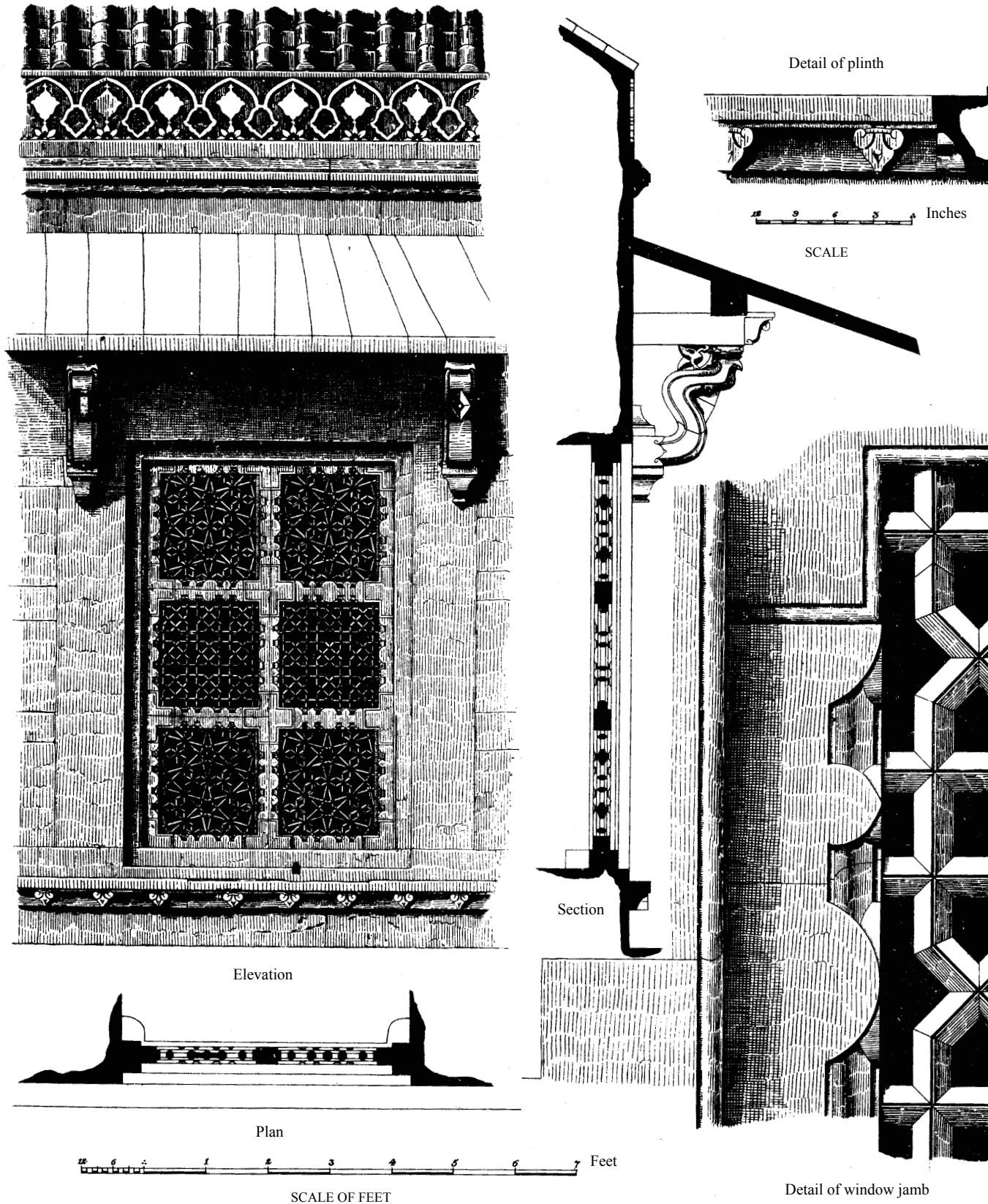
Build in red sandstone, about the year C.E. 1556. The niche was probably used for a statue of a Hindu deity, as the palace was built for Akbar's Hindu wife. Throughout the design a strong Hindu influence is noticeable—more so than in any other building of Fathpur Sikri. Carved upon the pediment we see the bell and chain, and on the cornice of square chequerings. These ornaments are commonly met with in 12th century Hindu architecture

Feet  
SCALE OF FEET

### 23. HATHPUR SIKRI. JODH BAI'S PALACE.

Details of *jali* windows.

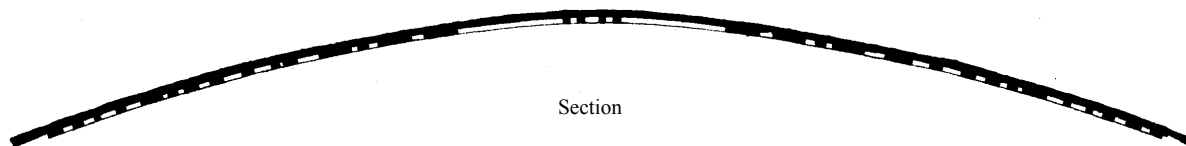
Built in red sandstone about 1565 C.E. Glazed windows were not used in early Moghul architecture, but in place of these *jali*, or stone lattices, were employed. The perforations were not very big, but were sufficiently large to admit light and fresh air. They were generally protected from the rain and sun by deep eaves or drips, supported from the rain and sun by deep eaves or drips, supported on stone wall-plates carried on curiously shaped brackets.



24. HATHPUR SIKRI. JODH BAI'S PALACE.

Medallions under the domes.

Built about the year C.E. 1565. The medallions are 7 feet 3 inches in diameter, and are of stucco. The designs savour a good deal of Moorish work. The style of ornamentation is frequently met with at Fathpur Sikri. The designs were first sketched on the finished face of the plaster, and then carefully cut with sharp instruments.



SCALE OF FEET