

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 other's.

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

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

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

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

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

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

## **About the Centre**

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

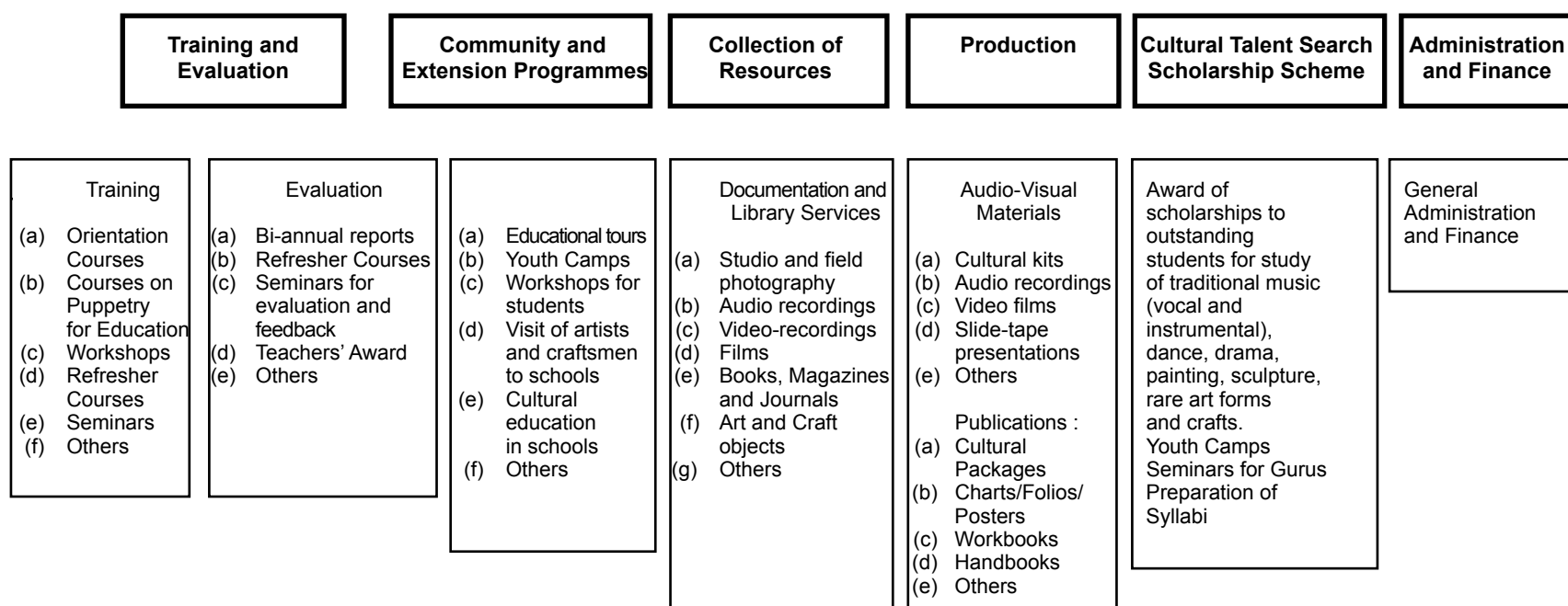
To supplement the training, the CCRT collects resources in the form of sound recordings, slides and photographs, films and other audio-visual materials on the arts and crafts. This is then used to produce teaching materials for creating an understanding and appreciation of the diversity and continuity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

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

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

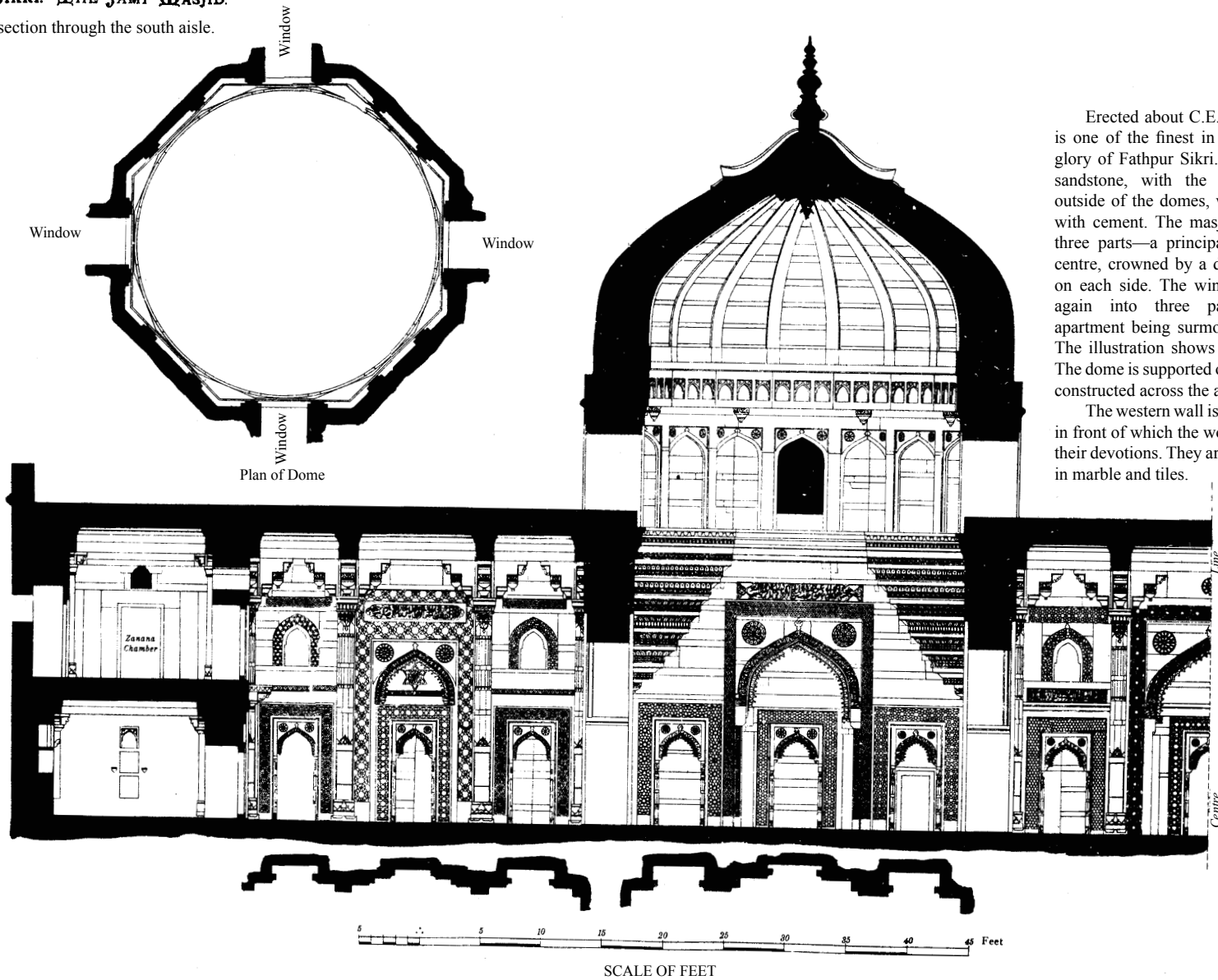
The CCRT has also instituted a few awards for trained teachers who are doing commendable work in the field of education and culture. The aim is to sensitise the youth to the highly stylised and aesthetic quality of creative expressions of human beings through the ages.

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



# 1. FATHPUR SIKRI. THE JAMI MASJID.

Longitudinal section through the south aisle.

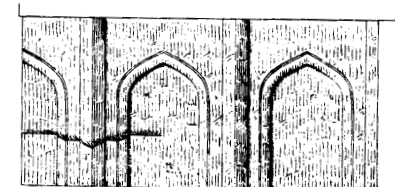
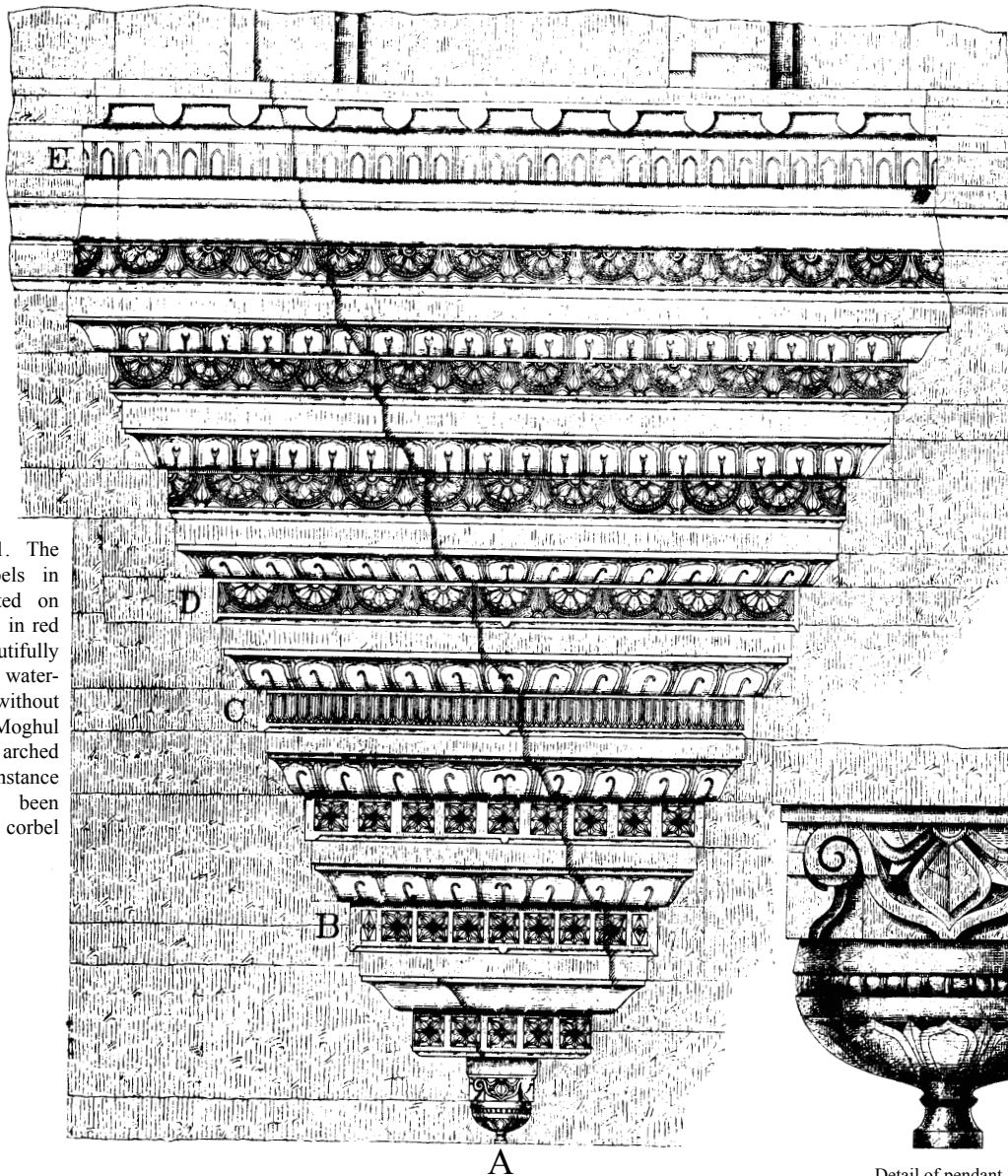


Erected about C.E. 1571. The masjid is one of the finest in India, and is "the glory of Fathpur Sikri." It is built of red sandstone, with the exception of the outside of the domes, which are overlaid with cement. The masjid is divided into three parts—a principal chamber in the centre, crowned by a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

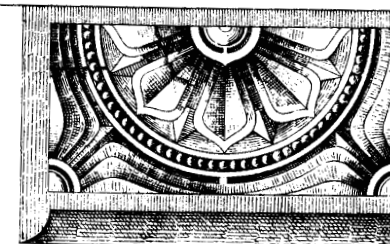
The western wall is cut up by *mihrabs*, in front of which the worshippers perform their devotions. They are beautifully inlaid in marble and tiles.

2. HATHPUR SIKRI. THE JAMI' MASJID. Detail of carved stone corbels supporting the domes over the chapels in the aisles.

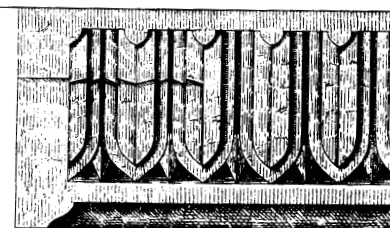
Erected C.E. 1571. The domes over the chapels in the aisles are supported on handsome stone corbels, in red sandstone. They are beautifully carved with the lotus, water-leaves, etc. Almost without exception, all the early Moghul domes are carried on arched pendentives, but in this instance the pendentive has been dispensed with, and the corbel used instead.



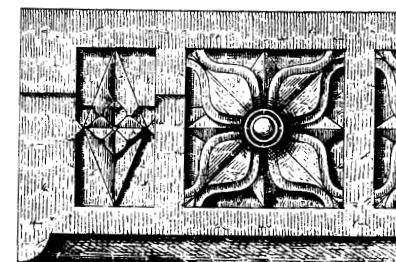
Detail of band E



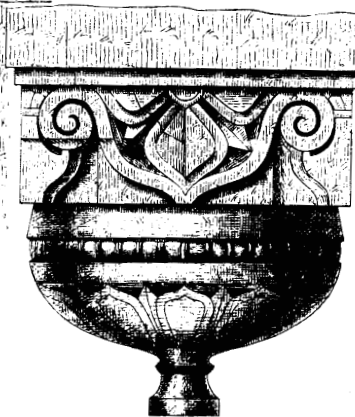
Detail of band D



Detail of band C



Detail of band B

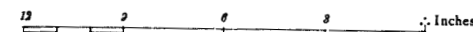


Detail of pendant A

SCALE OF FEET

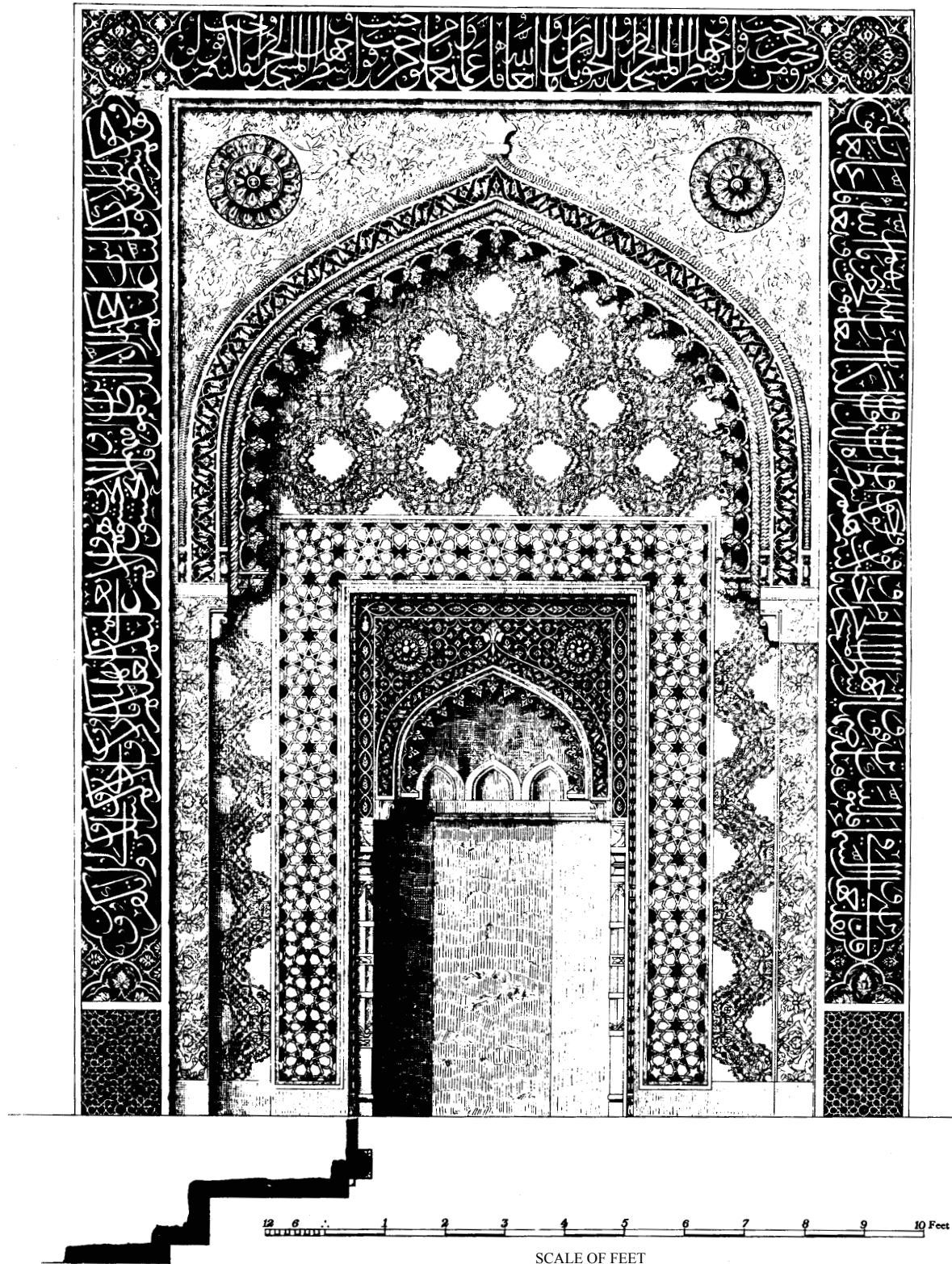


SCALE



### 3. HATHPUR SIKRI. THE JAMI' MASJID.

The principal *mihrab*

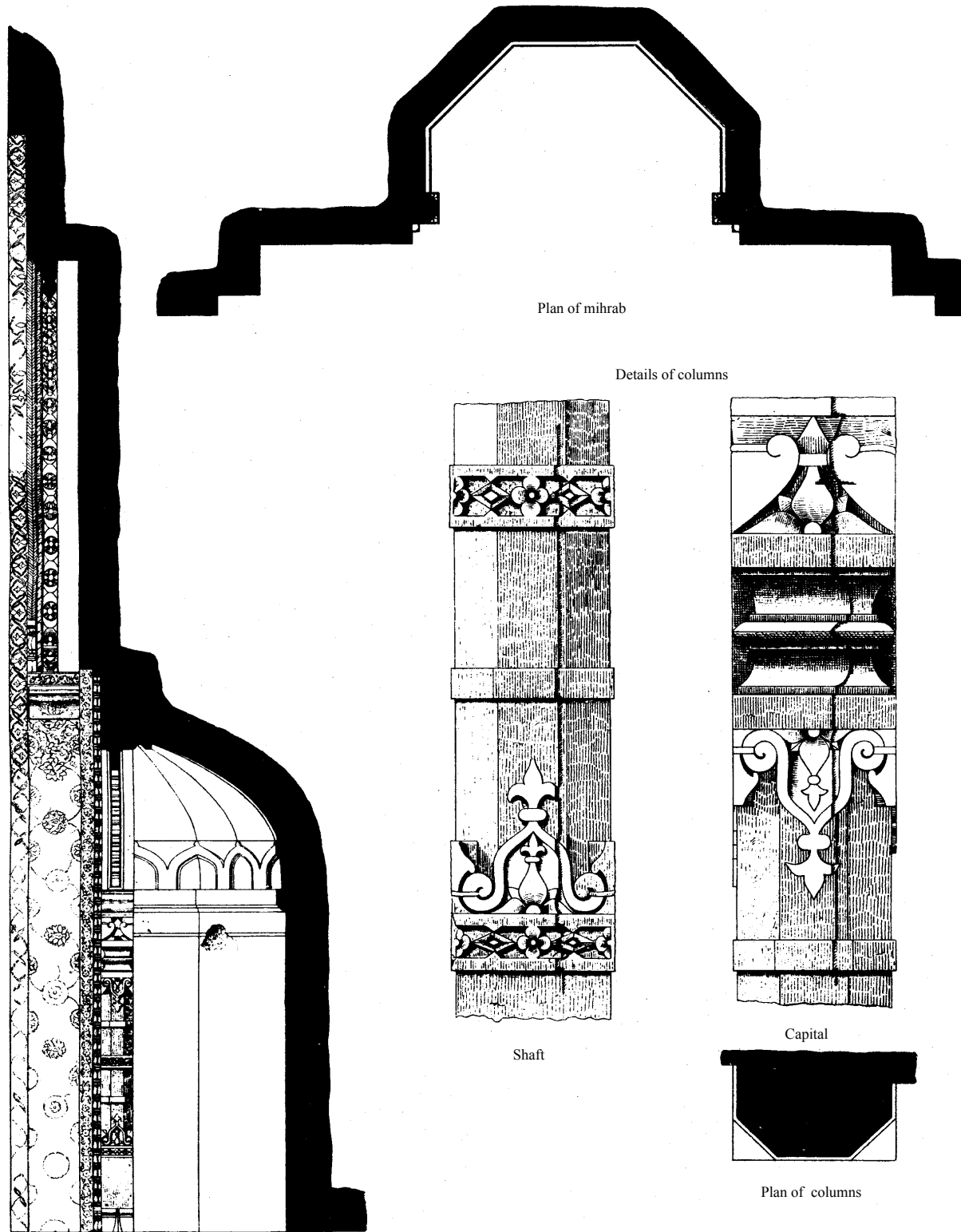


Erected C.E. 1571. The whole of the west wall of the masjid is cut up by *mihrabs*. The principal *mihrab* is always placed in the centre of the interior face of the wall, and points towards makka. The presiding maulvi stands in front of the *mihrab* and leads the congregation in prayer. The Arabic writing round the *mihrab* is raised from the centre of the border enclosing it. The letters were gilded, and the ground was a dark blue. The decoration upon the spandrels, the tympanum, and the piers is painted on the surface of the stone. The architrave round the apsidal portion of the *mihrab* is inlaid with marble, and the raised carved ornamentation upon the spandrels over the arch was gilded.

4. HATHPUR SIKRI. THE JAMI' MASJID.

Section through the principal *mihrab*.

[Erected 1571]



Plan of mihrab

Details of columns

Shaft

Capital

Plan of columns

Section



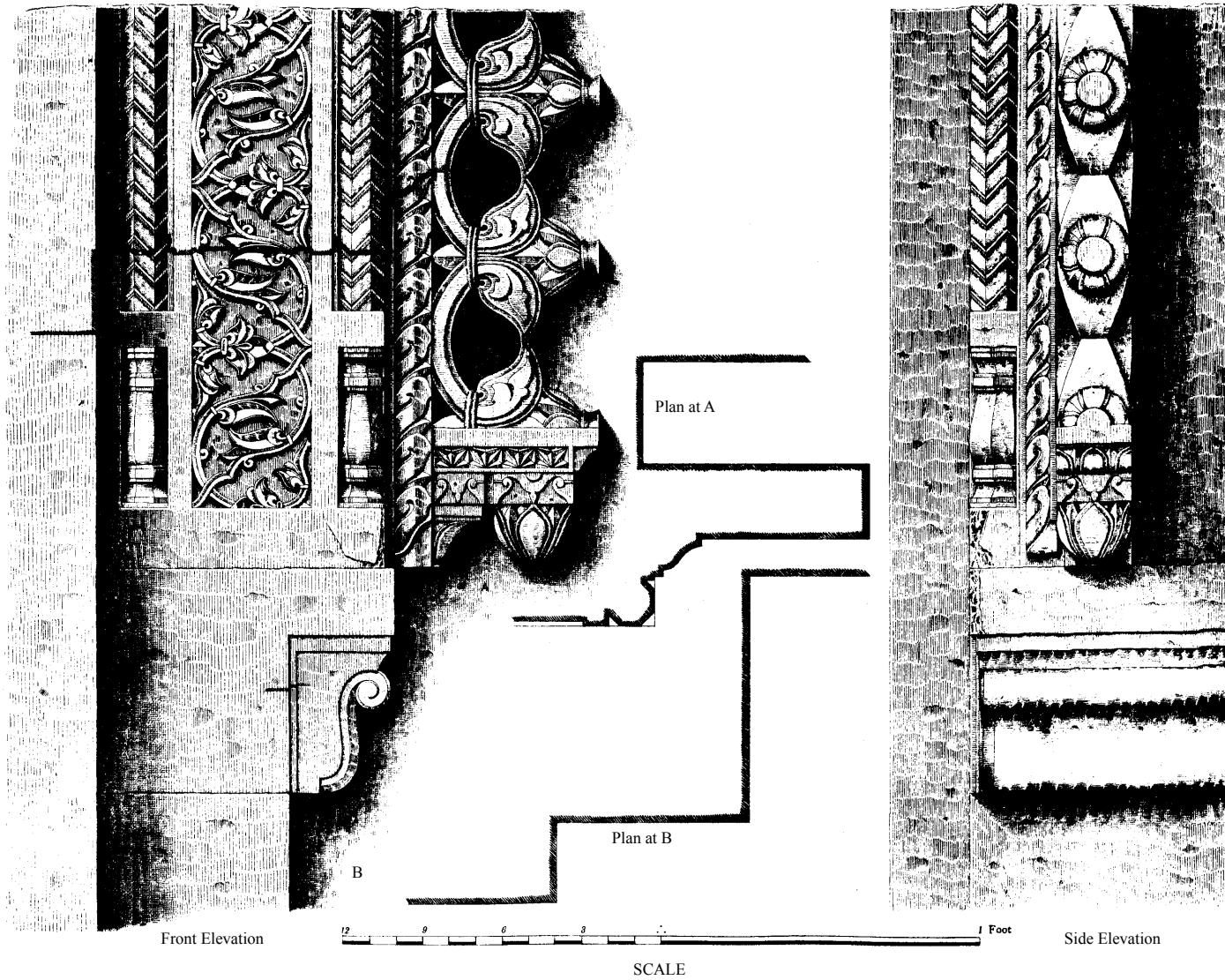
SCALE OF FEET



SCALE

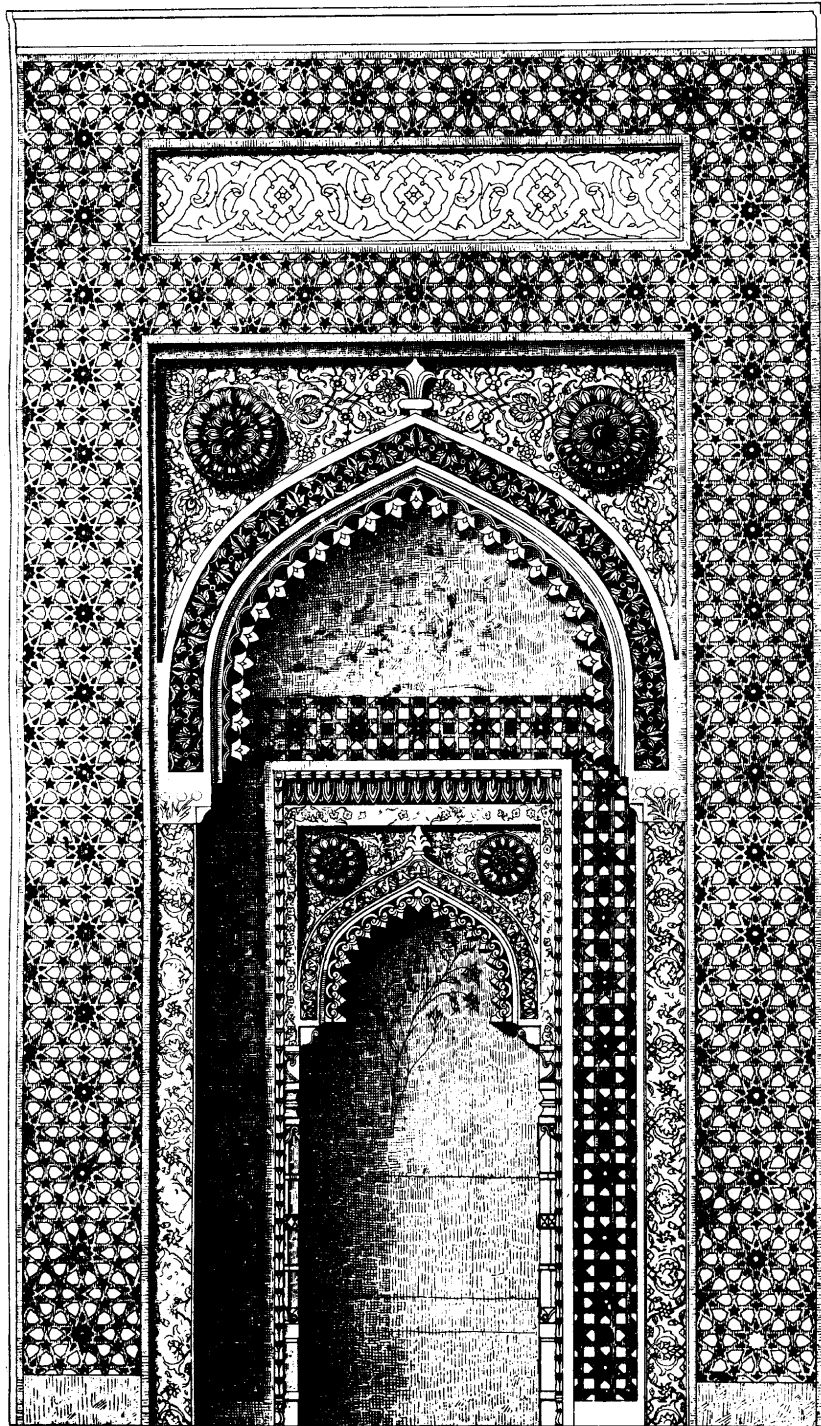
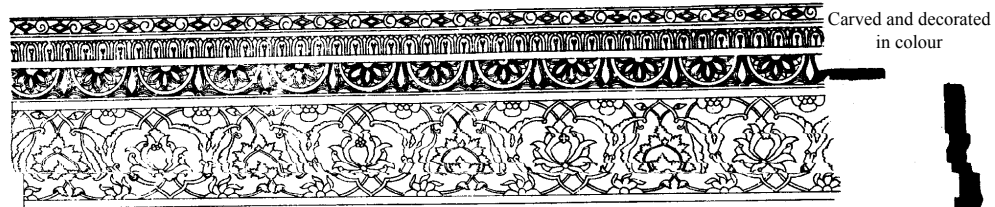


5. HATHPUR SIKRI. THE JAMI MASJID. The principal *mihrab*. Details of the springing of the arch.

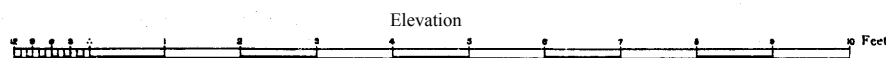
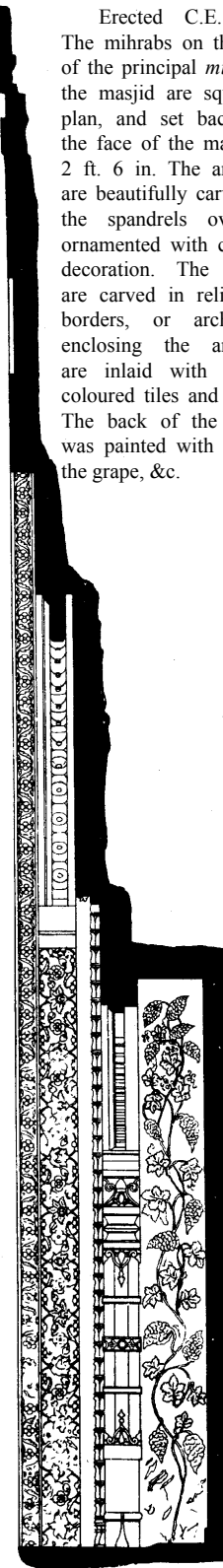


Erected C.E. 1571. One of the characteristic features of early Moghul architecture is the repeated use of the cusping round the arches. It is seldom omitted, and is often, as the diagram shows, enriched by carvings. The cusping invariably springs from a small bracket above the impost of the arch. Another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

6. HATHPUR SIKRI. THE JAMI' MASJID. *Mihrab* on the south side of the principal *mihrab*.



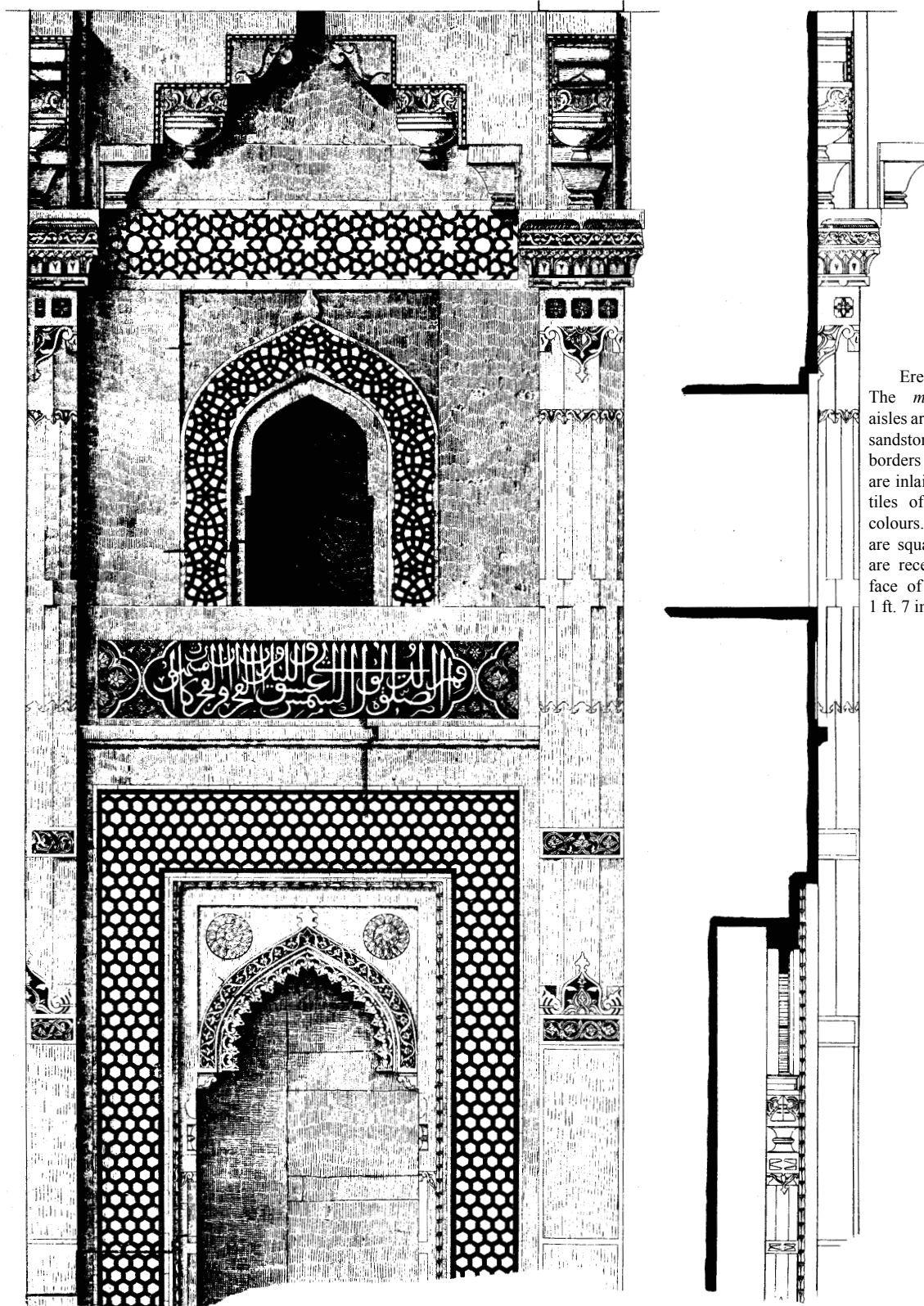
Erected C.E. 1571. The *mihrabs* on the sides of the principal *mihrab* in the masjid are square on plan, and set back from the face of the main wall 2 ft. 6 in. The archways are beautifully carved and the spandrels over are ornamented with coloured decoration. The paterae are carved in relief. The borders,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



SCALE OF FEET

7. HATHPUR SIKRI. THE JAMI MASJID.

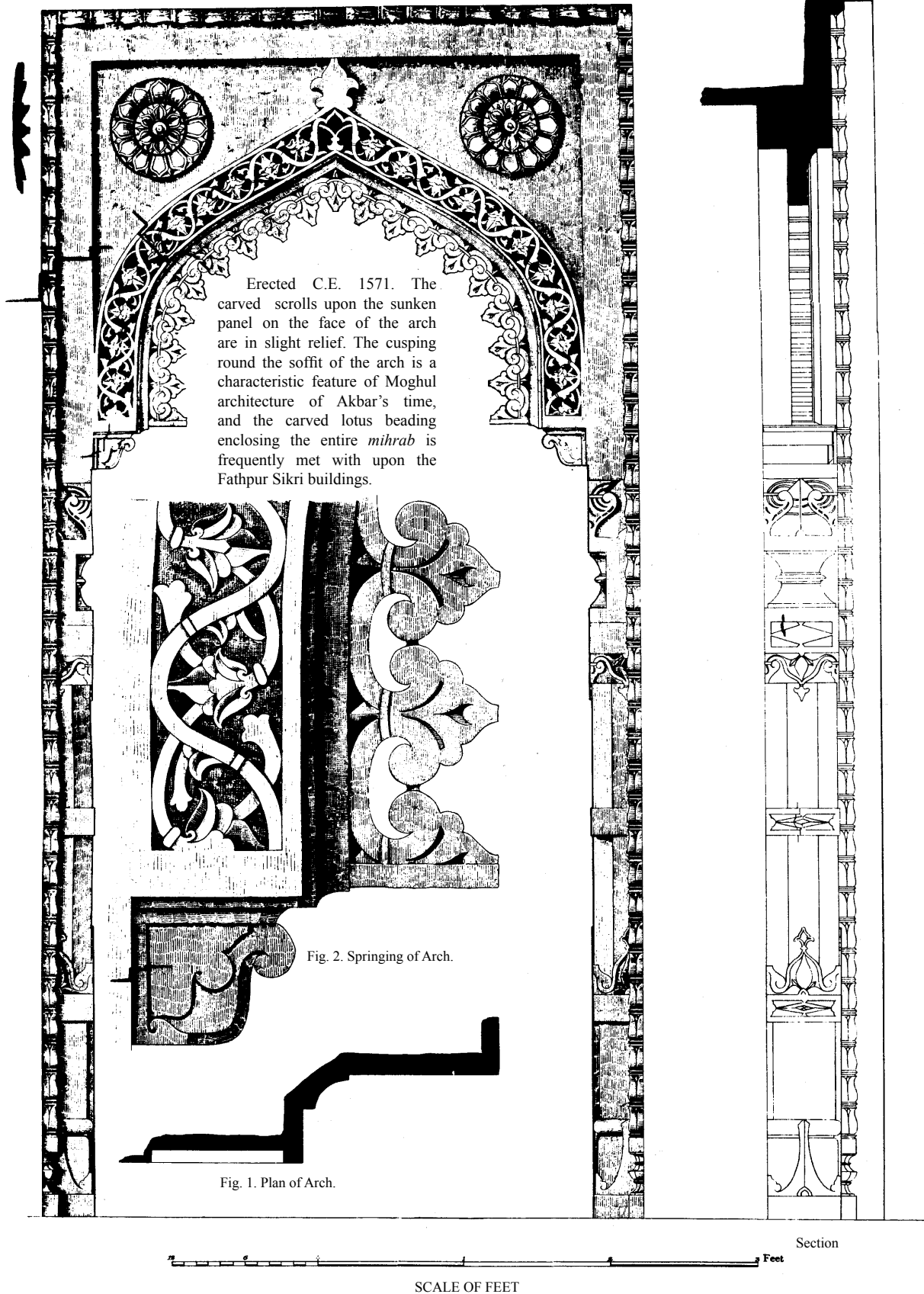
*Mihrabs in the south aisle.*



Erected C.E. 1571.  
The *mihrabs* in the aisles are wrought in red sandstone, and the broad borders enclosing them are inlaid in mosaic and tiles of various bright colours. The *mihrabs* are square in plan, and are recessed from the face of the wall about 1 ft. 7 in.

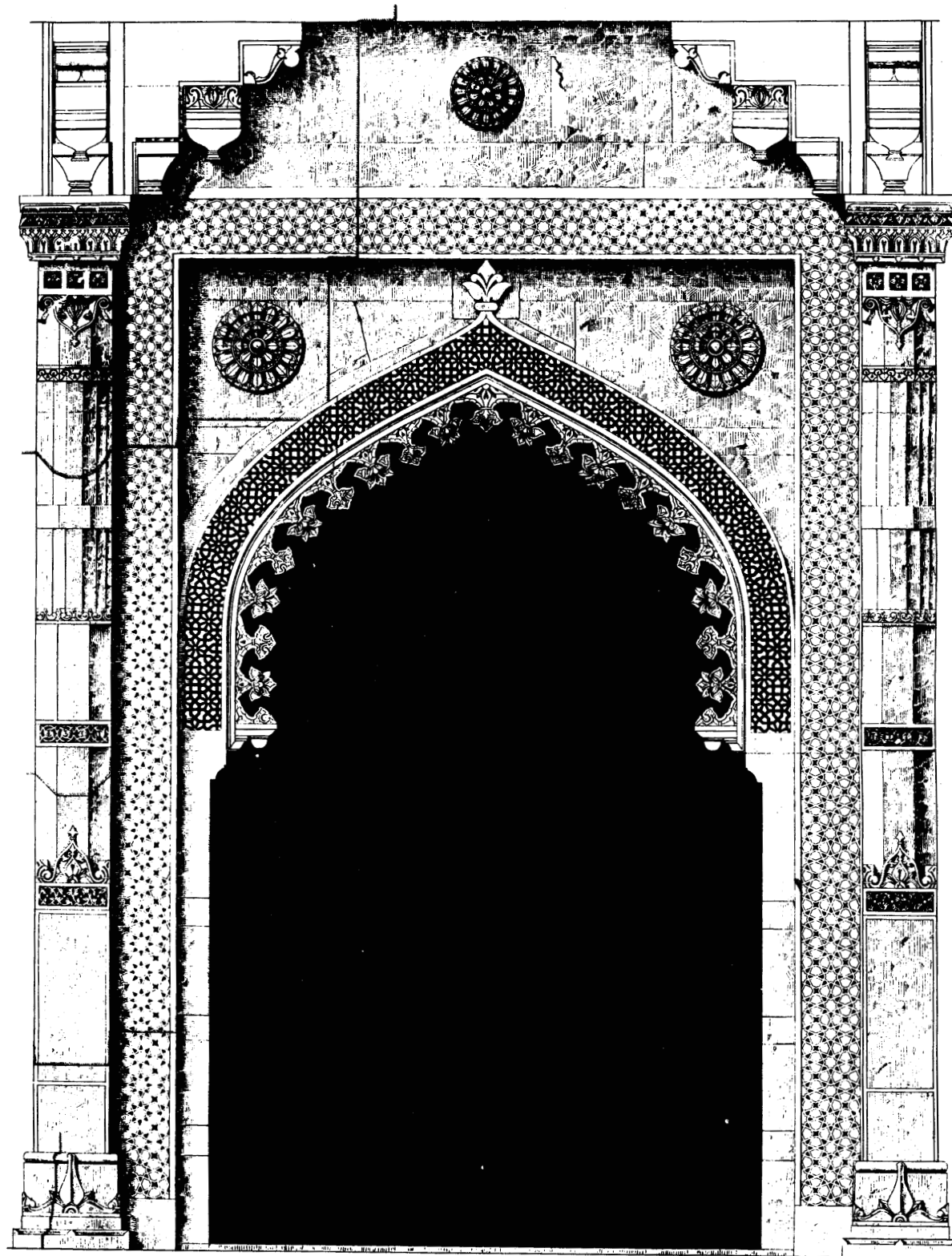
## 8. FATHPUR SIKRI. THE JAMI' MASJID.

Details of *mihrabs* in the south aisle.

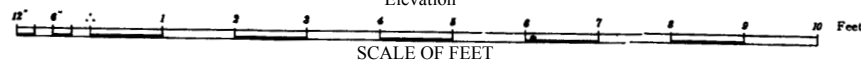


9. HATHPUR SIKRI. THE JAMI MASJID.

Entrance from the aisle to the southern chapel.



Elevation

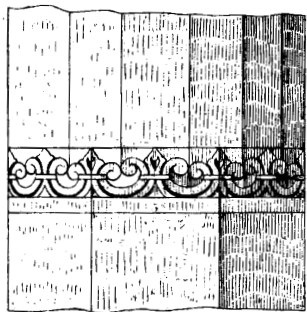
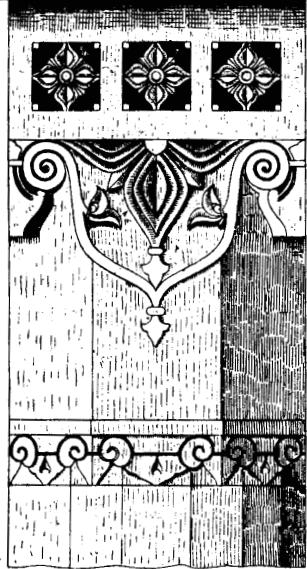
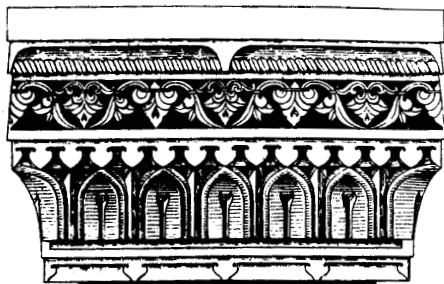


SCALE OF FEET

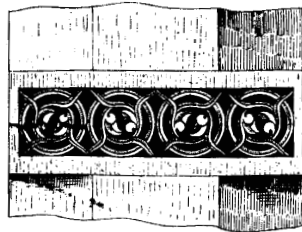
Erected C.E. 1571. The entrance is in red sandstone, and the geometrical border round the arch, as well as the architrave is inlaid with marble. The paterae in the spandrels are beautifully carved in high relief.

10. HATHPUR SIKRI. THE JAMI' MASJID. Detail of the columns in the aisles.

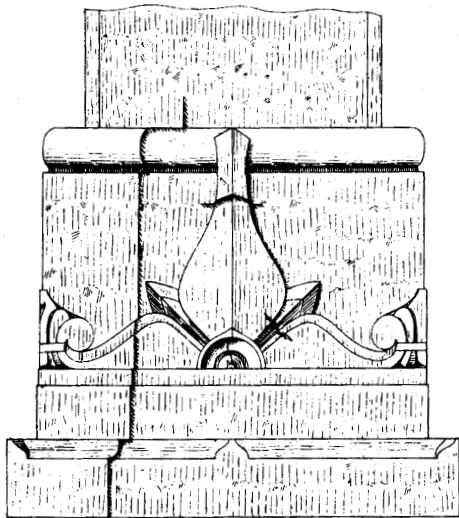
Erected C.E. 1571.  
 The columns, in red sandstone, are over 18 ft. in height, and support massive stone brackets carrying the roof, which is composed of slabs of stone, coated on the outside with thick cement. At the bottom the columns are square; in the centre, octagonal; and at the top, sixteen-sided, till a short distance from the capital, where they become octagonal again. At intervals the perpendicular lines are broken by horizontal bands, and these are ornamented with scrolls, etc.,. Examples of some of the carvings upon the columns are given in the illustrations.



Detail of capital



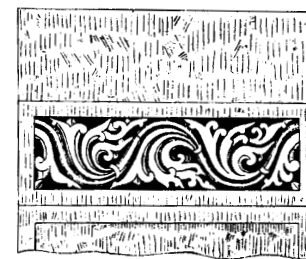
Detail of shaft (a)



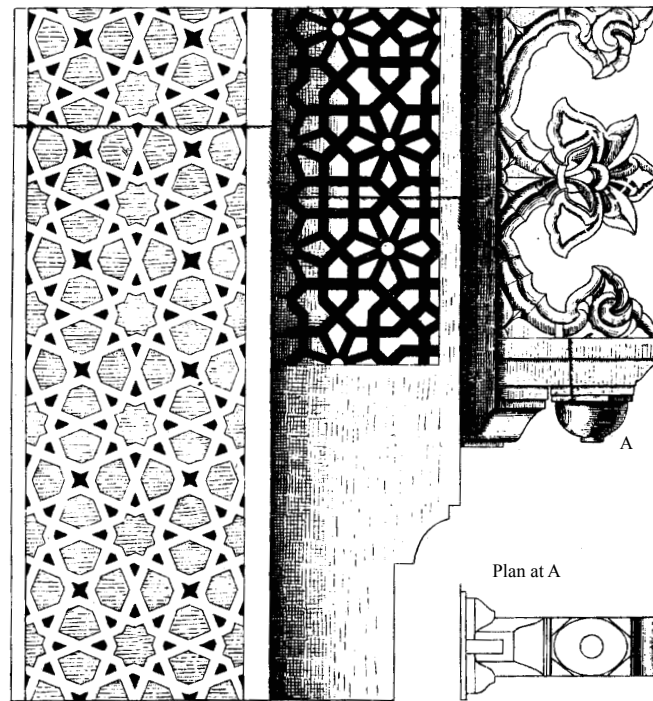
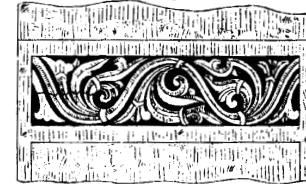
Detail of base



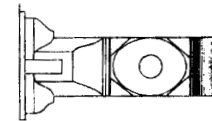
Detail of shaft (b)



Carved bands upon shafts



Plan at A



SCALE OF FEET

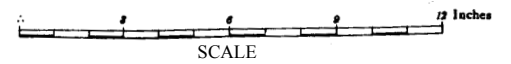
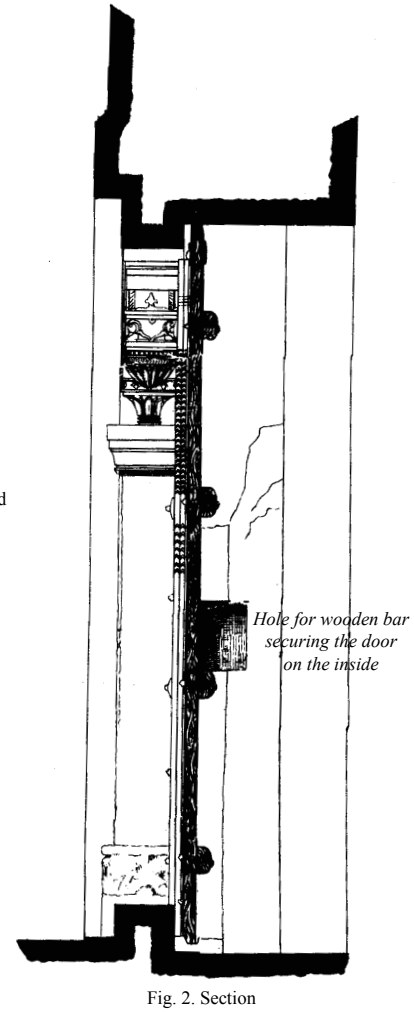
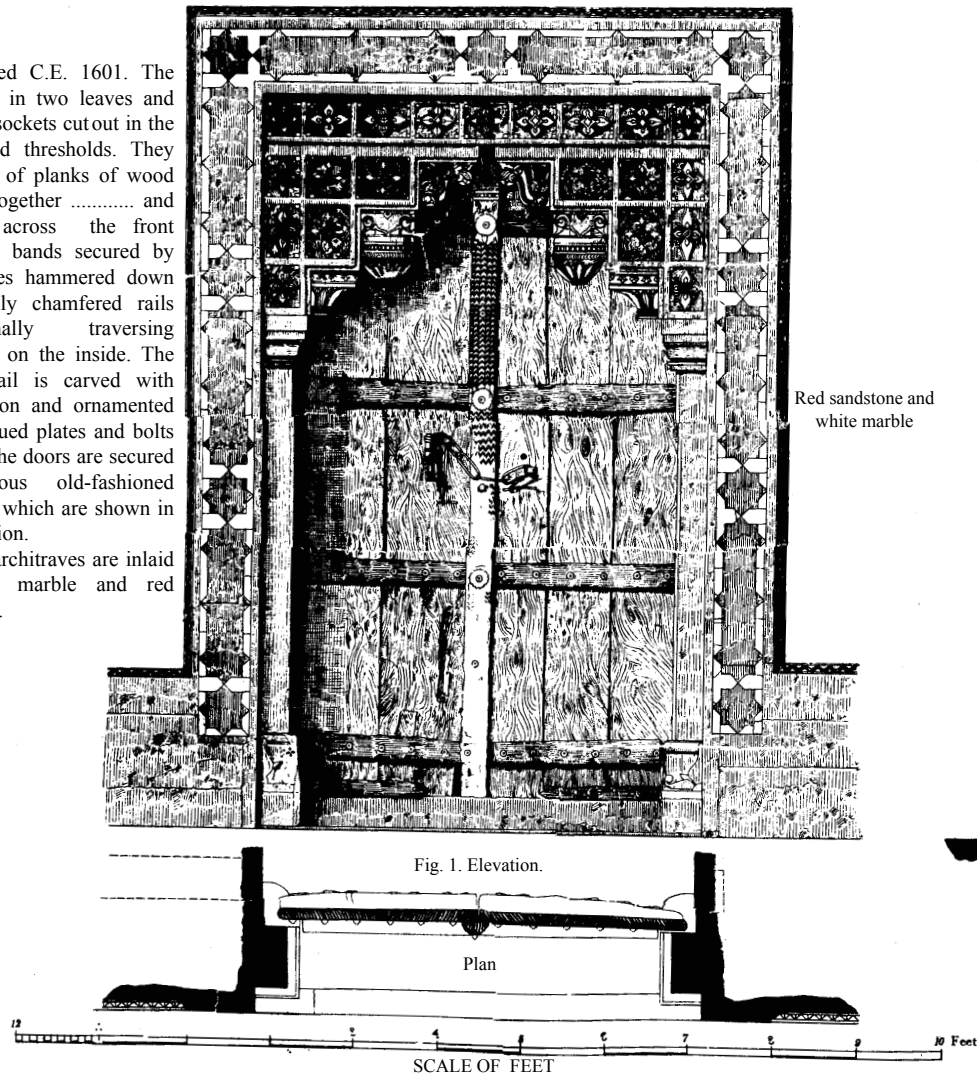
Detail of springing of archway leading from the aisle into the southern chapel.

## 11. HATHPUR SIKRI. THE BALAND DARWAZA.

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

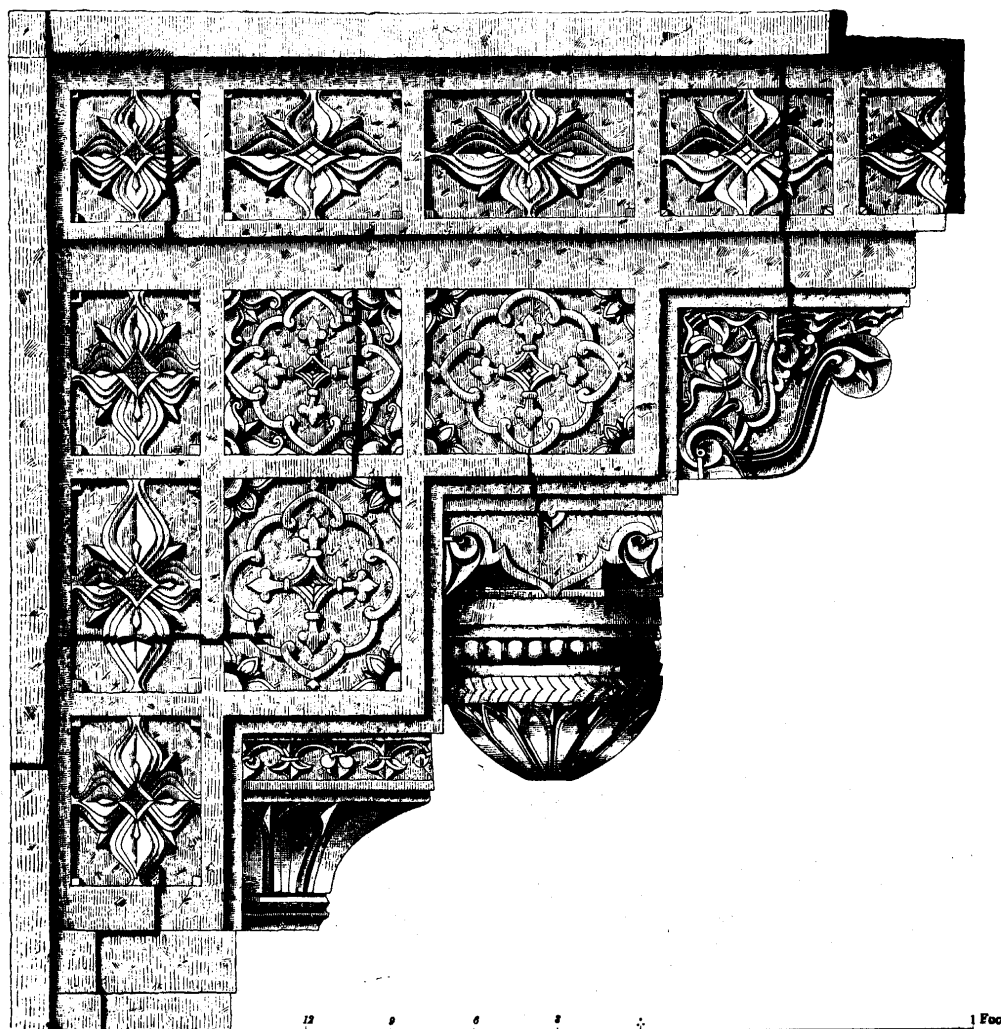
Erected C.E. 1601. The doors are in two leaves and swing in sockets cut out in the lintels and thresholds. They are made of planks of wood tongued together ..... and strapped across the front with iron bands secured by iron spikes hammered down on roughly chamfered rails longitudinally traversing the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

The architraves are inlaid in white marble and red sandstone.

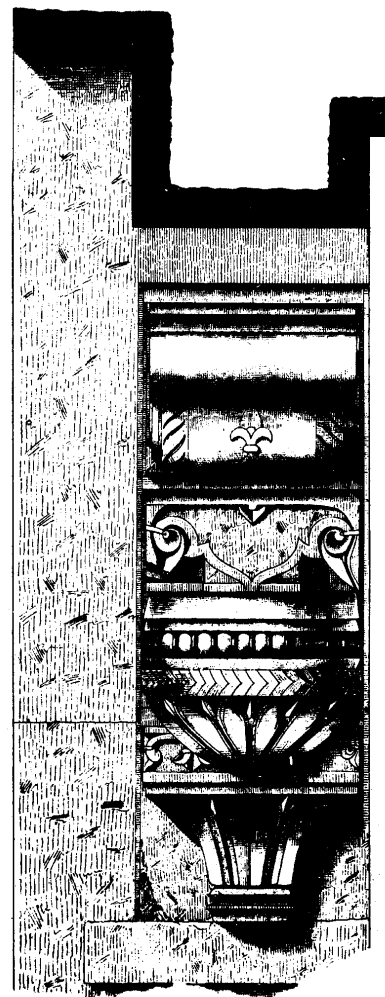


12. FATHPUR SIKRI. THE BALAND DARWAZA.

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



SCALE



Erected C.E. 1601.  
The brackets are in one piece of red sandstone. The carving upon the panels is in relief, and its depths may be ascertained from the sections, shown in hatched lines upon the diagram. The brackets are  $8\frac{1}{4}$  inches in thickness, and support the stone lintels spanning the doorways, shown in section on the side view of the bracket.

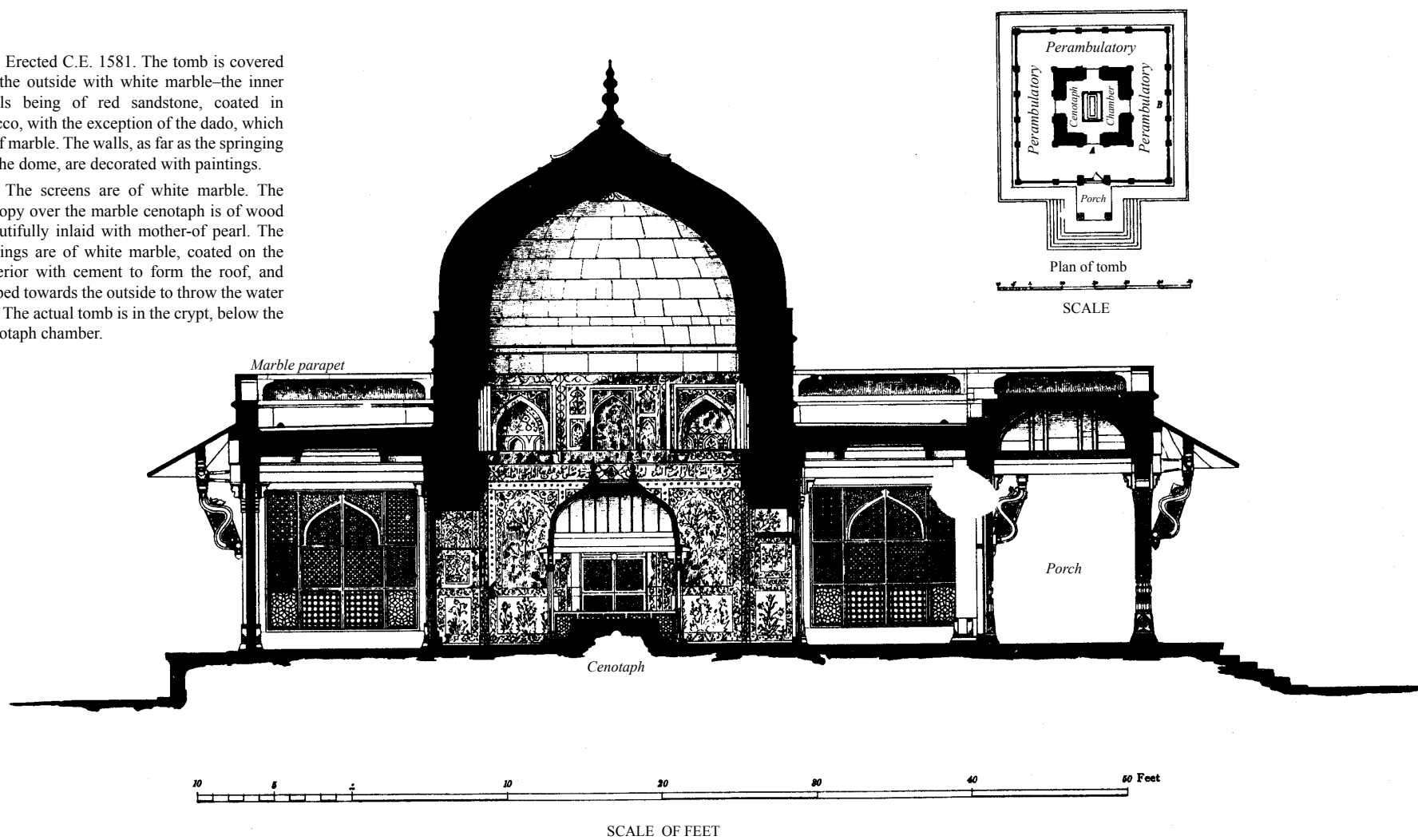


### 13. HATHPUR SIKRI. SALIM CHISHTI'S TOMB.

Section through the tomb from north to south

Erected C.E. 1581. The tomb is covered on the outside with white marble—the inner walls being of red sandstone, coated in stucco, with the exception of the dado, which is of marble. The walls, as far as the springing of the dome, are decorated with paintings.

The screens are of white marble. The canopy over the marble cenotaph is of wood beautifully inlaid with mother-of-pearl. The ceilings are of white marble, coated on the exterior with cement to form the roof, and sloped towards the outside to throw the water off. The actual tomb is in the crypt, below the cenotaph chamber.



#### 14. HATHPUR SIKRI. SALIM CHISHTI'S TOMB.

Doorway beneath the porch.

Salim Chishti's tomb was erected in 1581 C.E., and after the saint's death. The entire entrance is in white marble, and the carving is raised. The doorway is of wood inlaid with copper.

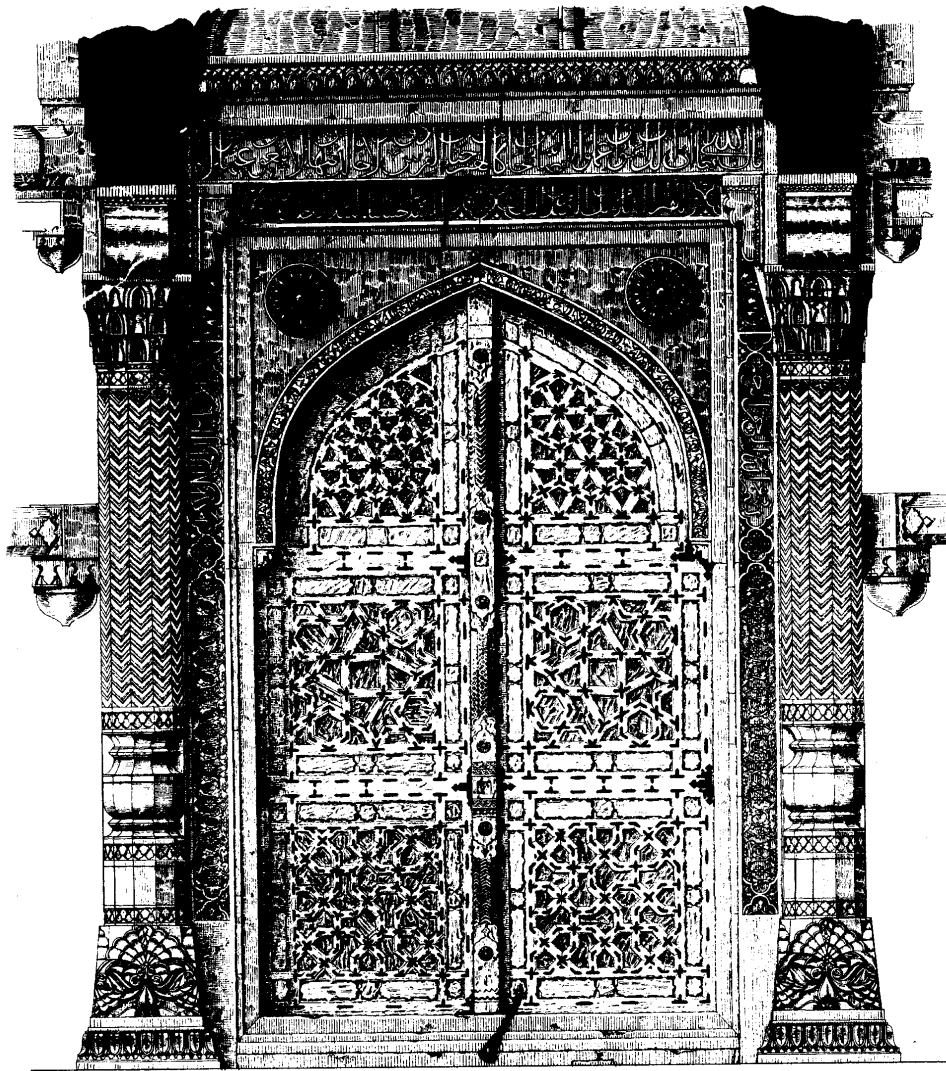


Fig. 1. Elevation

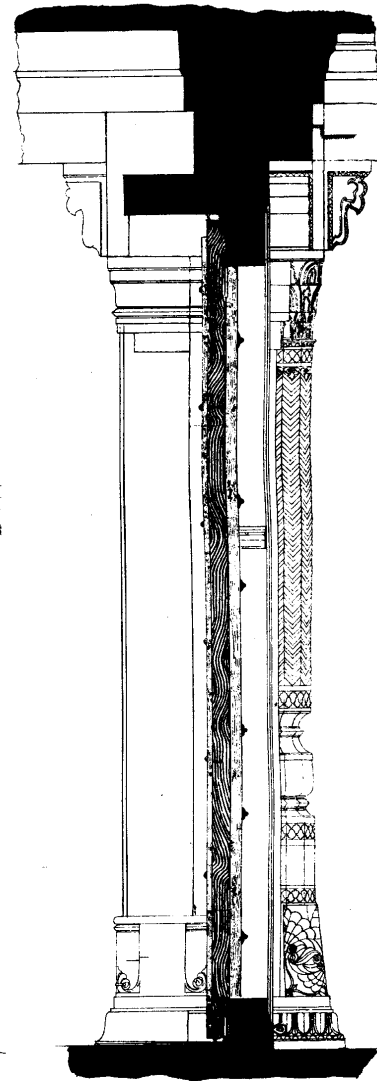


Fig. 2. Section

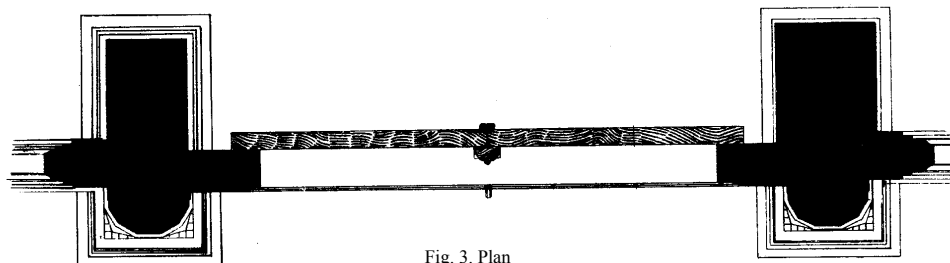
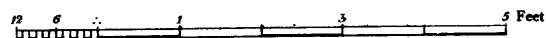


Fig. 3. Plan



SCALE OF FEET

15. HATHPUR SIKRI. SALIM QHISHTI'S DOMB.

Doorway to the cenotaph chamber—exterior view.

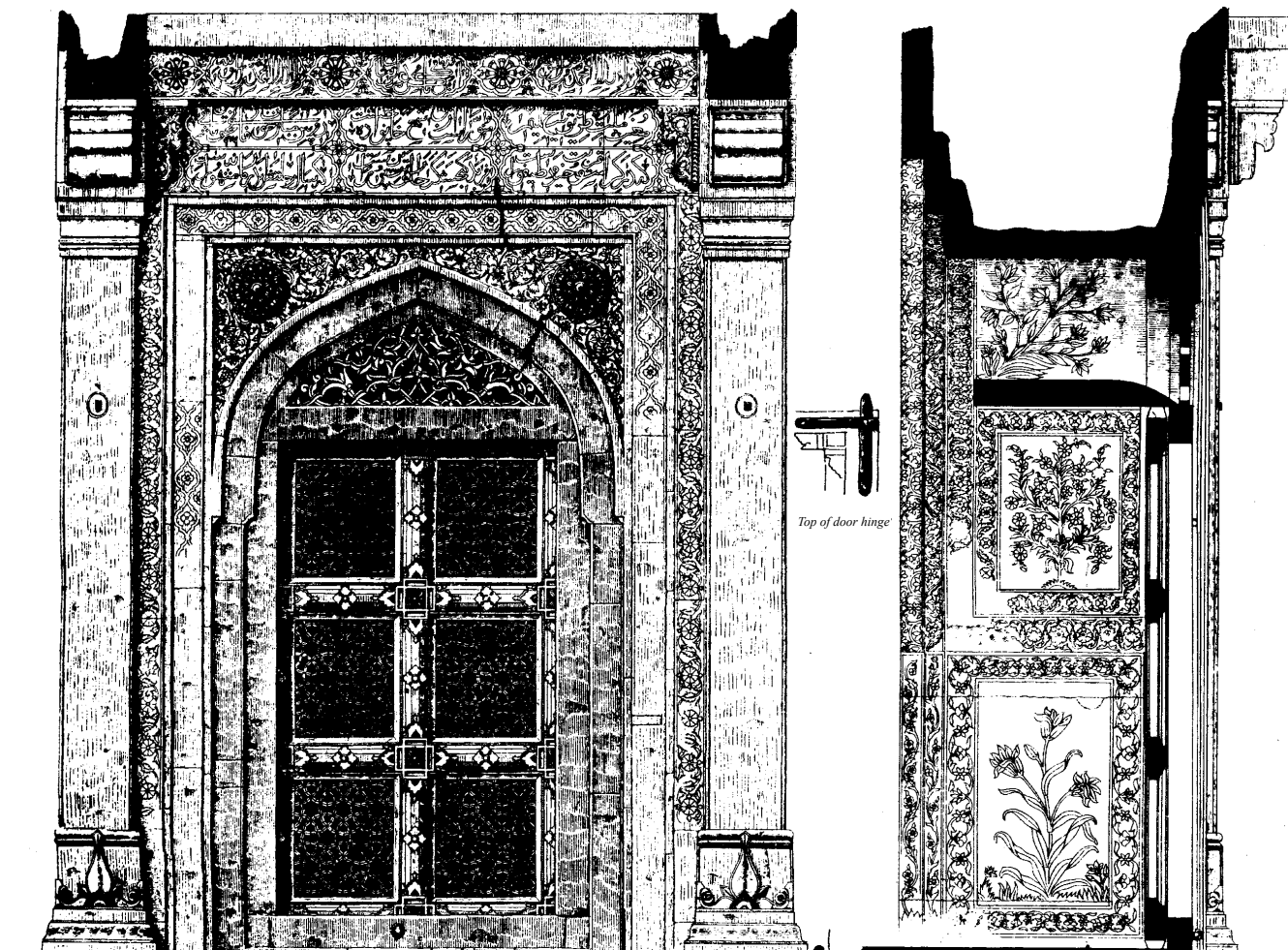


Fig. 1. Elevation

Fig. 2. Section

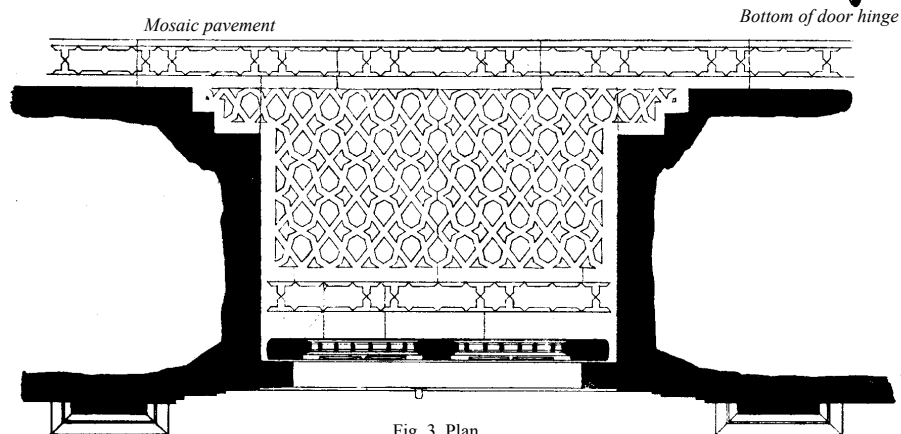


Fig. 3. Plan

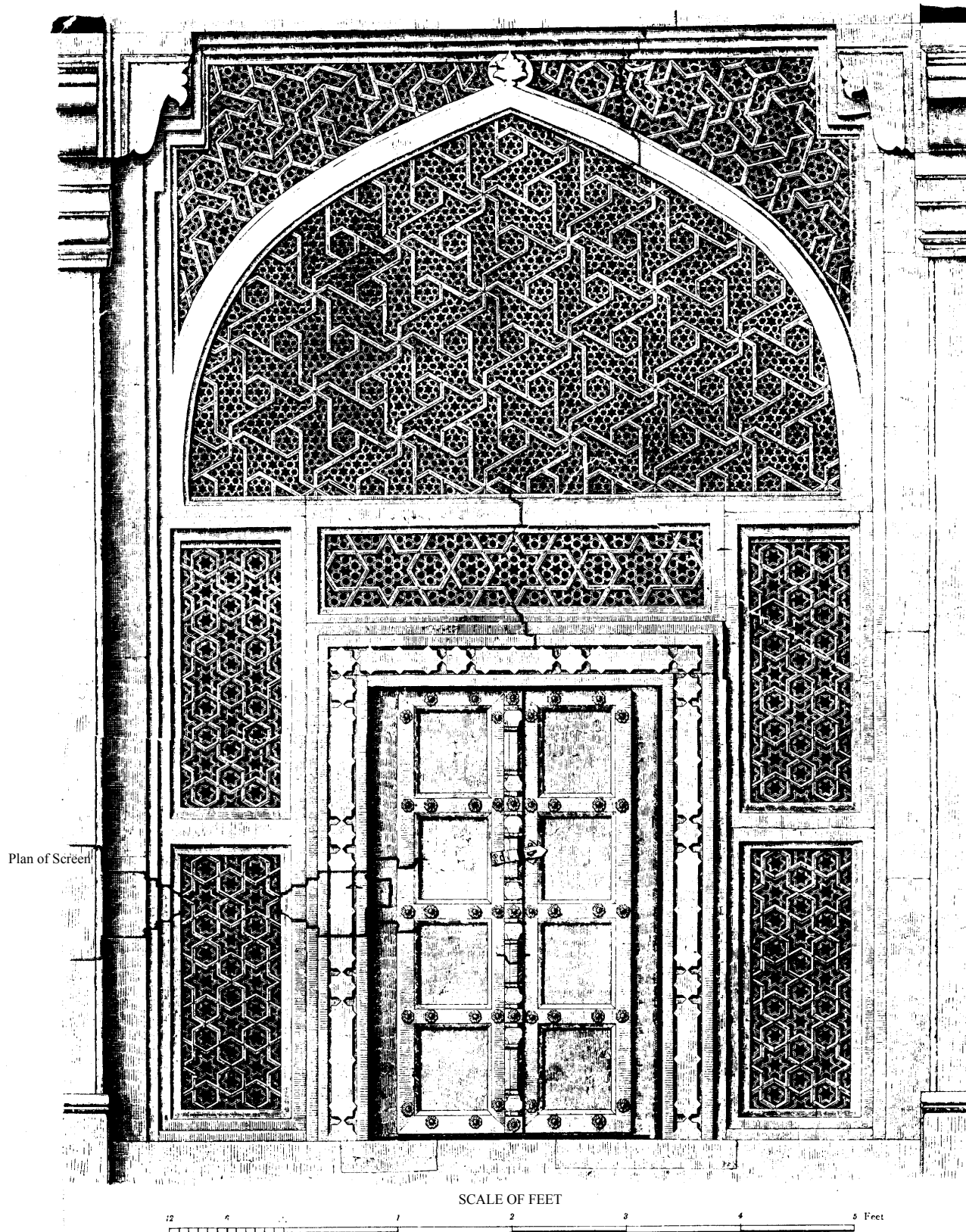
Erected C.E. 1581. The entire doorway is of white marble, swung in two leaves. The panels are pierced like the fanlight over the top of the door. The spandrils are beautifully decorated in colour .....as also are the architraves and frieze. The dado on the bottom of the jamb is of marble, and the patterns upon it are in colour. The space between the top of the dado and the soffit of the door is plastered, on rubble masonry, and ornamented with paintings. The floor is of mosaic.



SCALE OF FEET

16. HATHPUR SIKRI. SALIM CHISHTI'S TOMB.

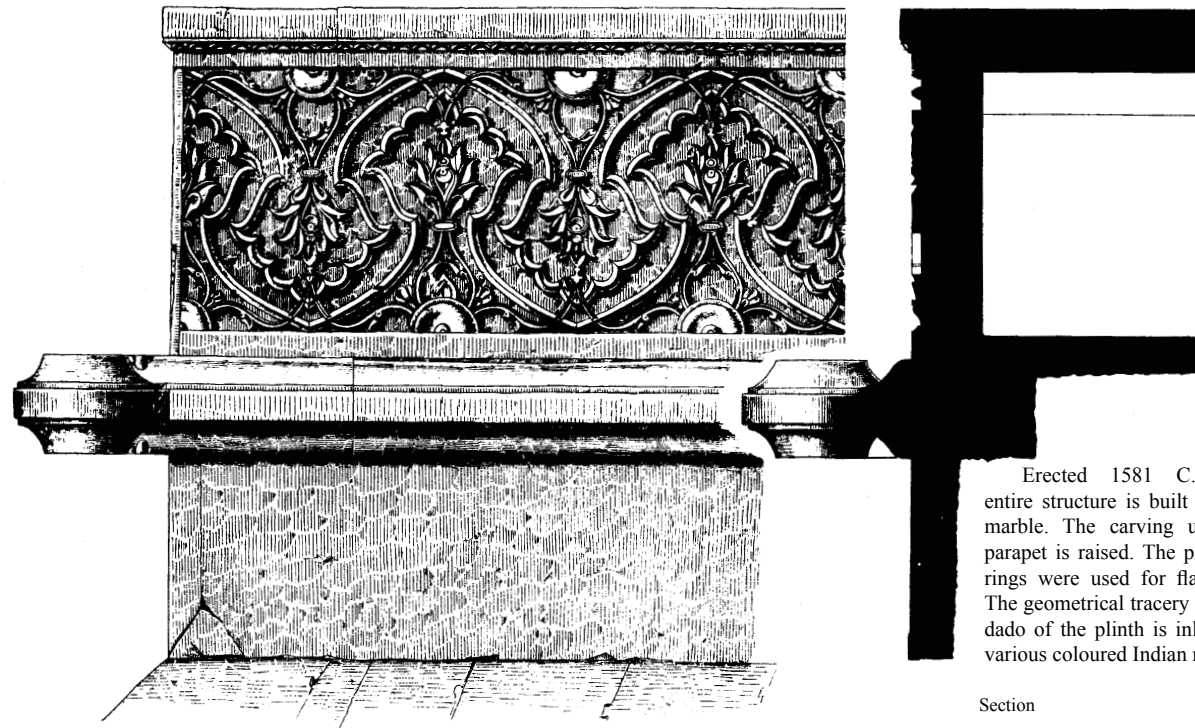
Detail of the entrance in the Eastern screen enclosing the ambulatory.



Erected 1581 C.E. The screen is in white marble, and is a very good sample of those used by the Moghul architects for enclosing verandahs, window openings, &c. The door in the centre is of wood overlaid with brass.

17. HATHPUR SIKRI. SALIM QHISHTI'S DOMB.

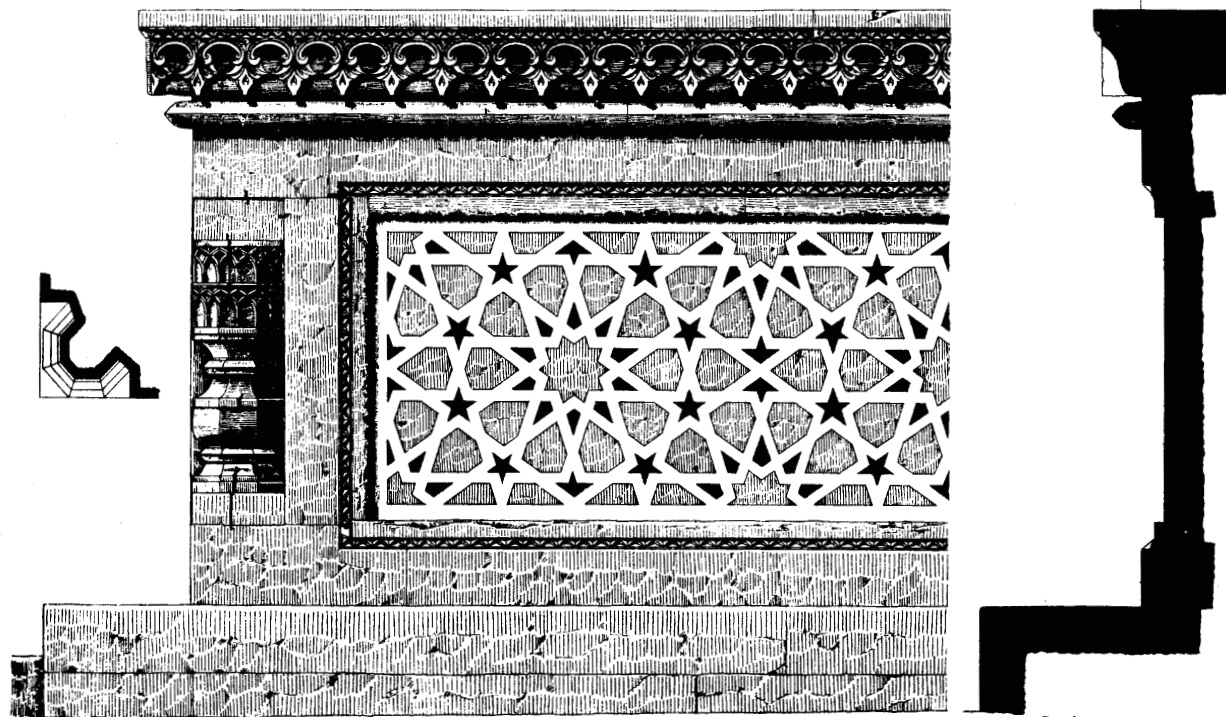
Detail of the parapet and plinth.



Erected 1581 C.E. The entire structure is built in white marble. The carving upon the parapet is raised. The projecting rings were used for flag poles. The geometrical tracery upon the dado of the plinth is inlaid with various coloured Indian marbles.

Section

Fig. 1 Elevation of parapet



Section

Fig. 2. Elevation of inlaid plinth



SCALE OF FEET

18. HATHPUR SIKRI. SALIM CHISHTI'S Tomb.

Carved architraves round the porch door.

[Erected 1581. Built in white marble].



Fig. 1. Carved band around arch

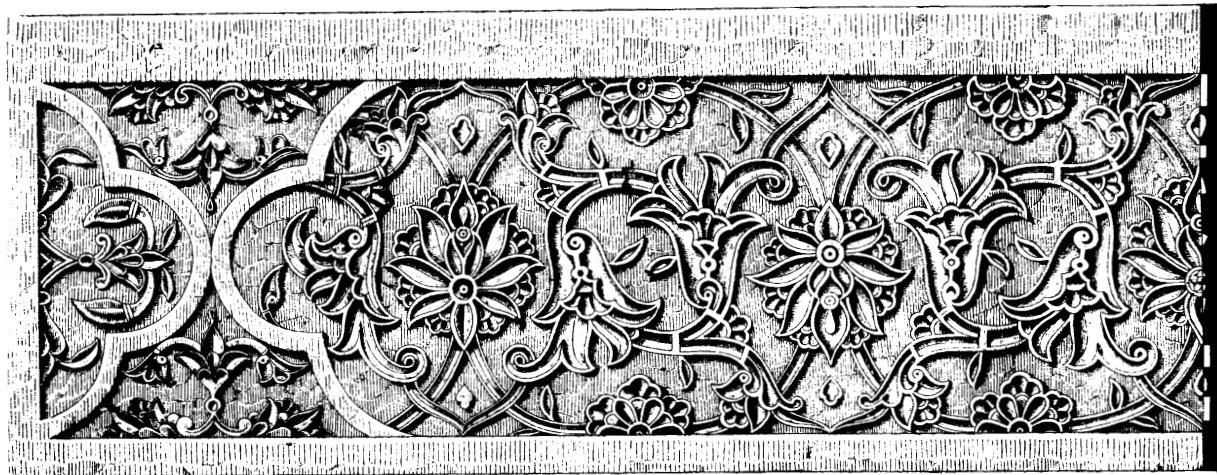


Fig. 2. Carved architraves around door

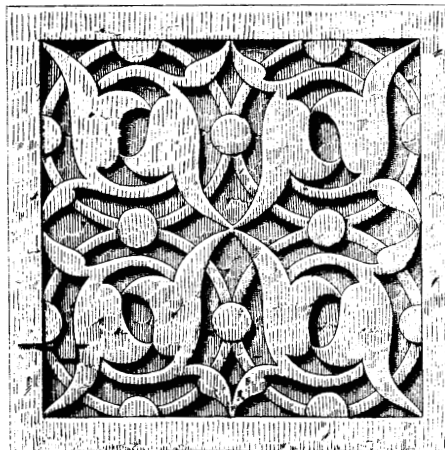


Fig. 3. Carving on bottom of serpentine bracket supporting drip stone

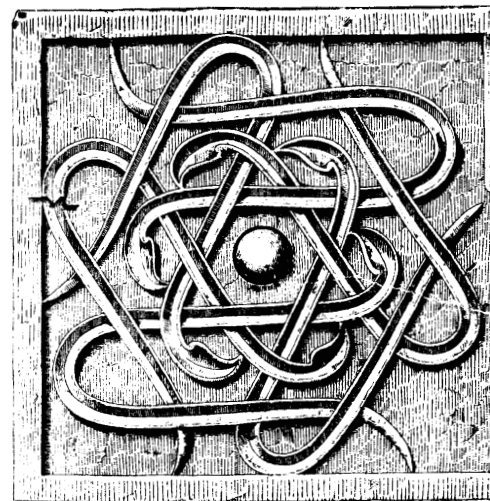
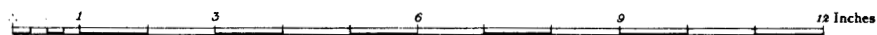


Fig. 4.

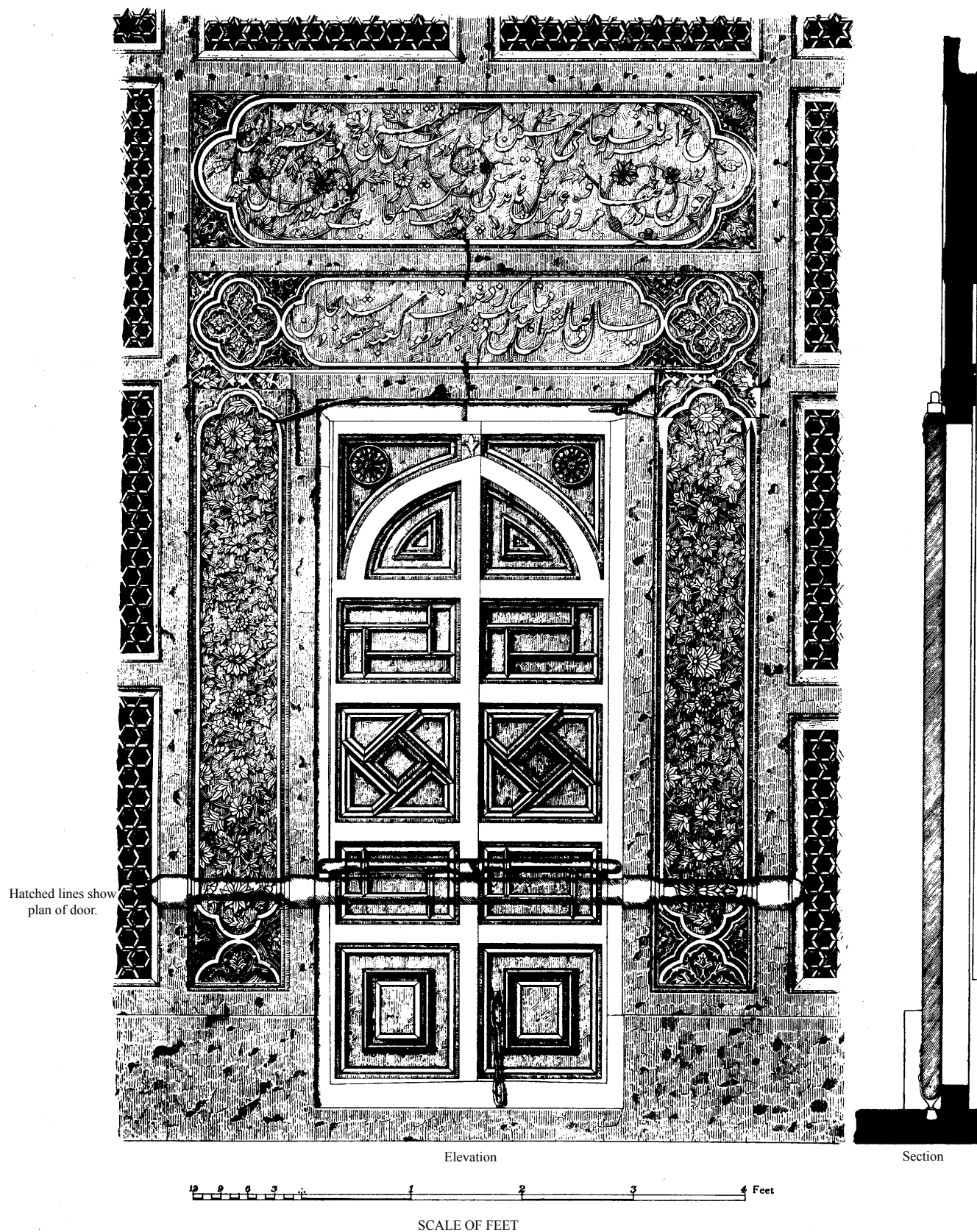


SCALE

### 19. HATHPUR SIKRI. ISLAM KHAN'S DOME

Detail of the entrance door to the south-west chantry chapel.

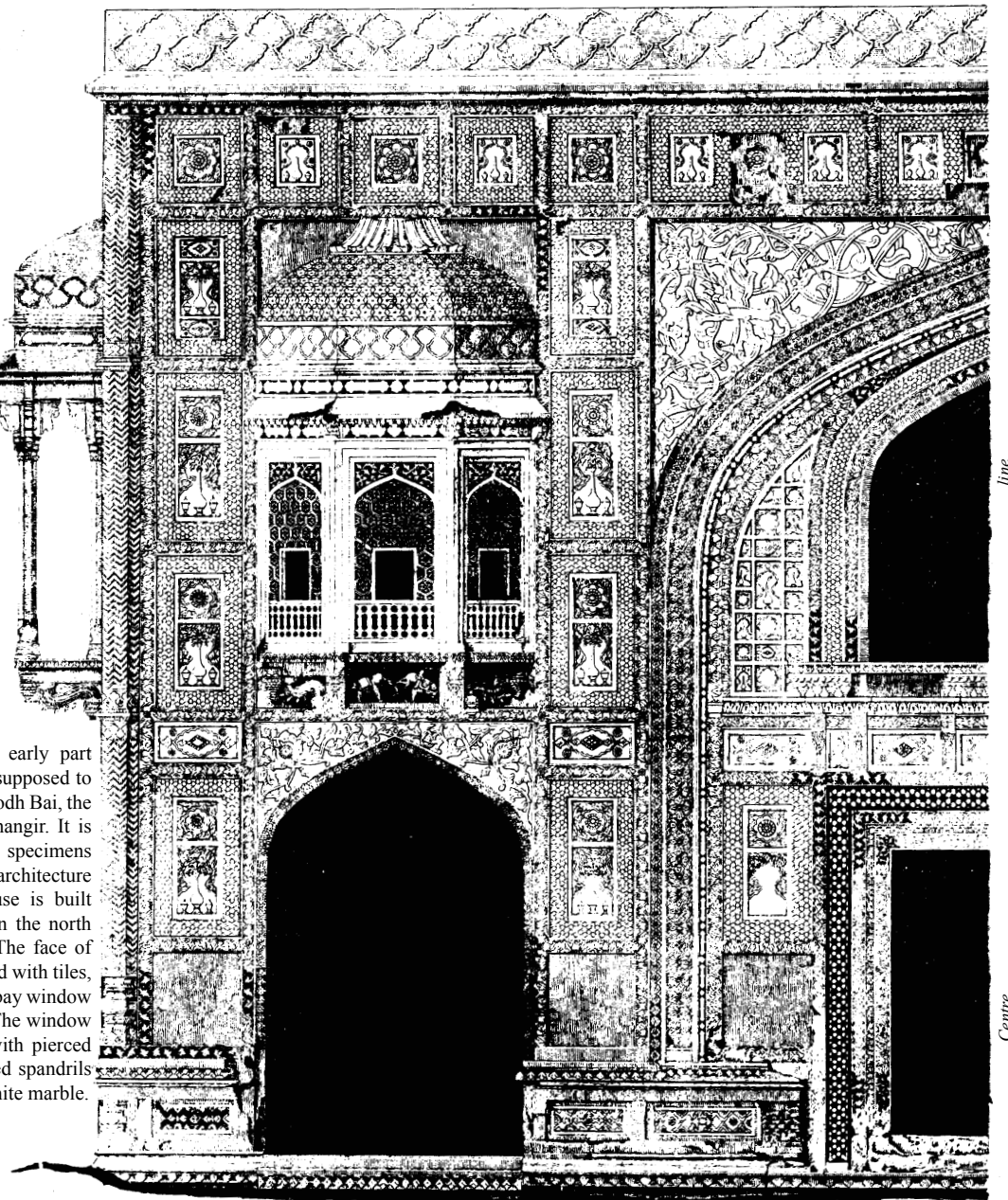
Erected towards the close of the 15<sup>th</sup> century. The tomb is a fine specimen of early Moghul architecture. It is built of red sandstone, but the doorway shown on the illustration is of white marble.



## 20. SIKANDRA. THE KANCH MAHAL.

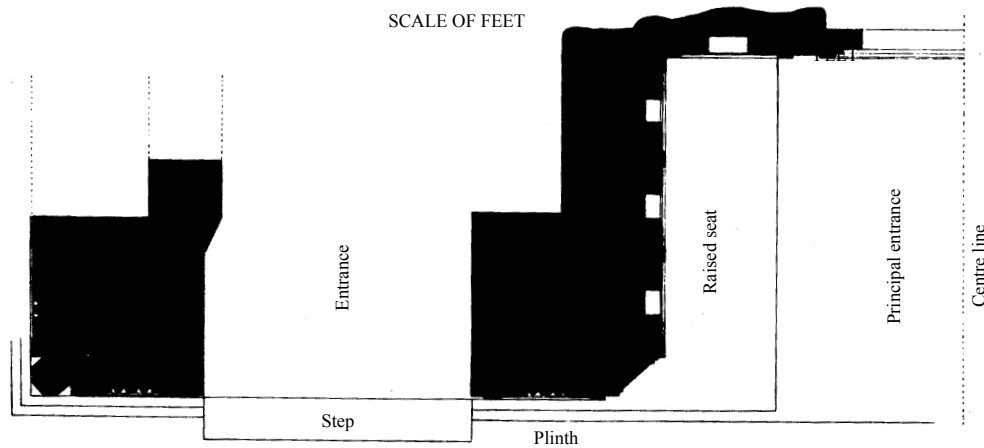
Half north elevation

Erected during the early part of the 17<sup>th</sup> century, and supposed to have been occupied by Jodh Bai, the wife of the emperor Jehangir. It is one of the finest extant specimens of the domestic Moghul architecture of the period. The house is built to brick, but is faced on the north facade with red stone. The face of the parapet is ornamented with tiles, as is also the roof of the bay window over the side entrance. The window openings are filled in with pierced stone lattices. The carved spandrels over the arches are in white marble.



0 4 5 10 20 Feet

SCALE OF FEET

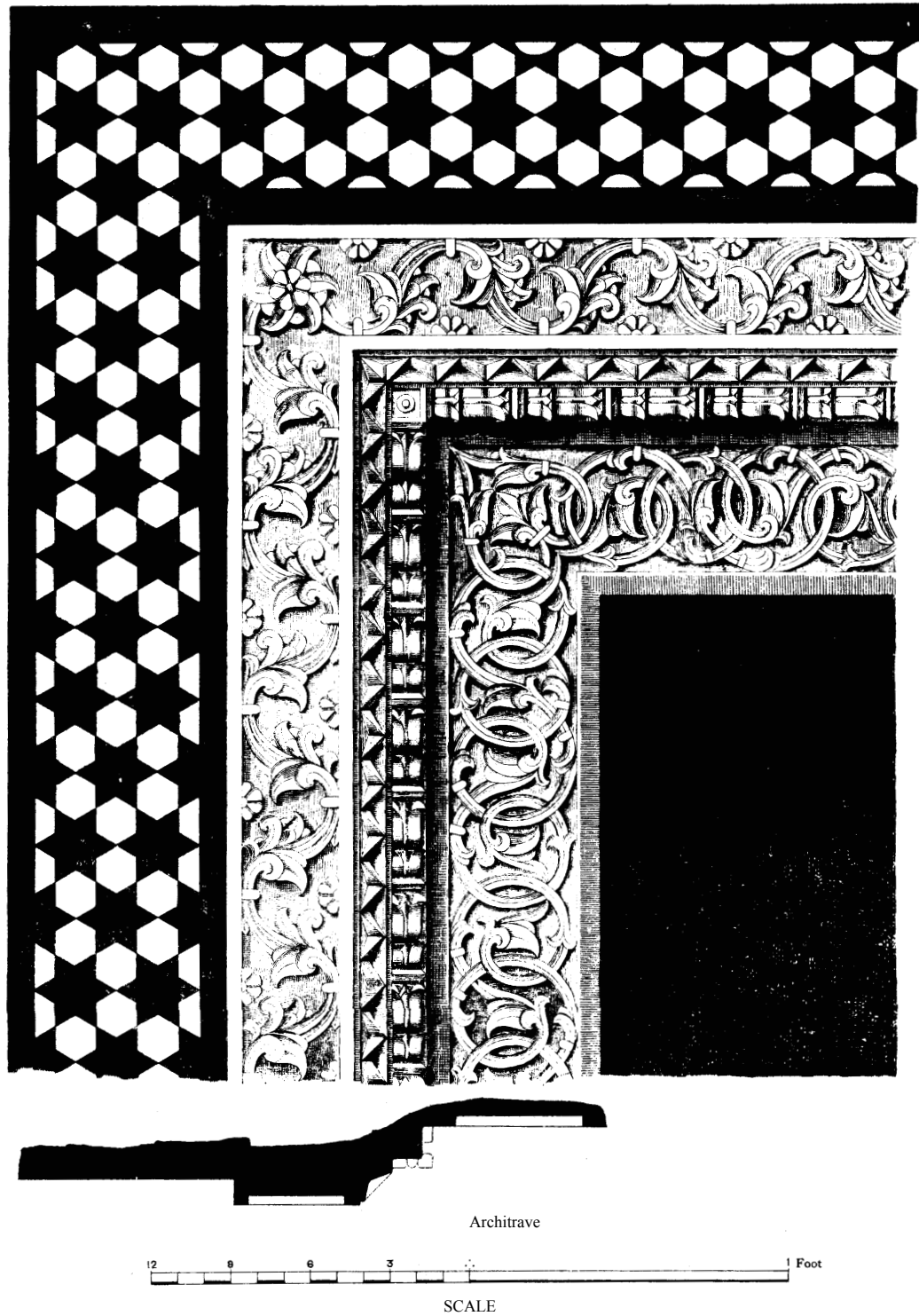




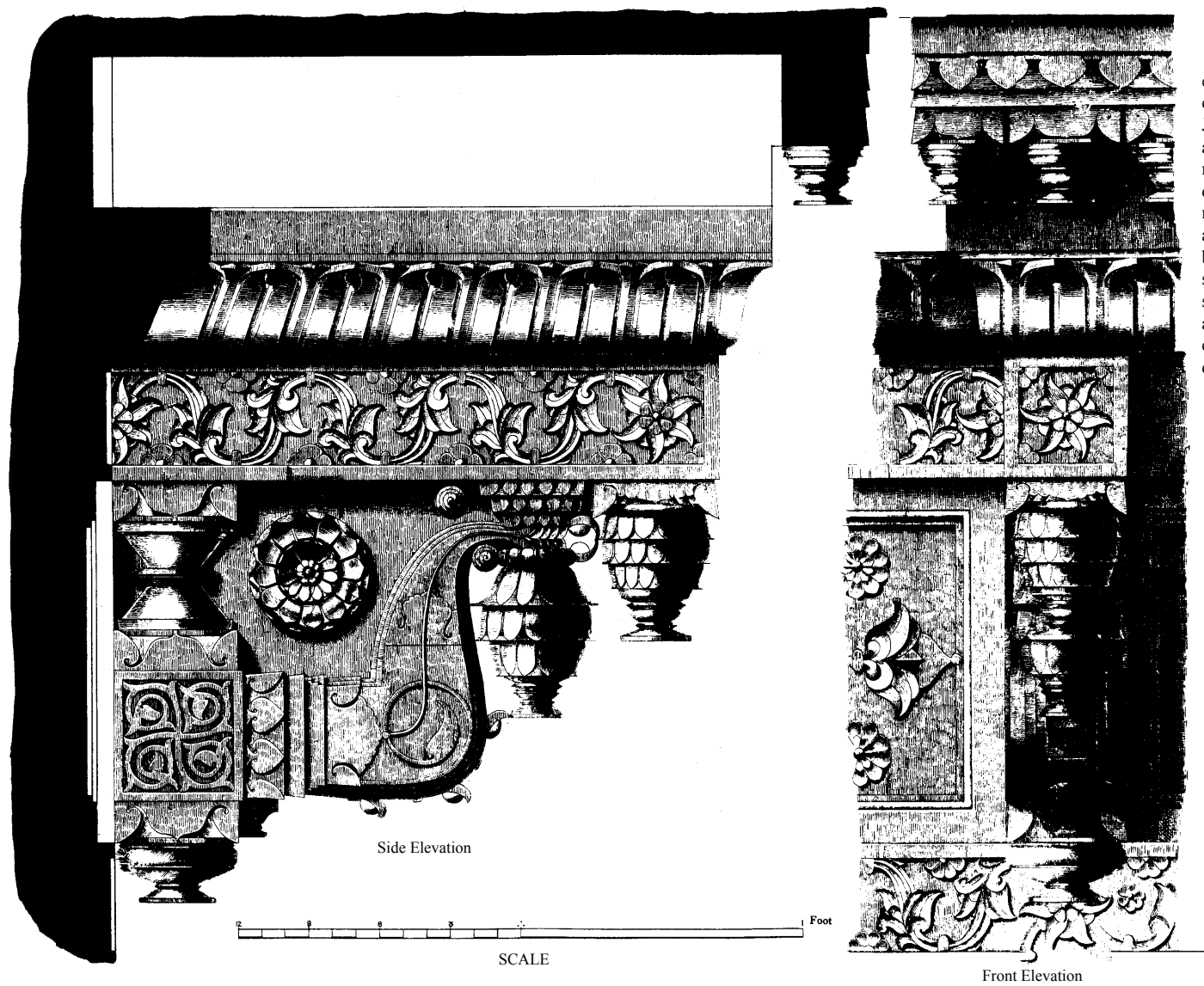
21. SIKANDRA. THE KANCH MAHAL.

Detail of the principal doorway.

Erected during the early part of the 17<sup>th</sup> century. The door is in red sandstone, and the geometrical border round is in mosaic.

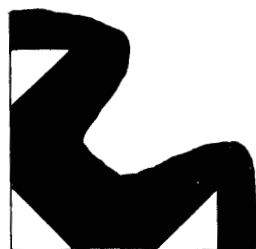


22. SIKANDRA. THE KANCH MAHAL. Detail of brackets supporting balcony over the principal doorway.



Erected during the early part of the 17<sup>th</sup> century by the Emperor Jehangir, when Moghul architecture became more florid than it was during Akbar's reign. The mouldings on the brackets are very delicate, and are beautifully worked in red sandstone. The arrises are still as sharp as a blade of a knife, and are almost as crisp as they were on the day they were carved.

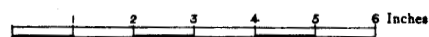
23. SIKANDRA. THE KANCH MAHAL.  
Detail of plinth.



Plan of Shaft A



Fig. 2. Detail of capping.



SCALE

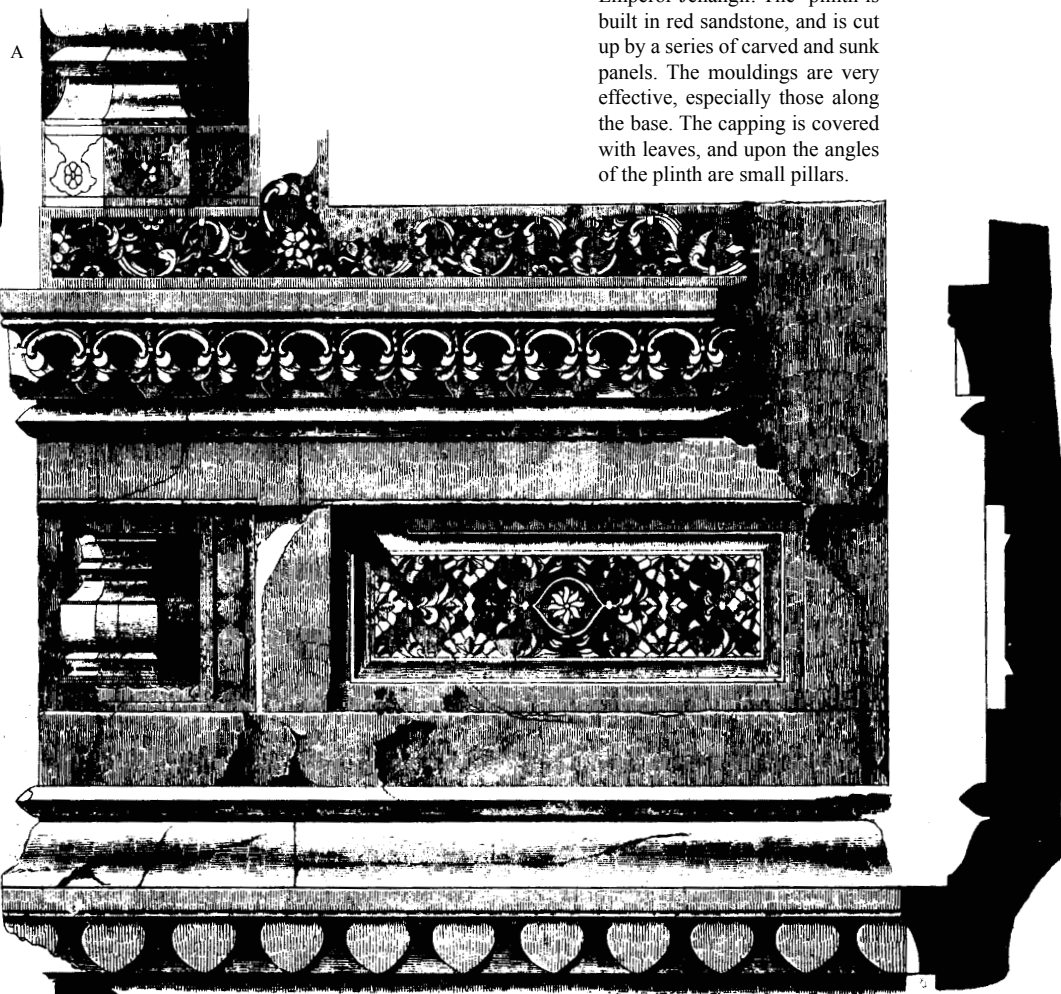


Fig. 1. Elevation.

Section

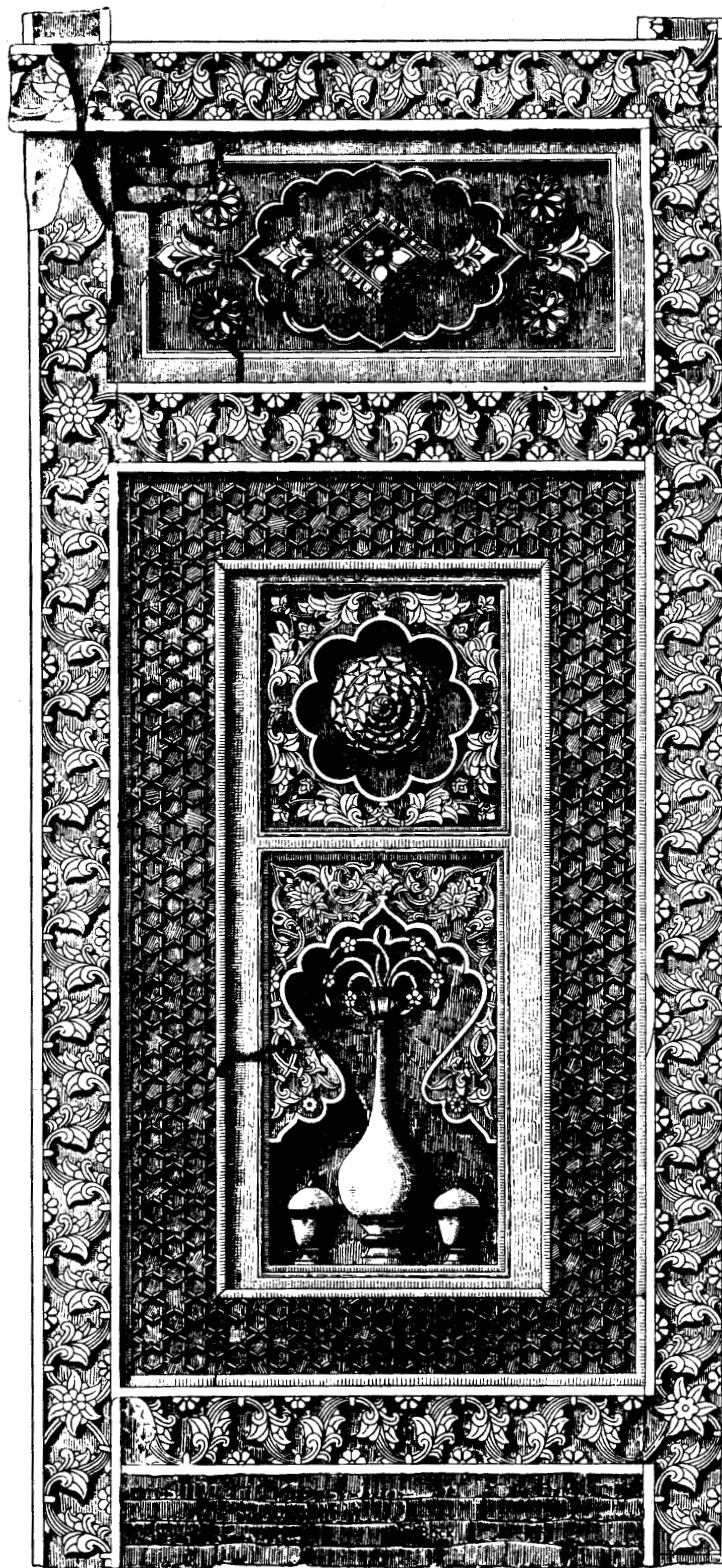


SCALE OF FEET

Erected during the early part of the 17<sup>th</sup> century by the Emperor Jehangir. The plinth is built in red sandstone, and is cut up by a series of carved and sunk panels. The mouldings are very effective, especially those along the base. The capping is covered with leaves, and upon the angles of the plinth are small pillars.

## 24. SIKANDRA. THE KANCH MAHAL.

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



Elevation

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

Section through centre of the recess



SCALE OF FEET