

ARCHÆOLOGICAL SURVEY OF INDIA

THE MOGHUL ARCHITECTURE
OF
FATHPUR-SIKRI:

DESCRIBED AND ILLUSTRATED

BY

EDMUND W. SMITH, M.R.A.S.

ARCHÆOLOGICAL SURVEY, NORTH-WESTERN PROVINCES AND OUDH.

PART IV.



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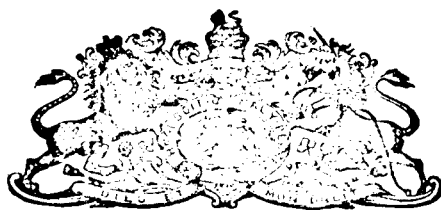
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CONTENTS.

	<i>Pages.</i>
List of Plates	I—VI
CHAPTER I.	
The Jāmi' Masjid	1—15
CHAPTER II.	
The Baland Darwāza	16—24
CHAPTER III.	
The Stone-cutters' Masjid	25—28
CHAPTER IV.	
Minor Buildings	29—31
CHAPTER V.	
Extracts from the Āin-i-Akbarī	32—47

LIST OF PLATES.

I.—	General plans of the remains (Drawing)	... To face title-page.
Ia.—	THE JĀMĪ MAS-JID. General view from the south-west of the city.	(Photo-etching)	To face page 1.
II.—	" Ground plan	... (Drawing)	... At the end.
III.—	" The King's gate	... (Photo-etching)	To face page 2.
IV.—	" The King's gate. Fig. 1, Elevation; Fig. 2, Plan showing steps in front of gate; Fig. 3, Plan of gateway; Fig. 4, Section. Figs. 5 and 6, Details.	(Drawing)	... At the end.
V.—	" The King's gate. Detail of one of the lower bays beneath the dome over the vestibule.	"	"
VI.—	" The King's gate. Raised geometrical panel facing the quadrangle: south side of the entrance.	"	"
VII.—	" The King's gate. Detail of jamb of archway facing the quadrangle. Fig. 1, Inlaid <i>jāli</i> work round arch facing the courtyard; Fig. 2, Carving round outer arch facing the courtyard.	"	"
VIII.—	" The cloisters. Fig. 1, Elevation; Fig. 2, Plan; Fig. 3, Section.	"	"
IX.—	" View of the cloisters: south side of the quadrangle.	(Photo-etching)	To face page 4.
X.—	" View of the exterior, from the west...	"	At end.
XI.—	" View of quadrangle from the north-east, showing the back of the Baland Darwaza, &c.	"	"
XII.—	" View of the north-east side of the quadrangle and the city beyond, from the top of the Baland Darwaza.	"	"
XIII.—	" Half plan of the <i>kuḍn</i>	... (Drawing)	"
XIV.—	" Section through the south wing from east to west marked A. B. on plan.	"	"
XV.—	" Section through the south wing from south to north.	"	"
XVI.—	" View of corbels supporting domes in the chapels in the <i>kuḍn</i> .	(Photo-etching)	"
XVII.—	" View of the southern aisle of the <i>kuḍn</i> .	"	"

XVIII.—	THE JAMĪ MAS- JID.	View looking down piazza in front (<i>Photo-etching</i>), At the end of the aisles from south to north.	
XIX.—	„	View of exterior of the northern piazza.	„
XX.—	„	Detail of one bay of the east façade (<i>Drawing</i>) of the <i>kuān</i> .	„
XXI.—	„	Cross view of the piazza in front of (<i>Photo-etching</i>) the south aisle of the <i>kuān</i> .	„
XXII.—	„	Front view of the main entrance to the <i>kuān</i>	„
XXIII.—	„	Detail of red sandstone jamb of (<i>Colour drawing</i>) propylon in the centre of the west façade.	„
XXIV.—	„	Inscribed panel beneath the propylon (<i>Drawing</i>) in the centre of the west façade.	„
XXV.—	„	„ „ „ „ „ „	„
XXVI.—	„	Geometrical panel in marble and (<i>Coloured draw- red sandstone on the north side ing.</i>) of the central archway leading into the principal chamber from the propylon.	„
XXVII.—	„	Detail of inlaid architraves round (<i>Coloured draw- arches, &c., in the principal ing.</i>) chamber.	„
XXVIII.—	„	Detail of arched panel in the south (<i>Drawing</i>) side of the propylon. Fig. 1, Elevation and plan. Fig. 2, Section. Figs. 3, 4, 5, details.	„
XXIX.—	„	Section through the principal cham- (<i>Photo-etching</i>) ber from west to east.	„
XXX.—	„	Interior of chamber beneath the (<i>Coloured draw- To face page 7. grand dome. ing.</i>)	
XXXI.—	„	Coloured panel under pendentives (<i>Coloured draw- At the end. supporting the grand dome. ing.</i>)	
XXXII.—	„	Details of the octagonal sides of the (<i>Drawing</i>) drum of the dome over the prin- cipal chamber.	„
XXXIII.—	„	Detail of the springing of the arches „ „ over the octagonal sides of the drum of the dome over the prin- cipal chamber.	
XXXIV.—	„	View of <i>mihrab</i> on the south side (<i>Photo-etching</i>) of the chamber beneath the great dome.	„
XXXV.—	„	Elevation of lower portion of the (<i>Drawing</i>) north side of the principal cham- ber.	„
XXXVI.—	„	Coloured decoration upon soffits of (<i>Coloured draw- archways leading from the prin- ing.</i>) cipal chamber to the wings.	„

XXXVII.—	THE JAMĪ MAS- JID.	Coloured decoration on piers sup- porting archways leading into the aisles from the principal chamber.	(Coloured draw- ing.)	At the end.
XXXVIII.—	„	Coloured decoration upon soffits of small archway leading from the principal chamber to the wings.	„	„
XXXIX.—	„	Inlaid borders round side archways leading from the principal cham- ber to the aisles. Inlaid borders round the principal <i>mihrab</i> .	„	„
XL.—	„	Detail of springing of arches in the lateral walls of the principal chamber.	(Drawing)	„
XLI.—	„	Cornice and string beneath the pendentives supporting the grand dome.	(Coloured draw- ing.)	„
XLII.—	„	The principal <i>mihrab</i> . Elevation...	(Drawing)	„
XLIII.—	„	The principal <i>mihrab</i> . Details of the upper spandrils.	„	„
XLIV.—	„	The principal <i>mihrab</i> . Detail of the springing of the archway.	„	„
XLV.—	„	The principal <i>mihrab</i> . Elevation. Fig. 1, Section: Figs. 2, 3 and 4. Details.	„	„
XLVI.—	„	The principal <i>mihrab</i> . Elevation. Detail of the carved spandril.	„	„
XLVII.—	„	Inlaid borders round <i>mihrab</i> s on the sides of the chief <i>mihrab</i> in the principal chamber. Fig. 2, De- coration on face of the reveals.	(Coloured draw- ing.)	„
XLVIII.—	„	<i>Mihrab</i> on the south side of the prin- cipal <i>mihrab</i> ; elevation and sec- tion.	(Drawing)	„
XLIX.—	„	View through the <i>iwān</i> from north to south.	(Photo-etching),	To face page 10.
L.—	„	View of the principal <i>mihrab</i> in the north aisle.	„	... At the end.
LI.—	„	Elevation of the principal <i>mihrab</i> in the north aisle.	(Drawing)	„
LII.—	„	Elevation of a <i>mihrab</i> in the south aisle.	„	„
LIII.—	„	Detail of <i>mihrab</i> s in the south aisle,	„	„
LIV.—	„	Details of carved corbels supporting the domes over the chapels in the north and south aisles.	(Drawing)	„
LV.—	„	Specimens of arches over the <i>mih- rab</i> s in the southern aisles.	„	„
LVI.—	„	Detail of archway in the northern wall of the propylon. Fig 2, Patera: Fig. 3, Springing of arch.	„	„

LVII.—	THE JĀMĪ MAS- JID.	Elevation of archway leading from the aisles into the chapels (marked A on Plate XIII).	(Drawing)	... At the end.
LVIII.—	„	Detail of columns	„	„
LIX.—	„	Detail of parapets: Fig. 1, Parapet along top of propylon in front of grand dome; Fig. 2, Parapet round top of cloisters; Fig. 3, Parapet over cemetery chapel on the south-west corner of the masjid.	„	„
LX.—	„	Detail of parapet and panelling on exterior of the grand dome: Fig. 1, Panelling on exterior of grand dome above the drum; Fig. 2, Main parapet round exterior walls of the masjid.	„	„
LXI.—	„	Details of finials. Fig. 1, Finials over propylon in front of grand dome; Fig. 2, Finial over Salīm Chisti's tomb; Fig. 3, Finials over small kiosks surmounting cloisters round the courtyard.	„	„
LXII.—	„	Details of finish: Fig. 1, Finials over exterior corners of the principal <i>mihrab</i> ; Fig. 2, Finials over the grand dome; Fig. 3, Finials over domes surmounting the chapels in the <i>hwdn</i> .	„	„
LXIII.—	„	General view of the Baland Darwaza	(Photo-etching),	To face page 15. from the south.
LXIV.—	„	The Baland Darwaza: Ground floor	(Drawing)	... At the end. plan.
LXV.—	„	The Baland Darwaza: View of the	(Photo-etching),	To face page 18. “horse-shoe” gate.
LXVI.—	„	The Baland Darwaza: Elevation of the “horse-shoe” gate: Fig. 2, Plan; Fig. 3, Section.	(Drawing)	„
LXVII.—	„	The Baland Darwaza: Detail of the archway over the gateway: Fig. 1, Carved terminal over the apex of the arch; Fig. 2, Springing of the arch; Fig. 3, Side of the arch.	„	„
LXVIII.—	„	The Baland Darwaza: Details of architraves: 1, Architrave round “horse-shoe” gate; 2, Architrave round great arch; 3, Architraves round arches on the east side of the great arch.	„	„

- LXIX.—THE JĀMĪ MAS-JID. The Baland Darwaza: Detail of the (Drawing) ... To face page 18.
 jib-door in the "horse-shoe" gate:
 Fig. 1, Elevation; Fig. 2, Plan;
 Fig. 3, Section; Fig. 4, Bottom
 of door showing iron pivots upon
 which it swings.
- LXX.— " Baland Darwaza: Detail of meeting
 rail: Fig. 1, Front view; Fig. 2,
 Side view; Fig. 3, Plan; Figs. 4,
 5 and 6, horse-shoes on front of
 gate.
- LXXI.— " The Baland Darwaza: Arcade over
 the "horse-shoe" gate: Elevation:
 1, Section.
- LXXII.— " The Baland Darwaza: Detail of
 bracket over the entrance to the
 room on the east side of the
 "horse-shoe" gate.
- LXXIII.— " The Baland Darwaza: Entrance to
 the room on the east side of the
 "horse-shoe" gate: Fig. 1, Eleva-
 tion; Fig. 2, Section; Fig. 3,
 Meeting rail.
- LXXIV.— " The Baland Darwaza: Inlaid mar-
 ble ornamentation on the side
 walls of the embowed entrance.
- LXXV.— " The Baland Darwaza: Detail of
 carved architrave round the great
 archway.
- LXXVI.— " The Baland Darwaza: Detail of
 raised panel on the plinth of the
 west abutment of the great arch.
- LXXVII.— " The Baland Darwaza: Detail of
 carved ornamentation at foot of
 inscribed panel upon the abut-
 ments of the great arch.
- LXXVIII.— " The Baland Darwaza: Details of
 string-mouldings round the shafts
 upon the exterior angles of the
 abutments of the great archway.
- LXXIX.— " The Baland Darwaza: Details of
 the embowed entrances on the
 east and west sides of the great
 archway: Fig. 1, Elevation; Fig.
 2, Section; Fig. 3, Plan.
- LXXX.— " The Baland Darwaza: Side view of (Photo-etching), To face page 23.
 the Baland Darwaza from the west.
- LXXXI.— " The Baland Darwaza: Details of (Drawing) ... At end.
 stone panels on ground floor, east
 and west return sides of gate.

- LXXXII.—THE JÂMI' MAS- The Baland Darwaza: Detail of (*Drawing*) ... At end.
 JID. jamb of main archway leading
 into the courtyard of the masjid.
- LXXXIII.— " The Baland Darwaza: Details of " "
 parapets: Fig. 1, Parapet round
 side of gate; Fig. 2, Parapet at
 back of gates.
- LXXXIV.—THE STONE- View from the north-east ... (*Photo-etching*), To face page 25.
 CUTTERS'
 MASJID.
- LXXXV.— " Ground plan ... (*Drawing*) ... At the end.
- LXXXVI.— " Fig. 1, Elevation of one bay of the " "
 façade; Fig. 2, Plain; Fig. 3,
 Section from west to east; Fig. 4,
 Section through entrance to east-
 ern room over north-east end of
 masjid.
- LXXXVII.— " The principal *mihrab*: Figs. 1 and " "
 2, Plan and Elevation; Fig. 3,
 Section; Fig. 4, Springing of
 archway over the top of the *mih-*
rab; Fig. 5, Elevation and Sec-
 tion of recesses on side of the
mihrab.
- LXXXVIII.—SMALL MASJID Perforated stone screen in north " "
 BY THE TEH- wall.
 RA DARWA-
 ZA.



From a negative by E. W. Smit.

Photo etching Survey of India Office, Calcutta, January 1898.

FATEHPUR SIKRI - THE JAMI MASJID FROM THE SOUTH WEST SIDE OF THE CITY

REPORT
OF
THE ARCHÆOLOGICAL SURVEY OF INDIA.

MOGHUL ARCHITECTURE OF FATHPŪR-SĪKRĪ

CHAPTER I.

THE JĀMĪ MASJID.

IN the preceding portion of this report have been described Akbar's palaces, offices, baths and other domestic buildings which go to make up the city of Fathpūr Sīkrī. There yet remain the Jāmī Masjid, the Baland Darwāza and the Stonecutters' Masjid, which rank amongst the finest and most interesting of the memorial and devotional buildings, to be dealt with.

The Jāmī Masjid (Plates Ia and II), "the Glory of Fathpūr Sīkrī," is by far the largest and grandest building in the city and ranks amongst the finest masjids in India. The masjid stands on rugged and precipitous ground on the south-west side of the city and naturally claims a prominent place among its structures (see key-plan, Plate I, facing the title-page). Exclusive of the bastions upon the angles (Plates Ia and II) it measures 542' from east to west to the outside of the *liwān* or sanctuary, or 515'-3" to the outside of the west main wall (which sets back from the outer wall of the *liwān*) and 438'-0" from north to south. The general plan adopted by Muhammadans for their masjids has been followed. In the centre is a vast courtyard open to the heavens, measuring 359'-10" by 438'-9", surrounded on the north, south and east sides by spacious cloisters 38'-3" in depth, and on the west by the *liwān* itself 288'-2" in length by 65' deep. It is said to be copied from one at Makka, and was erected according to a chronogram over the main arch in A. D. 1571 or at the same time as Raja h Bir Bal's house.

On the north, south and east sides of the quadrangle are large gates. That on the south, the Baland Darwāza, is the largest and will be described in a subsequent chapter. It was erected towards the close of Akbar's eventful reign to commemorate his victory over the Dekhan and possibly replaced another gate designed more in accordance with those on the east and north sides of the courtyard. The gateway on the north side of the courtyard described below was built for the sake of architectural effect, to balance those on the south and east sides. The eastern entrance (Plate III) is known as the Bādshāh-kādarwāza, or King's gate, as it was the one Akbar passed through daily on his way from the Khwābgāh to the prayers in the masjid. The level of the masjid quadrangle is considerably higher than

the ground on the outside, and the east entrance, like the *Baland Darwāza*, is therefore approached by a broad flight of steps (Plates III and IV). It measures some 40'-0" across and is 43'-6" high to the top of the battlemented cornice, or if measured to the summits of the pavilions crowning the gateway 61'-0". On the outside is a half-hexagonal shaped porch, with a lofty archway and splayed jambs. The soffit of the arch is plainly groined (see section, Plate IV, Fig. 4). The ribs are flat and are of buff-coloured stone and stop on a plain projecting string moulding above an arched doorway leading into a vestibule between the porch and the masjid quadrangle. Over the doorway is a small window lighting a gallery (see section, Plate IV, Fig. 4) surrounding a dome over the vestibule. The exterior sides of the porch are divided into two storeys. In the lower storey are deep recesses roofed by semi-domes, and in the upper are similar recesses, but with arched tops. In the backs of these latter are windows lighting small chambers branching out from the gallery around the top of the vestibule. Over the recesses are square panels of raised geometrical tracery surrounded by bands of inlaid ornament of geometrical design in red sandstone and white marble. The grounds of the panels are of white marble, and enclosing them are inlaid star borders in white marble and red sandstone. They are similar to the panel illustrated on Plate VI, taken from the inside of the gate facing the quadrangle. Over the archway on the front side of the porch are three sunk panels in buff-coloured stone, separated by raised *jāli* borders (see Plate IV, Fig. 6) merging into the architraves around the arch. In the spandrils between the architrave and the extrados of the arch are prettily carved *pateræ* in buff-coloured stone. Between the architraves and the inlaid borders on the outer angle of the gate the face of the wall is sunk out and veneered in buff stone. The intermixture of the buff with the red sandstone forms a pleasing contrast to the continual use of the red sandstone by itself, and adds not a little to the architectural effect of the gate. Over the top of the gate are open hexagonal pavilions crowned by domes.

The hexagonal vestibule between the porch and the courtyard, measuring 23'-0" by 26'-0" is ceiled by a segment shaped dome over which is a flat roof. (Plate IV, Fig. 4). In four of the sides of the vestibule are large recesses 4'-11" deep by 8'-6" in width (Plate V). They stand on a plinth and at the top the fronts are confined by cusped archways. The points of the cusps are carved with leaves and around the back of the cusping is a neat tooth moulding. The spandrils are recessed from the face of the arch and are ornamented with richly-carved leaf bosses. Surrounding the whole is a border of geometrical carving raised half an inch from the surface. The upper part of the vestibule is twelve-sided and is roofed by a groined ceiling.

The western front of the gate, or that facing the courtyard, is of a totally different character to the east elevation, a view of which may be seen on Plate XII. It breaks forward somewhat in advance of the cloisters surrounding the quadrangle, and, instead of being hexagonal, it is square in plan. In the centre is a high red sandstone archway with buff-coloured spandrils, and beneath it is the exit from the vestibule into the quadrangle, which, like that leading from the roadway on the outside of the gate into the vestibule, is arched and prettily cusped with an orange ornament. The red sandstone architraves around the arch are flat and inlaid with white marble. The abutments on the sides of the main arch are divided into five



From a negative by E.W. Smith.

Photo-etching: Survey of India Offices, Calcutta, January, 1898.

FATHPUR SIKRI.- THE JAMI MASJID.- THE KING'S GATE.

portions, and each is enclosed by bands of inlaid geometrical ornament 12" in width. In the lowest portion are square-headed doorways leading to stone staircases by which the gallery round the upper part of the vestibule is reached. In the second and fourth stories are panels arched at the top in red sandstone with buff-coloured spandrils, whilst in the third and fifth are raised square panels with sunk margins, diagrams of which are presented on Plate VI. The panels measure 2'-10½" each way, and the field in the centre is chiselled with a raised geometrical design composed of stars and polygonal figures in red sandstone inlaid with white marble. Surrounding the panel is a flat border 3½" wide in white marble inlaid with star-shaped panels in red stone. Around this again is an *ogee* border in buff-coloured stone, and then comes a sunk margin in red sandstone confined by another, a raised one, in buff stone, which is surrounded by an outer border in red stone. The panel is an effective one, and this is due in a great measure to the shadows cast on the white marble by the raised bars of the tracery coupled with the admixture of the buff and red stone. Most of the inlaid ornament upon the walls of the masjid is flat and looks tame in comparison with the raised work, and one is surprised that more of it has not been introduced. The face of the main archway is beautifully carved with a leaf scroll in relief (Plate VII, Fig. 2); and running up the outer angle of the walls are chevron carved shafts standing upon moulded bases which are detailed, in conjunction with the inlaid borders around the panels on the abutments, on Plate VII, Fig. 1.

On entering the quadrangle one sees on the north side Salîm Chishtî's tomb, that of his grandson Islâm Khân and the Dargâh or cemetery of the Chishtî family. The cloisters surrounding the quadrangle (see Plate XII) are divided into numerous cells, one detached from the other by walls, with open verandahs in front divided up into bays by stone piers placed opposite the ends of the partition walls separating the cells. The cloisters are lofty, being over 28'-0" in height, but nothing like so high as the King's gate, a side view of which is seen on Plate VIII, Fig. 3. The cells (Plate VIII, Fig. 2) were used for attendant maulvis and their pupils, the masjid being used probably as a school. The cells average 10'-4" by 10'-2" and are generally domed over, being finished off on the top by a flat roof (Plate VIII, Fig. 3), which forms a promenade round the whole quadrangle. The walls are divided by piers into recesses for the books and clothes of the occupants. The verandahs in front are 23'-0" wide and the bays between the piers are filled in at the top with archways. They average 11'-9" in width and the piers are cruciform in plan. They are surmounted by heavy brackets carrying stone beams (Plate VIII, Fig. 3), upholding a deep dripstone running along the top of the verandah and protecting them from the prolific rain of the monsoon and the fierce rays of the eastern sun. Above the top of the eaves is a string-course moulded with a *cyma* top and bottom. Over the string-course is the parapet, detailed at Plate LIX, Fig. 2. The coping is ornamented along the front with facets, and the space between it and the string-course is carved with a raised battlement and leaves. The parapet is only 1'-9" in width and the coping overhangs it 1'-9" on each side. This has been devised to make room for a succession of small-domed kiosques detailed on Plate LXI, Fig. 3, and Plate XX crowning the top of the cloisters, one being placed immediately over each of the piers between the bays. This free use of the kiosque, to break up what otherwise

would be a hard and rigid sky-line, is, as we saw when speaking of Islam Khân's tomb¹ one of the characteristic features of Akbar's architecture. The domes of the kiosques are supported on lintels carried on four slender columns resting on the top of the coping, which is strengthened for the purpose by placing a series of brackets beneath it.

The cloisters (Plates XI and XII) are very imposing and present a majestic appearance when viewed from end to end. A view of the south cloister looking from the west to the east is presented on Plate IX.

The *liwân*, or masjid-proper (Plates II, X, XIII and XIX), standing on the west side of the courtyard, is crowned by three domes and measures 288'-2" in length by 65' in width inclusive of the walls, but exclusive of the large bastions on the north-east and south-east exterior angles. It is divided (Plates II and XIII) into three main portions, a square central domed chamber 40'-3" in diameter exclusive of the walls, (9'-6" in thickness,) with a long pillared hall on each side 94'-10½" in length by 62'-5" in width. At the ends of the hall is a set of five chambers 19'-6½" in width, above which are *zanâna* galleries reached by staircases formed in the bastions on the outside angles of the masjid (see plan, Plate XIII and section Plate XIV). From the galleries the women could follow the services being enacted in the masjid below. The halls or wings on the sides of the domed central chamber are subdivided into three parts, and along the front, facing the *Musallah* or praying area is a pillared piazza or ambulatory. In the centre of the wing is a chapel 27'-2" square, roofed by a dome (see Plates XI, XV and XVI), carried on extremely beautiful pendentives constructed across the upper angles of the room, converting at this point its square into an octagonal shape. On each side of the chapel is an aisle (Plates XIII, XVII). They are not, however, both of the same size, as one measures 27'-8" in width and the other 31'-8". Each is divided into three bays in width by three in length, by beautifully wrought and stately columns, modelled after a Hindû pattern. The piazza, or ambulatory, in front of the aisles and chapel, is of the same height as the aisles. Down the centre it is longitudinally divided into two parts by a row of lofty columns like those in the aisles and of the same height, *viz.*, 28' (Plates XIII, XVIII and XXI), and along the front it is portioned by eight columns into nine bays. The bays are grouped into threes, one in front of the chapel and one in front of each of the aisles upon the sides of the chapel. The groups in front of the aisles assimilate both in design and size, but are smaller than that in front of the chapel (Plates XIX and XX). In each instance the central bay is larger than the side ones. The upper parts of the bays are filled in with four centred and stilted arches in red sandstone carved on the edges of the soffit with lotus buds. The arches are supported on small moulded brackets projecting from the sides of the columns, beneath which are worked chevron carved pillars, in design not unlike those shown at (Plate VII, Fig. 1), which extend from the under side of the bracket to the base of the columns. Above the archway is a deep panelled lintel or breastsummer in buff-coloured stone which in some cases is inscribed. On one of the lintels on the north side of the masjid is a chronogram to the effect:—"This the masjid is the duplicate of the holy place," which gives the date of its erection A. H. 979, or A. D. 1571.

Above the breastsummers are other beams of stone, supported on large brackets carrying the wall and parapet over. Projecting laterally from the tops of the capitals

¹ Page 25, Part III of this report.



From a negative by E.W. Smith.

Photo-etching - Survey of India Office, Calcutta, January, 1888.

FATHPUR SIKRI - THE JĀMĪ MASJID - VIEW OF CLOISTERS - SOUTH SIDE OF QUADRANGLE

are massive brackets upholding a deep eave extending the length of the façade. It abuts upon the side of the portal in front of the domed chamber in the centre of the *liwân*, and, like the parapet, ramps down at the ends, on to the eaves round the cloister. To the casual observer the grouping of the piazza bays of the *liwân* is at first sight hardly noticeable, and one is apt to think there is no difference between the intercolumniations and those round the cloisters. But there is a difference, and a marked one. Another feature distinguishing the *liwân* from the quadrangle façade is the entrance in the centre of the façade, and the three hemispherical domes over the aisles, coupled with those crowning the bastions on the north and south exterior angles. The portal, the most conspicuous feature of the design, conceals, to a great extent, like those in the Jaunpur masjids, the dome behind, and supplies the place of a minaret, which none of the Fathpūr Sikrī masjids possess. The idea of thus concealing the dome originated probably with the Pathān architects of Jaunpur, "who were the first to make domes and their adjuncts an imposing part of a range of buildings." The architect of the masjid may have had the Jaunpur mosques in view when maturing his plans. The design is by no means a copy of the Jaunpur mosques, as any one acquainted with them will recognise, but a family likeness is traceable, and this is more apparent in the back façade of the *liwân* than in the front. (Plate X.) In both cases the wall behind the great dome, as well as that behind the chapels, breaks forward, and on the corners are pinnacles; and again the angles of the masjid are emphasized, like Pathān and Saracenic buildings, by massive bastions with tapering sides which impart to the edifice a fort-like appearance. The portal in front of the principal chamber in the centre of the *liwân* is some 59'-3" and 70'-0" high to the top of the embattlements, or 80'-0" if measured to the top of the kiosques crowning the parapet. In the centre is a deeply-recessed arched entrance 34'-6" in width by 25'-6" in depth ceiled by a semi-dome, carried on pendentives, the soffit of which, as Plate XXII exemplifies, is decorated with floral paintings. The decoration is of a tawdry kind and does not call for comment. The colours are bright and gaudy, and they are not original, but the handiwork of some would-be restorer, who had much better have left the old work alone. The archway in front of the entrance or porch is 48'-0" in height, and the intrados side is ornamented with cusplings.

The abutments on the sides of the arch are detailed on Plate XXIII. As the illustration shows, they are built in red and buff sandstone intermingled with inlaid bands of marble tracery. Around the arch is a red sandstone band carved with a rich chain fret intermingled with one of leaves which is continued down on to the plinth in one unbroken face. The architraves are deeply moulded with a bold uncarved *lamb's tongue* member in buff stone, a large leaf carved *cyma* in red sandstone and a deeply cut dentil moulding in buff stone. The spandril between the transverse beams of the architrave and the extrados of the arch is veneered in white marble, and in the centre is a beautifully cut leaf boss in three or four tiers in red sandstone. Surrounding the architrave is an 18" band of red sandstone tracery inlaid in greyish marble, which continues up some little distance above the apex of the arch and encloses three red sandstone panels stretching horizontally across its crown: see illustration, Plates XXII and XXIII. Enclosing this traceried band (Plate XXII) is another, a broad one, in buff coloured stone inlaid with a star border in black marble. Beyond this again is

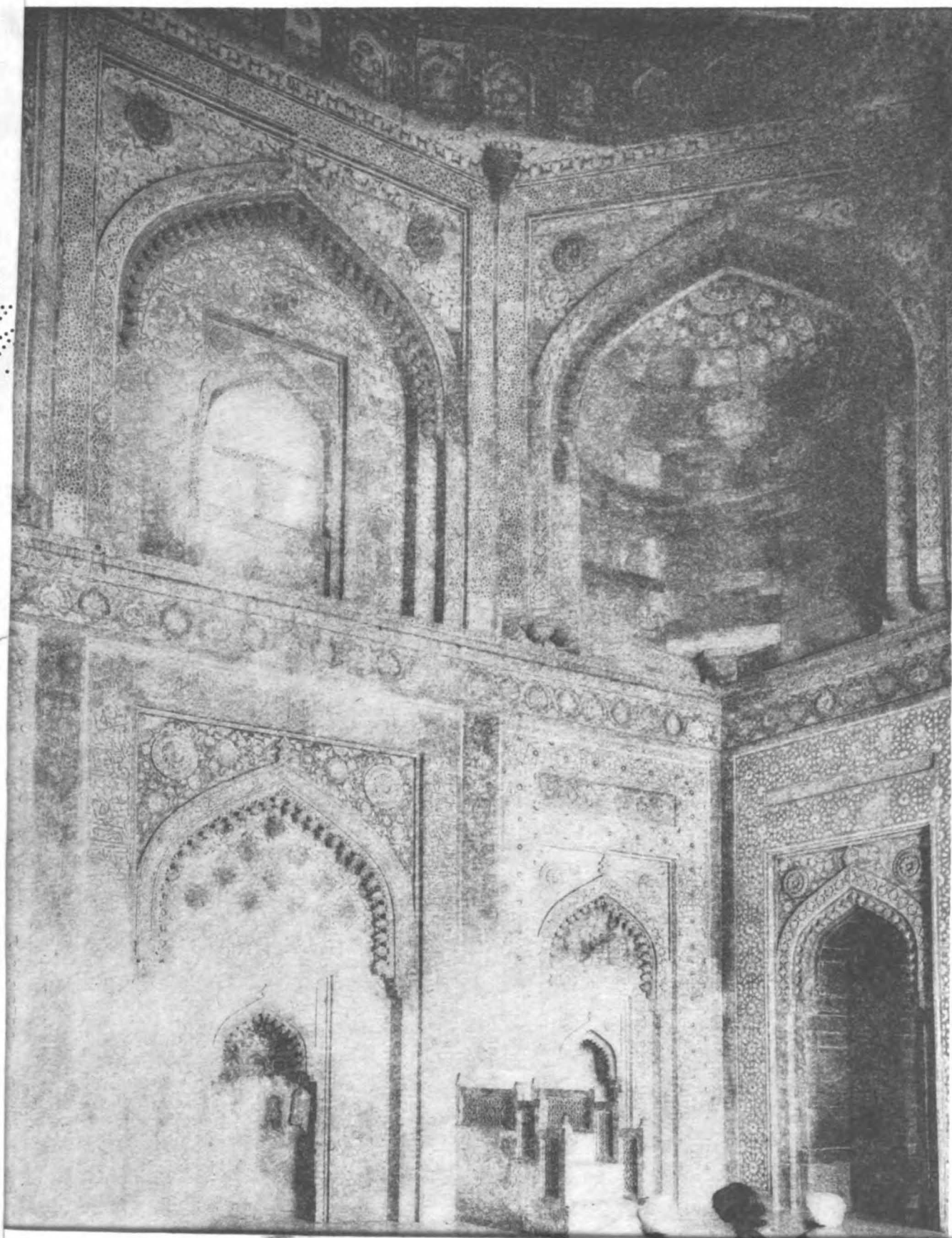
another band of inlaid tracery 18" wide in grey marble of similar design to that around the architraves. Surmounting the top of the portal is a deep battlemented parapet (detailed at Fig. 1, Plate LIX). On the outer angles of the abutments of the archway are pentagonal shafts in six pieces separated by deeply moulded and carved annulets. The first portion is of plain red stone masonry, the second and fourth are fluted in buff stone, and the third and fifth are zig-zag carved, whilst the sixth is cylindrical, but broader at the bottom than at the top, and capped by a richly carved leaf pinnacle. The plinth of the entrance is of white marble and is capped with a carved moulding; on the north and south exterior angles are beautifully moulded balusters of a pentagonal form. They are illustrated on Plate XXVIII, Figs. 4 and 5. The deep jambs of the archway as well as the sides of the porch are panelled (see Plate XXIX), and openings lead from them to the north and south wings of the *liwān*. The panels on the side of the portal are enclosed with bands of inlaid marble tracery, and over the tops of the archways and panels are beautifully cut inscriptions in raised Persian characters (Plates XXIV and XXV), resting upon a most delicate and beautifully formed scroll in white marble raised about $\frac{1}{4}$ of an inch above the surface of the panel. At the back of the porch are three arched openings leading into the great domed chamber behind. The central one is the largest. Each is enclosed by flat architraves of inlaid marble tracery surmounted by inscribed panels like that shown on Plate XXIV. The inscription on them is different however, as is the design of the inlaying shown on Plate XXV.

The faces of the piers between the arches, 5'-8 $\frac{1}{2}$ " in width, are cut up by three oblong shaped panels in buff stone, placed one over the other, standing on a base of red sandstone tracery (Plate XXVI) inlaid with white marble. The design of the tracery is geometrical and is most intricate, resembling Arabian and Moorish work.

The central archway is cusped on the soffit and in the spandrils are *pateræ* surrounded with surface decoration in colour, whilst the face of the arch is inlaid with a geometrical pattern in white marble. The side arches are plainer, but in the spandrils are *pateræ* and over the tops are narrow star borders in white marble and red stone. They are encased with inlaid architraves which are detailed at Plate XXVII, Figs. 3 and 4, which should be compared with the detail plan of the masjid. (Plate XIII.)

Before leaving the exterior of the portal it should be mentioned that the north and south exterior sides returning on to the aisle of the masjid are recessed somewhat after the style of the Jaunpur masjids with oblong panels, (Plate XXVIII Figs. 1 and 2) with arched tops enclosed by red sandstone *jāli* borders inlaid with white marble. The backs of the panels are in buff-coloured stone, which harmonizes with the marble and red stone. The arches over the tops of the panels spring from small moulded brackets jutting out horizontally from the sides of the reveals. They are enriched on the surface by a star pattern and are cusped around the intrados. Details are exemplified at Plate XXVIII, Fig. 3.

The three archways, leading from the back of the porch into the chamber behind, extend the entire thickness of the wall. Originally the soffits as well as the jambs were decorated in colour, and although there is ample evidence of this, sufficient of the patterns do not remain to enable reproductions being made.



The principal chamber measures 40'-3" square. It is roofed by a dome supported on a base of sixteen sides, carried on an octagonal drum, four of the sides of which are formed by constructing pendentives across the angles of the chamber. (see Plates XXIX and XXX.) The sixteen sides of the base are panelled, three panels to a side, making in all forty-eight. They are embellished with painted decoration in the shape of flowers, &c., whilst the soffit of the dome, springing from a cornice over the drum towards the apex, is ornamented with coloured bands, &c. The chamber is perhaps one of the most elaborately decorated in the whole of Northern India, and, when in a pristine state, must have presented a most ornate effect. The pendentives, cutting off the angles of the room and changing the square into an octagonal shape, are pentagonal in plan. They are covered by half domes carried on slabs of stone placed across the upper angles of the pentagon. The under sides of the domes are enriched with coloured floral decoration, but it is very much decayed. The pentagonal sides of the pendentives are painted a deep chocolate ground (see Plate XXXI), and upon this are white flowers, intermingled with an open scroll, encased by a border of white, worked with chocolate coloured scrolls. At the top and bottom are chocolate bands on which are white floral wreaths. The stilted arches around the outer faces of the pendentives are stepped back and spring from corbels projecting from the wall just above the cornice over the tops of the *mīhrābs* and arches in the lower portion of the chamber, (see Plate XXX.) The outer face of the arch is carved with a sunk scroll in red sandstone and it is surrounded by a square architrave chiselled with intricate sunk geometrical tracery. Details of this are exemplified on Plate XXXIII; whilst the preceding Plate, No. XXXII, gives a full elevation of one side of the drum carrying the cupola. It is treated in very much the same way as the pendentives. The wall at the back is pierced by an arched and traceried window divided into four parts by chamfered mullions and transomes. The field, or tympanum, beneath the main arch was painted with panels in brown upon which are vases of flowers, creepers, &c., in white. Leaf *pateræ* encircled by painted scrolls, &c., are carved in the spandrils over the window, as well as upon those between the top of the arch and the *jāli* architraves confining it.

The embellishment of the chamber has not been confined entirely to the upper part. The lower, as Plates XXX and XXXIV show, is even more elaborately decorated, not a square inch being left unornamented. The lateral walls are pierced by three arched openings leading into the wings on the north and south sides of the room, (see Plate XXXV.) The central opening is much larger and loftier than those upon the sides. It is 9'-6" in width and 14'-9" in height, whilst the side archways only measure 4'-8" across by 11'-10" in height. The jambs and soffits in each case were richly ornamented in colour. The colours have faded to a great extent, but in places they were found sufficiently clear to permit of illustrations being made, and these are exhibited on Plates XXXVI, XXXVII and XXXVIII. Plate XXXVIII shows the colouring upon the soffits of the smaller archways, whilst Plate XXXVI exemplifies that upon the large archways. Both are totally different in design and may be studied from the drawings. The ornamentation upon the jambs is shown on Plate XXXVII. The designs are not at all alike, but one example suffices to illustrate how elaborately they were decorated.

Down the fronts of the piers, as Plate XXXV shows, panels of flowers were painted, and the arches are surrounded by broad flat bands of inlaid geometrical tracery. Those upon the side arches are different from those upon the central arch. They are detailed on Plate XXXIX. The pattern, a geometrical one in red sandstone, is inlaid with white and dark slatish coloured marbles and most of the inlaid work in the masjid resembles the geometrical ornamentation so freely used in Arabian and Persian buildings.

The borders round the central archway belong to the same school, but are not so intricate in design. They are exemplified on Plate XXVII. The reveals of the piers were painted with floral scrolls and the faces of the arches carved with rich frets. The patterns of the frets vary, and they are exhibited on Figs. 1 and 2, Plate XL. Fig. 1 is a detail of the springing of the large arch and the fret band upon its face, whilst Fig. 2 is a large drawing of the smaller archways. The spandrels over the arches are embellished with leaf *patera* surrounded by painted foliage.

Along the top of the arches, and cutting off the square portion of the chamber from the octagonal part is a deep frieze-band decorated with a rich floral scroll in white (Plate XLI) shaded grey, red and gold, upon a deep crimson ground. Over the frieze-band is a moulded cornice. The top member is sunk and carved with pellets and lozenges painted in deep crimson and white upon a ground of dark French grey. Next to this is a *cyma-recta* carved with water-leaves also in dark French grey tipped on the edges with white. Next comes a broad band carved with leaf rosettes encircled with a delicate beaded border painted morone and lined with white edges.

The interior face of the west wall of the chamber of which we are speaking—the principal or central chamber of the *liwân*—as is usually the case in Muhammadan places of worship is recessed by *mihhrābs*. In front of the *mihhrāb* the Musalmān stands when worshipping, as he must always face towards Maqqa, and in India they are, therefore, placed in the west wall. One immediately in the centre of the west wall of the *liwân* is generally more ornate than the others, and standing, as it does, immediately in front of the principal entrance, is seen at once on entering the chamber under the dome. This is the principal *mihhrāb*, Plate XXX, and upon its north side is the *mimbar*, or pulpit, from which the maulvi preaches.

If there are side wings to the mosque, as in this masjid the *mihhrāb* in the centre of the wing predominates over those upon its sides, but it is always subordinate to the principal *mihhrāb*.

Plate XLII is a drawing of the principal *mihhrāb*, and, as Plate XXX shows, it stands between two others. It extends from the marble floor of the chamber to the cornice, separating the square from the octagonal portion of the room. It is surrounded by a broad rectangular sunken architrave, starting from a flat geometrically carved base painted a deep blue and sculptured with verses from the Qurān, in raised Arabic characters overlaid in gold. Beneath the flat transverse head of the architrave is a four-centred and stilted arch delicately carved on the face with a rich undulating and repeating scroll in relief between two narrow hexagonal shaped mouldings ornamented with the chevron, springing from two balusters resting upon the imposts of the arch which are painted with floral scrolls in white, red and blue upon a chocolate ground.

Around the soffit is a delicate fringe of *sangtaras*¹, chastely carved and linked together with slender cusplings. The cusplings spring from pretty brackets projecting horizontally just above the impost, which is shown in detail on Plate XLIV. Both the tympanum beneath the arch and the spandrils in the angles above, between the extrados and rectangular shaped architrave enclosing the *mihhrâb* are embellished with rich floral designs, but unfortunately they are too much decayed to reproduce with any degree of accuracy. In the centre of the spandrils are bold and effectively leaf carved bosses overlaid with gold. Beneath the arch is a pentagonal shaped aperture, half-domed over on the top (Plates XLII and XLV) and recessed some 4'-3" from the outer face of the wall. Across the front upper portion of the aperture is an archway supported on brackets standing on semi-octagonal shafts upon the jambs of the opening. The front of the arch is enriched with scroll carving and the spandrils (Plate XLVI) with bold leaf *paterae* surrounded by a field of raised quarterfoils overlaid in gold upon a dark blue ground. Confining the sides of the spandrils is a rectangular border carved with a raised chain pattern and flowers, stopping on the caps of the semi-octagonal shafts upon the jambs of the recess. Enclosing the whole is a broad *jâli* architrave in red stone, inlaid with white and black marble. (Plate XLIII.) Hanging from the north side of the recess is a lamp, always lighted at night to indicate to worshippers the sanctity of the precincts and that the mosque has not been desecrated.

The minor *mihhrâbs* on the side of that just described are almost as beautiful. They are seen on the perspective view of the principal chamber shown on Plate XXX, and are detailed on Plate XLVIII. They are not so wide as the principal *mihhrâb*, but of the same height. In the lower portion is a flat recess setting back 2'-6" from the outer face of the wall, which is enclosed at the top by a similar archway to that over the recess in the principal *mihhrâb*. The spandrils, however, are painted instead of being carved, with the exception of the *paterae* in the centre, which are in high relief. The reveals (see section, Fig. 2.) were decorated with one of Akbar's favourite fruits, the grape, and the back is also ornamented in colour decoration, but the nature of the design is not traceable owing to its having been whitewashed during recent years. Confining it is a flat *jâli* architrave effectively inlaid in blue enamel and white marble, which is detailed in Fig. 2, Plate XXVII. The pattern, though simple, is effective; it consists of stars and squares crossed one upon the other in a mottled red sandstone inlaid with blue and white enamel. The semi-octagonal shafts are of Hindû design, and round them is an edging of lotus buds, a favourite Hindû ornament, which is frequently found upon the masjid and other buildings in Fathpûr Sîkrî. Over the top of the recess is an arch worked on the soffit with a fringe of *sangtaras* and a rich carved scroll fret, whilst the spandrils are beautified with painted decorations in the shape of floral scrolls and leaf ornamented *paterae*. Confining the whole is a broad architrave, but, unlike that around the principal *mihhrâb* (inscribed with texts from the *Qurân*), it is enriched with exquisite geometrical tracery in red stone (see Plate XLVII, Fig. 2), inlaid with white marble, studded at regular intervals with blue and green stars in enamel. The effect is charming and must be seen to be appreciated. Along the top, the field of the architrave is divided into two by a sunk panel upon which is painted a scroll in orange edged with white upon a deep crimson ground.

¹ The *sangtara* is a large sort of orange, which in a conventionalized form is repeatedly used about the different buildings under the archways as cusplings.

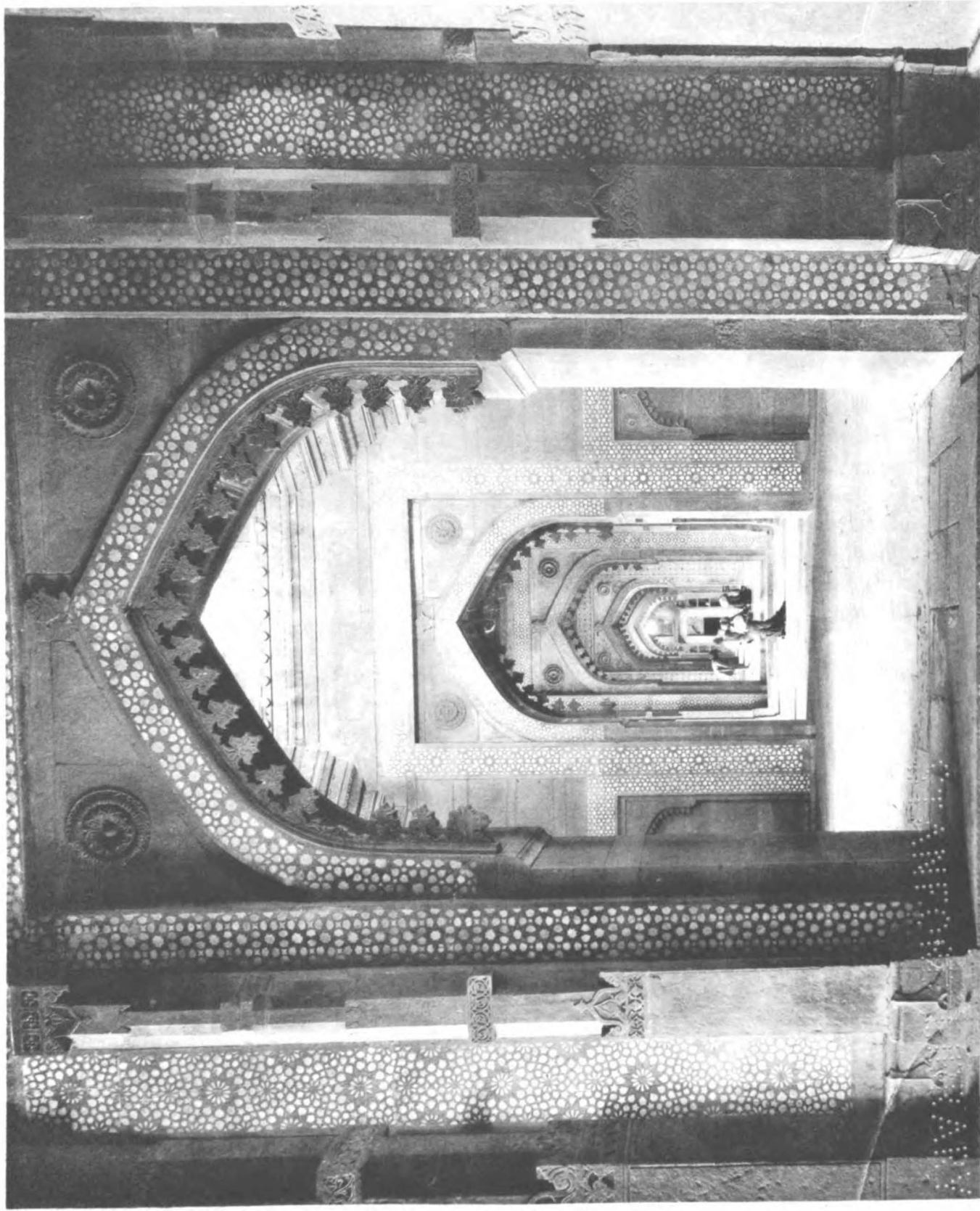
Much of the colour ornamenting the chamber is very decayed, but, notwithstanding this, one is impressed by the beauty of the room. When fresh from the hands of the builder and decorator the effect produced by the intermixture of colour with the rich Saracenic tracery must have been charming. As it now stands it calls forth universal approbation, and causes many a one to ponder beneath the dome and admire the zeal which actuated Akbar to build such a lovely shrine for his court to worship in.

The rich decoration is not only confined to the principal chamber, but it extends to the aisles (Plate XV), which from Plate XLIX will be seen to be almost as elaborately decorated as the principal chamber itself. Akbar spared no pains in making his cathedral masjid as beautiful as he possibly could, and it ranks amongst the finest of the ecclesiastical buildings in India. The work must have been dear to Akbar and one of love, and could only have been directed by his vigorous mind. It is not improbable that when planning it he thought of ultimately using it as a place of worship for the followers of his "Divine Faith." This is rather borne out by Badaoni's* narrative relative to Akbar appearing in public as the *Mujtahid* of the age. He says, "In this year the Emperor was anxious to unite in his person the spiritual as well as the secular headships, for he held it to be an insufferable burden to be subordinate to any one, as he had heard that the Prophet (God be gracious to him and give him peace!) and his lawful successors, and some of the most powerful kings, as Amîr Tîmûr Çâhibqirân and Mirza Ulugh Beg-i-Gurgân, and several others, had themselves read the *Khutbah*, he resolved to do the same, apparently in order to imitate their example, but in reality to appear in public as the *Mujtahid* of the age. Accordingly on the first Friday of Jumâda'l-awwal of the year nine hundred and eighty-seven in the chief mosque of Fathpûr, which he had built near the palace, His Majesty began to read the *Khutbah*. But all at once he stammered and trembled, and, though assisted by others, he could scarcely read three verses of a poem, which Shaikh Faizi had composed, but came quickly down from the pulpit, and handed over the duties of Imâm to Hafiz Muhammad Amin, the Court *khâtib*. These are the verses:—

'The Lord, who gave to us sovereignty,
Who gave as a wise heart, and a strong hand,
Who guided us in equity and justice,
And drove from our thoughts all save equity,
His description is higher than the range of thought,
Exalted is His Majesty, Allâhu Akbar!'

As we have seen from the plan of the masjid (Plates II and XIII), the aisles or wings on the north and south sides of the principal chamber are divided into three parts, by a central domed chapel with a pillared hall on each side. The whole of the internal west wall is recessed by lovely *mihrâbs*—three being apportioned to these pillared halls and three to the domed chapel, the central *mihrâb* in each case being larger and more ornate than those upon its side. The entire face of the west wall is shown on Plate XV, which is a section through the south wing of the masjid looking westwards. From this illustration it will be seen that the *mihrâbs* are treated after the manner of those in the principal chamber, but that the details are varied. The central *mihrâb* (Plates L and LI), both in the domed chapel and the aisles, rise above

* Lowe's Translation of Muntkhab-ut-Tawarikh of Badaoni, Vol. I, pp. 276-77.



From a negative by E. W. Smith.

Photo-taking, Survey of India Office, Calcutta, February, 1886.

FATHER SIKRI - THE JAMI MASJID. - VIEW THROUGH THE LIWAN FROM NORTH TO SOUTH.

the side ones, which are only about half the height of these. Plate LI is the detail of the central *mihrab* in the pillared hall, which needs little in the way of description as it so closely resembles those in the principal chamber. We find a column of Hindû design and a beading of lotus buds on the side of the aperture, surmounted by a cusped arch with *pateræ* carved in the spandrils and round the opening a broad geometrical architrave inlaid in blue and white enamel. (See Fig. 6, Plate XXVII.) Over this is a large arch embellished with carving on the face and the soffit, and crossed interlaced triangles are painted upon the tympanum. Beneath the triangles is a sunken panel with trifoil ends carved with an Arabic inscription in raised characters. Enclosing the whole *mihrab*, as the illustrations show, is a deep border of most exquisite Saracenic tracery cut in red sandstone and inlaid in black and white marble. The subordinate *mihrâbs* are illustrated on Plate LII, which is a drawing of one of those in the pillared hall in the south aisle on the side of the domed chapel. The architraves, as will be noticed from the drawing, are altogether plainer, and instead of an elaborate geometrical design we have a much simpler one of the beehive pattern in red sandstone inlaid in cream coloured and white marble. No upper arch crowns the opening as in the case of the other *mihrâbs*, but above the head of the inlaid architrave is a plain string moulding, stopping on the sides of the Hindû columns projecting 7 inches from the face of the wall, supporting brackets carrying stone beams upholding the flat roof of the masjid. Over the cornice is a *banderolle* in raised Arabic characters like that shown on Plate LI, but the trifoil ends of the panel containing the carved inscription are enriched with delicate tracery. Over the *banderolle* is a deep arched window recess enclosed by a broad belt of inlaid ornamentation, and over the top of this is another horizontal band of tracery arched over by massive stone brackets supporting the roof. Large detailed drawings of the archway of the *mihrâbs* are given on Plate LIII, and they suffice to illustrate the style of detail of the other *mihrâbs*, which are akin in design. Fig. 1 shows the front of the aperture, Fig. 2 a large drawing of the springing of the arch, and Fig. 3 a section through the *mihrab* showing the lotus beading around the opening and the Hindû shafts supporting the arch.

One of the most marked and characteristic features in the masjid is the way in which the domes over the chapel in the wings are supported. Instead of the usual arched pendentives across the angles of the rooms, so generally employed throughout the Moghul style, the angles are corbelled out from just above the tops (see Plate XVI) of the *mihrâbs* to within a few inches of the level of the flat roof covering the pillared halls. (See section, Plate XV.) An octagonal and panelled drum is constructed over the corbelling, and across the upper angles of the drum cap-stones are placed, forming a base of sixteen sides and upon this the cupola of the dome rests. The under side of the cupola is divided into sixteen panels by flat ribs springing from a cornice round its base which terminate upon a rich pendent boss in the crown of the dome. A drawing showing the construction of the dome is given in Fig. 2, Plate XV, and a detail of the corbelling on Plate LIV. Light is admitted to the chamber through four large arched windows in the drum of the dome, and additional light is obtained from large arches (Plate XIV) leading out of the aisles on the north and south sides of the chamber. These are detailed on Plate LVII. Around the arch is a fringe of dainty cuspings terminating in elaborately carved leaf ends. The treatment is extremely pretty and is

a departure from the orange-carved cusping so frequently met with around the arches, not only in the masjid but elsewhere. A detail drawing of the springing of the arch is given at Fig. 1, Plate LVIII. It is girdled by an inlaid band of geometrical tracery springing from the impost, and the whole opening is framed by a broad architrave of inlaid tracery in red sandstone and white marble projecting some three and three-quarters of an inch in advance of the arch. The sides of the archway are enclosed by stately piers ranged opposite the pillars in the halls on the sides of the chapels.

As stated in the commencement of this chapter, these columns savour a great deal of Hindû design (Plate LVIII.) They are divided into three sections. The lower is square, the middle octagonal, and the upper sixteen-sided and fluted, finished off at the top by an octagonal necking. The lower and middle portions are again subdivided into two parts by bands. The belt across the middle portion of the pier is square. It is neatly carved on the face with a circular scroll and leaves. The carving is varied on some of the piers, and instead of the circular scroll we have an undulating one and of similar design to those found upon very early Brâhmanical and Jaina columns, (see Fig. 6, Plate LVIII.) Separating the octagonal from the sixteen-sided portion of the column is a narrow band of carving reminding one of the *fleur-de-lis*. The octagonal belt around the sixteen-sided section of the column is plain. The bases are square, (see Fig. 2, Plate LVIII.) The plinth is moulded with a *scotia*, and along the top is a badly formed *bull-nose* member and the face of the *die* between it and the plinth is ornamented with leaves carved on the angles. The face of the square portion of the shaft above the base is slightly panelled and the angles are quirked. Over the top of the panel is a richly carved band of leafage, which varies in design (Figs. 3 and 5) and is surmounted by a cresting chiselled with leaves. The caps of the columns, like the bases, are square, and the octagonal sides of the shaft merge into angle volutes ornamented with leaf carving. Over the top of the volutes are three sunken square panels carved with a leaf diaper. Surmounting the cap is a sur-capital (Fig. 4) projecting $3\frac{1}{2}$ " on each side of the under capital. The *abacus* is a square at top, but hollowed out on the under side and carved with a *cable* moulding. Beneath the cable is a band neatly carved with creeper foliage. The sides slope outwards and downwards, a peculiarity of the Moghul mouldings. Under this band is a deep *cavetto*-like member chiselled with water-leaves separated by darts stopping on the under-sides of a string of facets along the top. The *cavetto* stops on a moulded necking also ornamented with facets along the front.

The walls of the chapels and pillared halls upon their sides are cut up by arched recesses (see Plates XIII, XIV and XVI, most of which are encased by inlaid borders in enamel. The faces of the arches (Plate LV) are prettily carved with leaf scrolls, interlacing chains, &c., and in some instances the guilloche is even found, (see Fig. 1.) Leading from the ends of the piazzas in front of the wings (see plan, Plate XIII) into the porch of the entrance in front of the principal chamber are archways. These are ornamented in keeping with the recesses and the *mihrâbs* in the walls of the wings. One, that on the north side of the entrance, is detailed on Plate LVI. Large drawings of the *pateræ* in the spandrels above the arch, and the exquisite scroll carving round the face of it are given at Figs. 2 and 3 on the same plate. The west exterior façade

of the *livân* is, in the main, closely allied to the east, north and south elevations. It is characterised though by the large dome over the central chamber (screened to a great extent on the façade facing the courtyard, as in the case of the Jaunpur masjids,¹ by the great arched entrance in front), and the domes on each side over the chapels in the wings, together with the massive and bold bastions, emphasising the north and south exterior angles (see plan, Plates II, X and XIII.) These bastions, semi-circular in plan, contain staircases leading to the roof of the masjid and are surmounted, as Plate XIV shows, by an open-sided octagonal turret crowned by a dome. On the outside, and a short distance from the floor of the turret, is a deep belt of battlemented carving, a continuation of the decoration upon the parapet round the top of the *livân*. Below the parapet is a moulded string-course similar to that detailed at Fig. 2, Plate LIX. Beneath it is another string-moulding, which continues round the exterior walls of the cloisters enclosing the sides of the courtyard, but not upon the west exterior wall of the *livân*. This is only broken up (Plate X) by small arched window openings lighting the dim chambers within, and the backs of the *mihrab*s, which, like the wall of the principal chamber, break forward and cast deep shadows on the main wall, thereby adding considerably to the architectural effect of the façade. The domes crowning the façade (Plate X) form one of the most marked features of the design. The large one in the centre stands on a stone base panelled with thirty-two arched recesses, separated by piers and surmounted by a battlemented cresting standing over a moulded string-course (Fig. I, Plate LX). The base rests upon an elevated plinth of an irregular octagonal shape rising from the roof of the masjid. In it are four large windows filled in with *jâli* screens. (Plates XXIX and XXXII.) On the east side of the big dome are staircases leading to the roof of the great entrance in front of the principal chamber (see section, Plate XXIX). The minor domes on the side of the principal one are supported on bases of sixteen sides panelled like those round the major dome. They are terminated by highly moulded finials which are given in Fig. 3, Plate LXII. The same plate shows the finials over the big dome (Fig. 2), and those (Fig. 1) covering the exterior angles of the principal chamber in the *livân*.

Plate LXI exemplifies samples of the finials crowning different parts of the masjid. Fig. 1 shows that terminating the tapering hexagonal shafts in the north and south exterior angles of the large arched entrance to the *livân*; Fig. 2 that over the domes surmounting Salim Chishti's tomb, and Fig. 3 those over the kiosques crowning the cloister façades.

The exterior façades of the masjid are plain to a degree and an idea of them may be obtained from Plate I^a. In the centre of the south front is the *Baland Darwaza* and in the middle of the east façade is the *King's gate*, united to the massive and grim bastions at the angles of the masjid by long walls of plain red sandstone ashlaring pierced here and there by tiny window openings lighting the maulvi's cells in the cloisters within. Horizontally the walls are divided into two by string-courses stopping on the sides of the gates. Surmounting them are crested battlements. The exterior of the north façade is even plainer than the others, as it has nothing whatever in the shape of a gateway to break up the long stretch of masonry. The barrenness is hidden by *Abul Fazl's* and *Faizi's* houses.

¹ See "The Sharqi Architecture of Jaunpur." Archaeological Survey of India, Volume I, New Series: by A. Führer and Edmd. W. Smith.

As mentioned at the commencement of this chapter, the masjid is built on arched vaults which may be seen on Plate I^a. Projecting from the south-east corner is a large *langar-khâna*, or almshouse. It is almost a ruin. Some of the walls and the piers are still standing, but the roof has long since fallen.

Below the middle of the masjid quadrangle is a vast stone water tank, formed by closing up some of the vaults, carrying the walls and stone-floor of the quadrangle. A staircase descends to it from the pavement, but it is hardly noticeable and the tank is seldom or ever seen by visitors to Faṭḥpūr Sikrī, on account of the entrance being kept closed. All the rain water from the roof of the masjid and the pavement of the quadrangle is drained into it.

Impinging on the north-west side of the B a l a n d D a r w ā z a is a large well into which people dive for a livelihood from the parapet of the masjid, a height of about eighty feet.

On the south-west corner of the edifice a cemetery chapel is built on to the wall of the masjid. Before taking the dead into the precincts of the masjid they are brought here and a short form of service is held, after which the corpse is carried into the mosque and the funeral service is then continued preparatory to carrying the body to its final resting place.

The design of the chapel is so closely allied to that of the masjid that it is unnecessary to illustrate it, with the exception of the cornice round the top, which is detailed in Fig. 3, Plate LVII.

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Negative by Edmd. W. Smith.

Photo-etching - Survey of India Offices, Calcutta, February 1898.

FATHPUR SIKRI.- THE JĀMĪ MASJID- GENERAL VIEW OF THE BALAND DARWAZA FROM THE SOUTH.

THE FOLLOWING IS A LITERAL TRANSLATION OF THE ENTIRE INSCRIPTION, A SHORT EXTRACT OF WHICH WAS GIVEN ON PAGE 4.

“The Mighty Emperor Jalāl-ud-dīn Muhammad Akbar, whose hall of audience is the firmament, may God protect him, having conquered the countries of Dakhan and Dandesh, formerly named Khandesh, in the year Ilahi 46, according to A. H. 1010, reached Fathpūr-Sikrī and marched to Agra.

So long as the heaven and earth remain,
So long as the impression of entity exists,
May his name accompany the celestial globe,
His constitution be eternal.

Said Jesus Christ, blessings upon him, the world is a lofty mansion, so take a warning and do not build on it. It is stated in history that he who is inclined to be pleased to-morrow, enjoys happiness eternally. It is also said that the world is but for a moment, so spend it in worship, the remainder of life is worthless. He who performs *niāmz* but not with heart does not gain any advantage therefrom, besides being kept far from God. The best property is that which is spent in the way of God. To part with the world in lieu of the future existence is profitable. A life of poverty with resignation and content is like a country for which there is no responsibility.

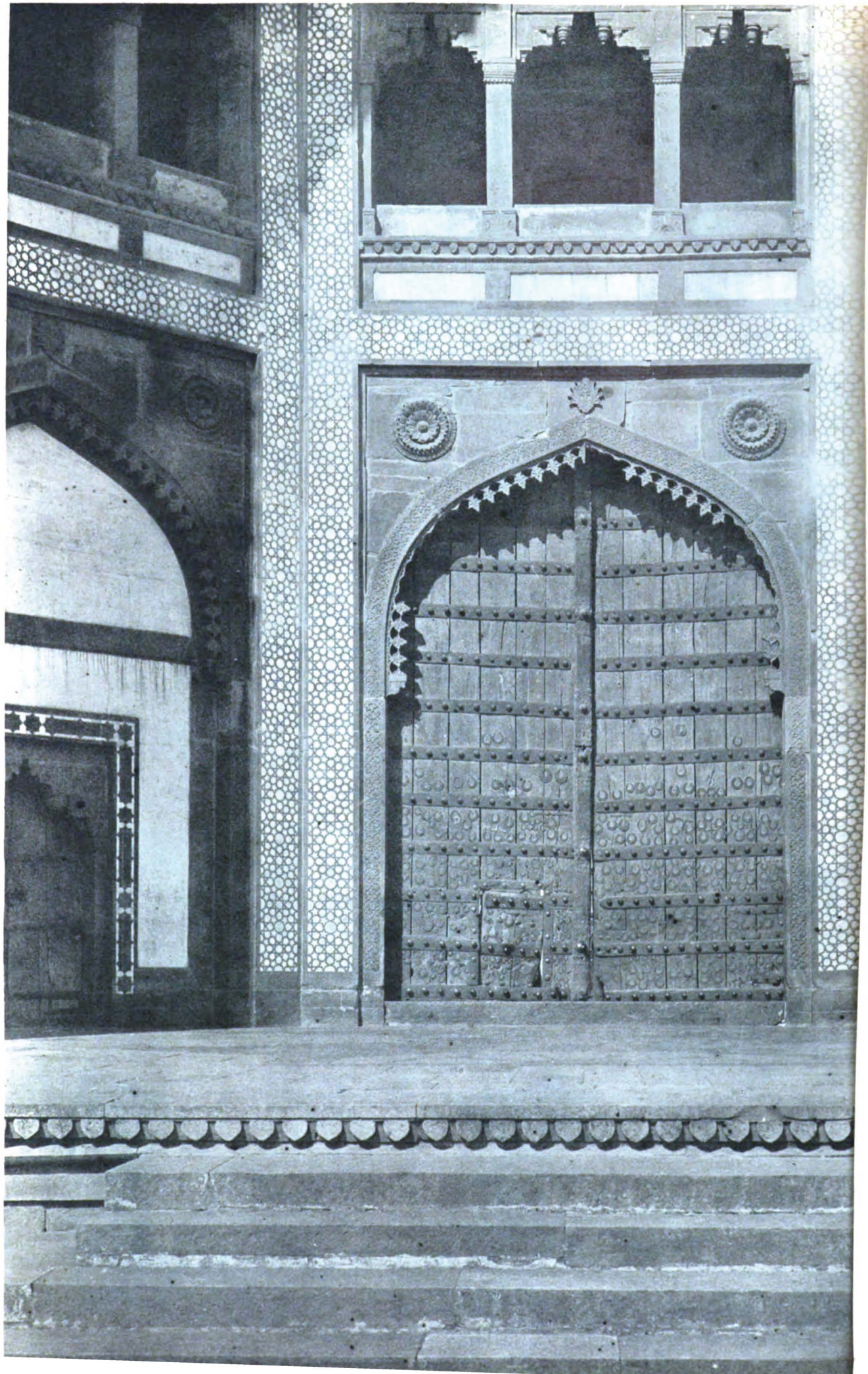
What fame could you gain sitting on the throne
In a silver mansion, dwelling
In the world (which is) like a looking-glass?
Behold yourself when you look at it.

Author and scribe named Muhammad Masum, son of Sai'ad Safai al Turmuzi by origin and Bikri by residence, descended from Sai'ad Qalandar, son of Baba Ḥasan Abdal, born at Al Sabzwār and resided at Qāndahār. In the reign of the Emperor Akbar, who organized the country, Shaikh Salīm built the mosque which is like the Kābah in sanctity. The date of the completion of this splendid building is “like the masjid, *i.e.*, al Haram” A. H. 979.”

steps from the pavement of the quadrangle to the roof of the large kiosques crowning the top of the gate (see Plates XI and LXIII).

A ground plan of the gateway is given on Plate LXIV. It measures some 130'-0" across the main front, 123'-0" across the back or side facing the masjid quadrangle, and is 88'-6" in depth from the face of the great arch to the face of the main back wall. The front, or the side overlooking the city, is built in the form of a semi-octagonal bay, and projects some 33'-0" beyond the south wall enclosing the masjid quadrangle. The front face is considerably larger than the sides, which are only 31'-0" wide, whilst this is 86'-0" across. In the centre is, what Fergusson calls in the description above quoted, the portico or porch to the portal itself. It is embowed and of a semi-octagonal shape measuring 43'-0" across by 33'-0" in depth and is roofed by a half-dome. There are three entrances in the porch. The central one is larger than the others and forms the principal entrance: it is known as the horse-shoe gate. The others are altogether smaller and lead into small domed rooms built in the sides of the portico and from thence by narrow corridors, 5'-0" in width, to vestibules at the back of the portico. The corridors are lighted by borrowed lights in the shape of rich red sandstone grilles looking on to the vestibule (see plan LXIV). The vestibule is divided into three main parts, a large central one 33'-6" diameter roofed by a dome carried on goffered pendentives, and two side ones 33'-0" x 25'-0", covered by flat roofs. At the east and west ends are small archways leading into the cloisters around the masjid quadrangles. Over these archways are square windows with balconies in front carried on moulded brackets. The walls are cut up by arched recesses, and prominence has been given to the joints of the masonry by marking them by broad lines of white paint.

The principal portal, the horse-shoe gate, is delineated on Plates LXV and LXVI. It measures 12'-9" across, between the stone jambs, and is 18'-6" in height to the underside of a well-proportioned four-centred archway over it. The jambs are beautifully carved on the front with a continuous floral scroll 5" in width, raised about $\frac{1}{4}$ of an inch from a sunk ground contained between plain margins (see Fig. 2, Plate LXVII). The soffit of the arch is carved with a slender and delicate cusping, considerably damaged in places, which starts from small brackets on the sides. At the intersection of the cuspings are beautifully chiselled leaves placed back to back, which turn over and meet midway between each cusp. They are looped together by a narrow band and resemble a fringe of carved *fleur-de-lis*. Between the cusping and the intrados of the arch is a narrow tooth moulding which along with the cusping frequently occurs upon the various buildings in the city, but in a slightly modified form, and is one of the distinctive and most characteristic features of the Moghul style. There is a peculiar lightness and airiness about these archways, which is charming as well as effective, and calls forth the admiration of all who study them. The cusping is $3\frac{1}{4}$ of an inch in depth and a side view of it is given on Fig. 3, Plate LXVI. Over the apex of the arch is a beautifully carved terminal of leaves placed one upon another and spread out like a fan palm. It bears a resemblance to the palm leaf ornament so frequently used upon ancient Greek buildings. It is shown on Fig. 1 of the same plate. The arch is in several pieces of stone, but has no keystone and one of the joints comes immediately beneath the terminal over the apex. The



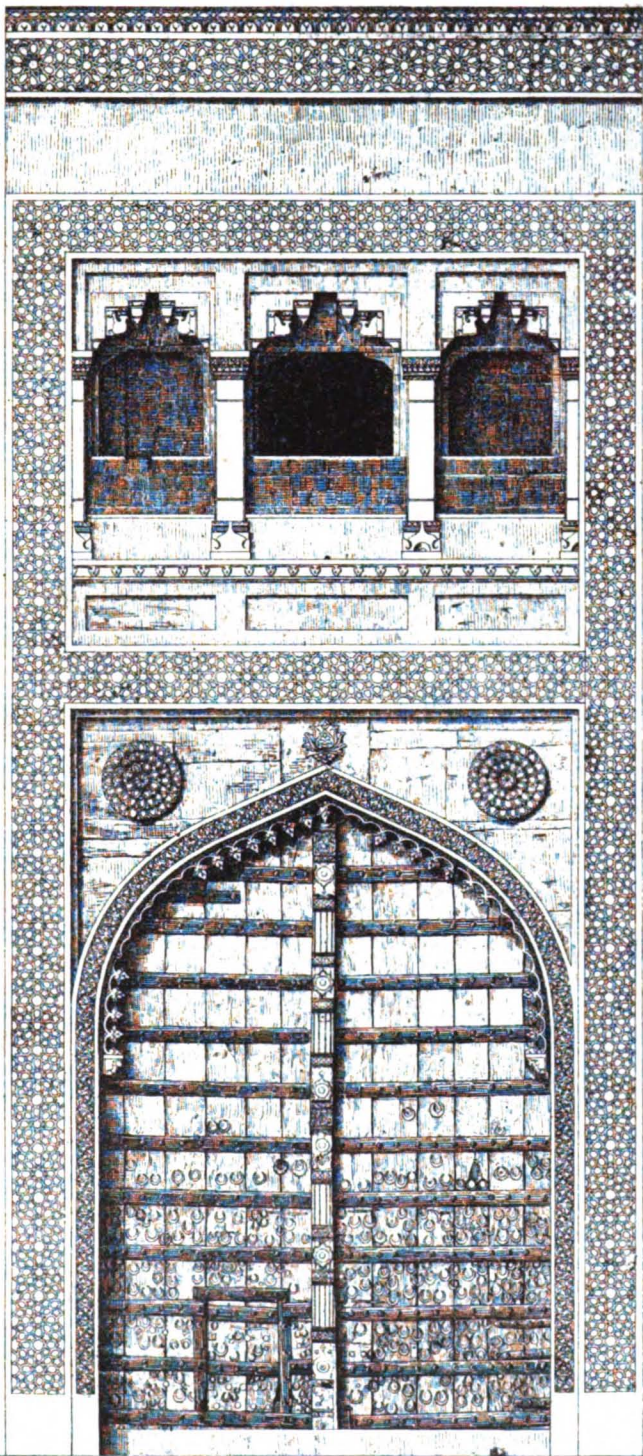


FIG. 1. ELEVATION.

For detail see Plate LXXI.

*For details of Gate, see
Plates LXVII, LXVIII,
LXIX, and LXX.*

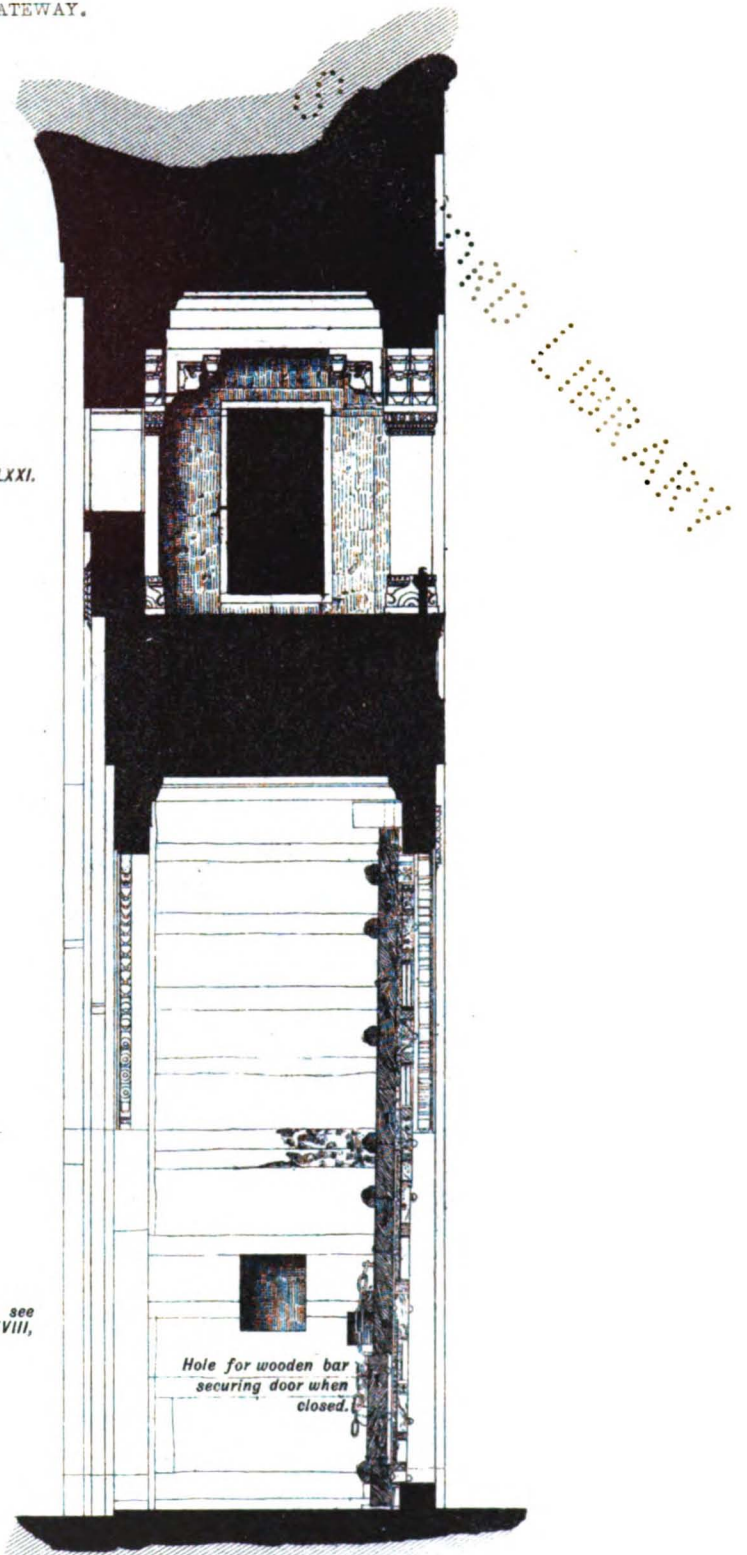


FIG. 8. SECTION.

*Hole for wooden bar
securing door when
closed.*

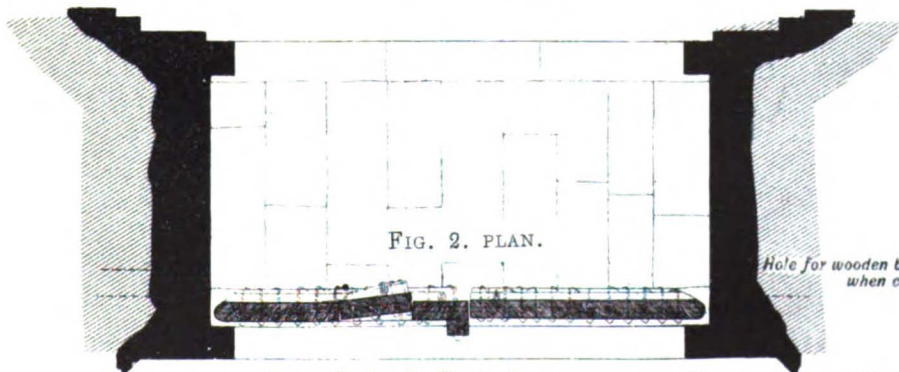


FIG. 2. PLAN.

*Hole for wooden bar securing door
when closed.*

FEET 5 4 3 2 1 5 10 15 20 FEET

SCALE

E W H M D J

FATHPÛR SĪKRĪ.—THE JĀMĪ MASJID.

THE BALAND DARWAZA. DETAIL OF ARCHWAY OVER THE HORSE-SHOE GATE.

PLATE LXVII.

(See Plate LXVI).

Section lines hatched.

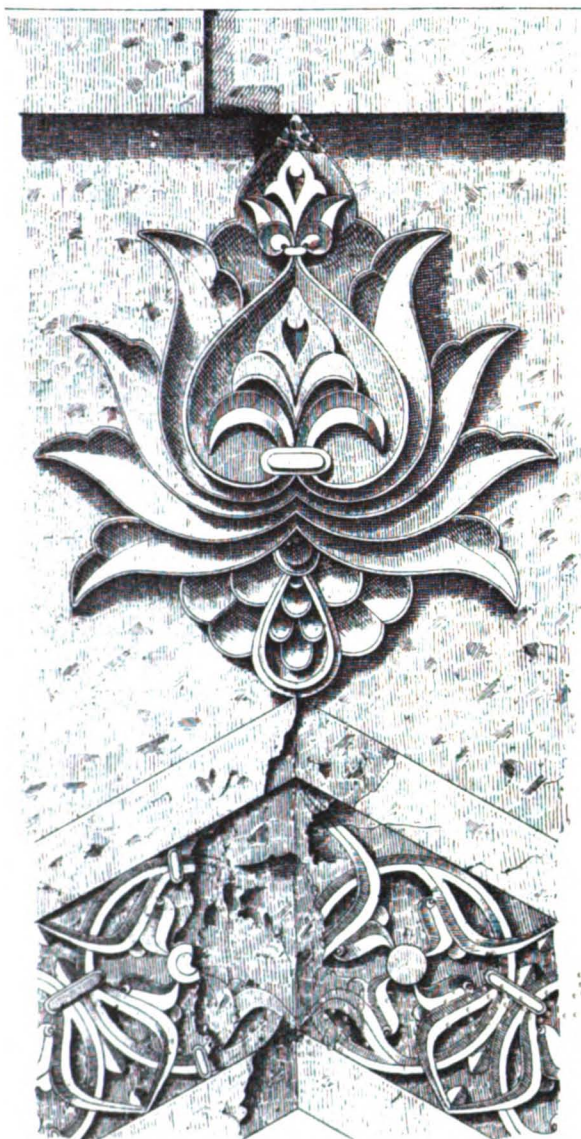


FIG. 1. CARVED TERMINAL OVER THE APEX OF THE ARCH.

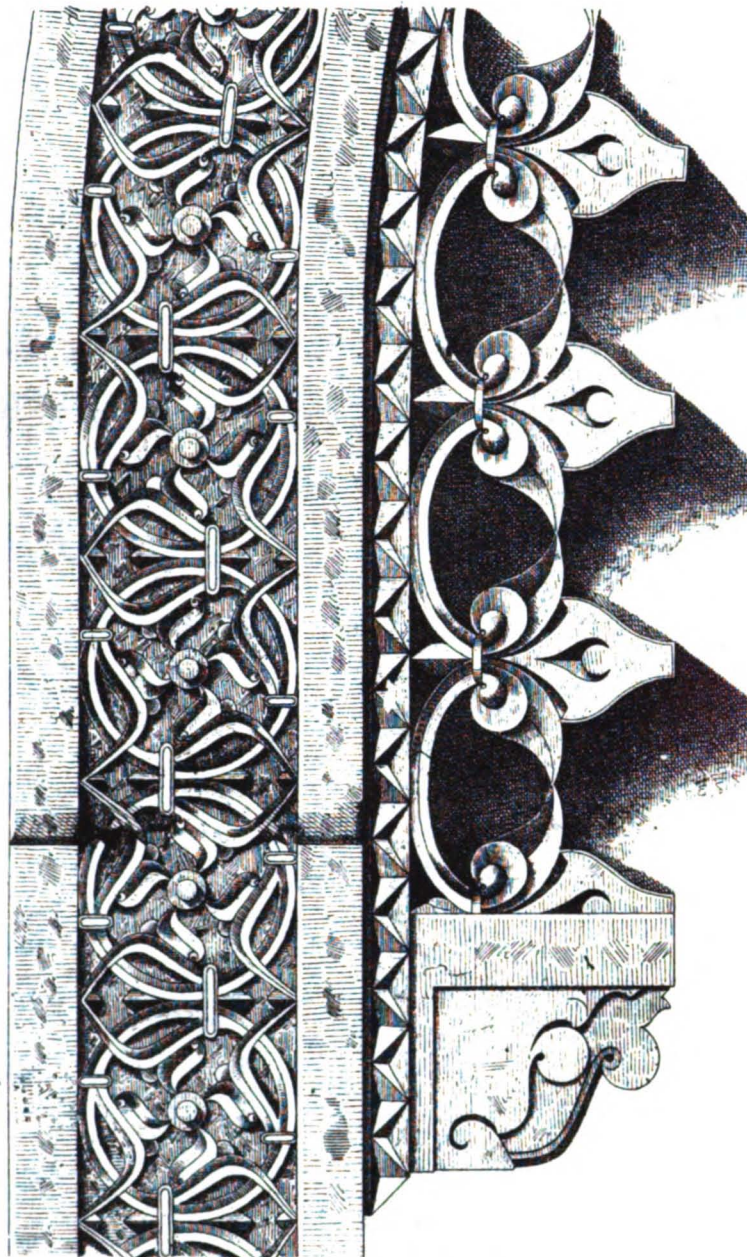
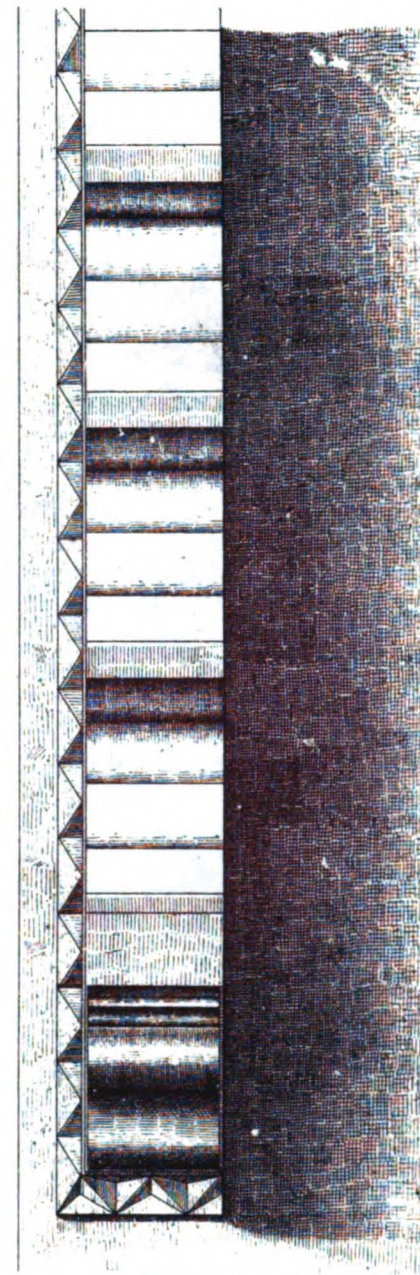
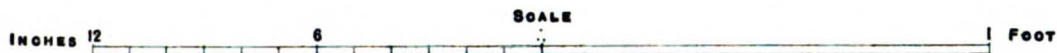


FIG. 2. SPRINGING OF ARCH.



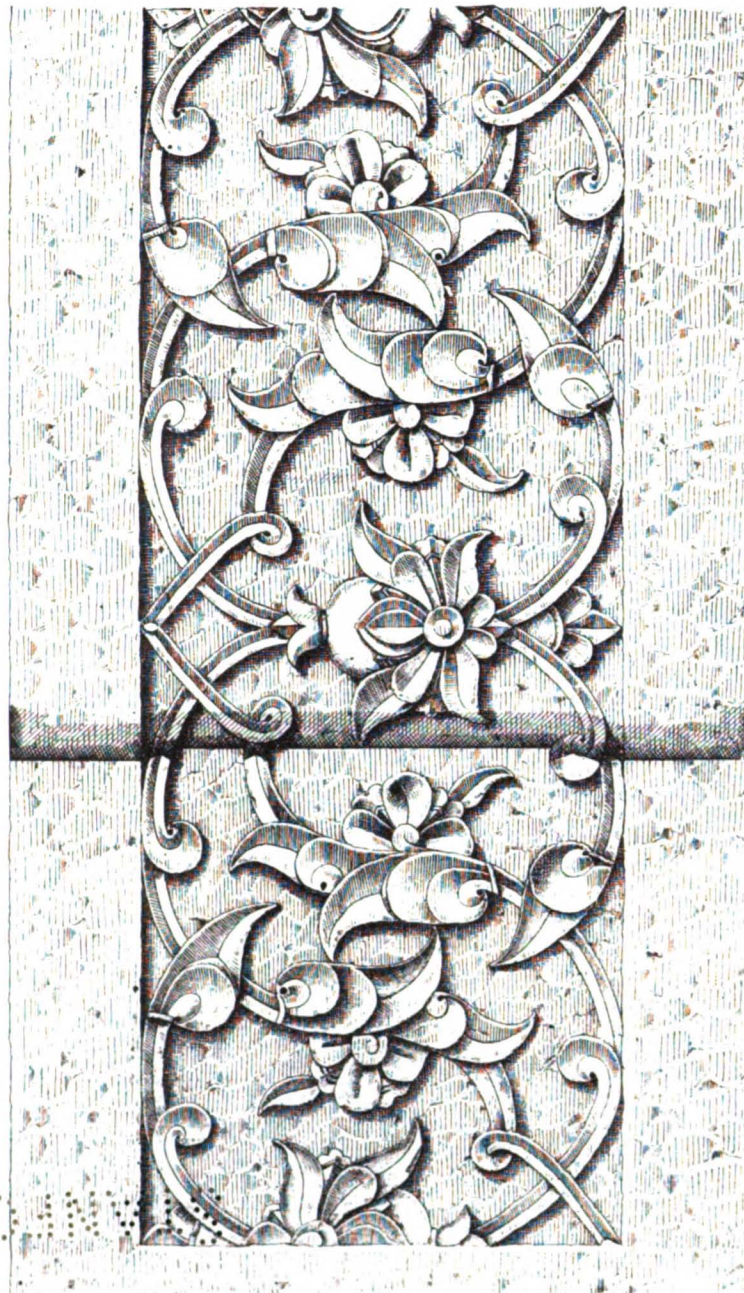
SIDE OF ARCH.





Schun Lal, delt.

ARCHITRAVE ROUND HOUSE-SHOE GATE.



ARCHITRAVE ROUND THE GREAT ARCH.



ARCHITRAVE ROUND ARCHES ON THE EAST SIDE OF THE GREAT ARCH.

Section lines hatched.



THE BALAND DARWAZA. DETAIL OF JIB DOOR IN THE HORSE-SHOE GATEWAY.

FIG. 3. SECTION.

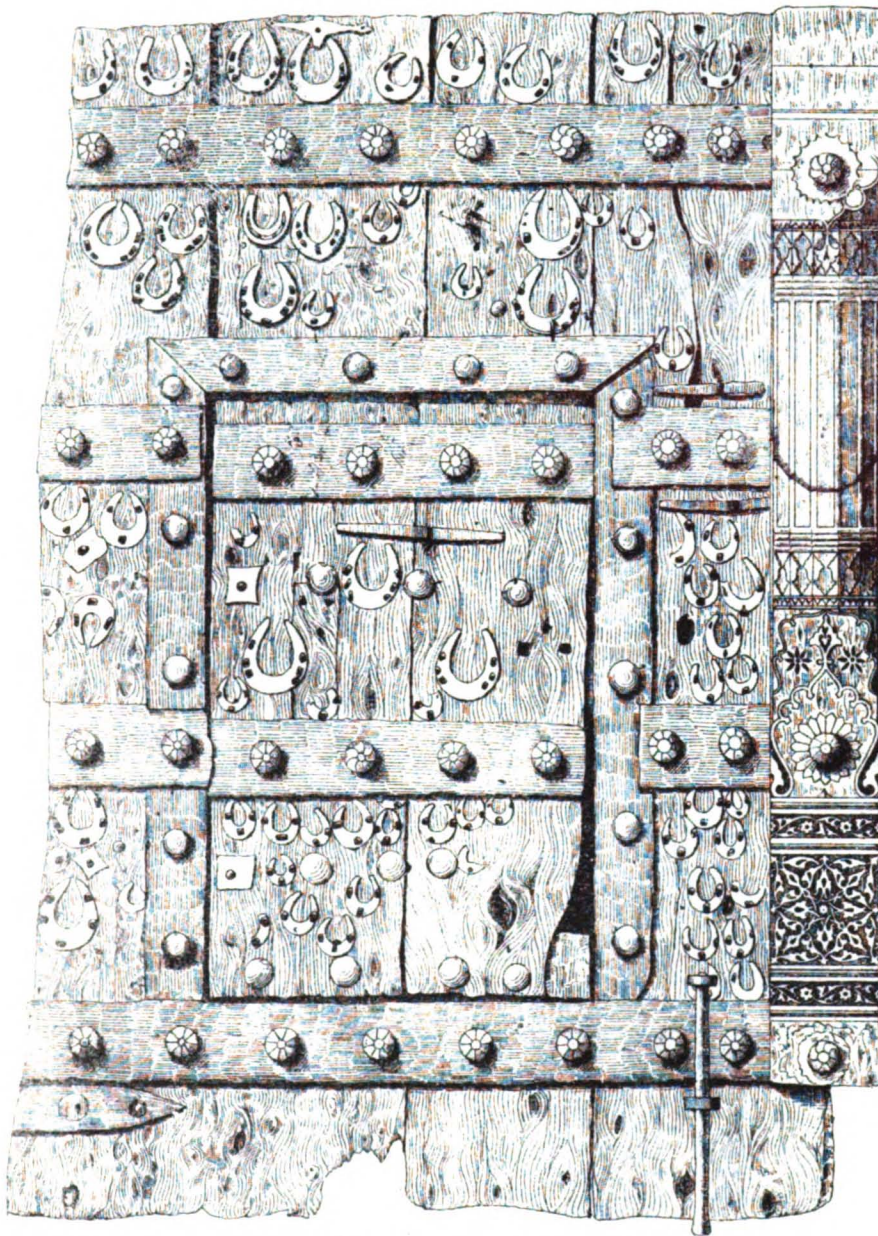


FIG. 1. ELEVATION OF JIB DOOR.

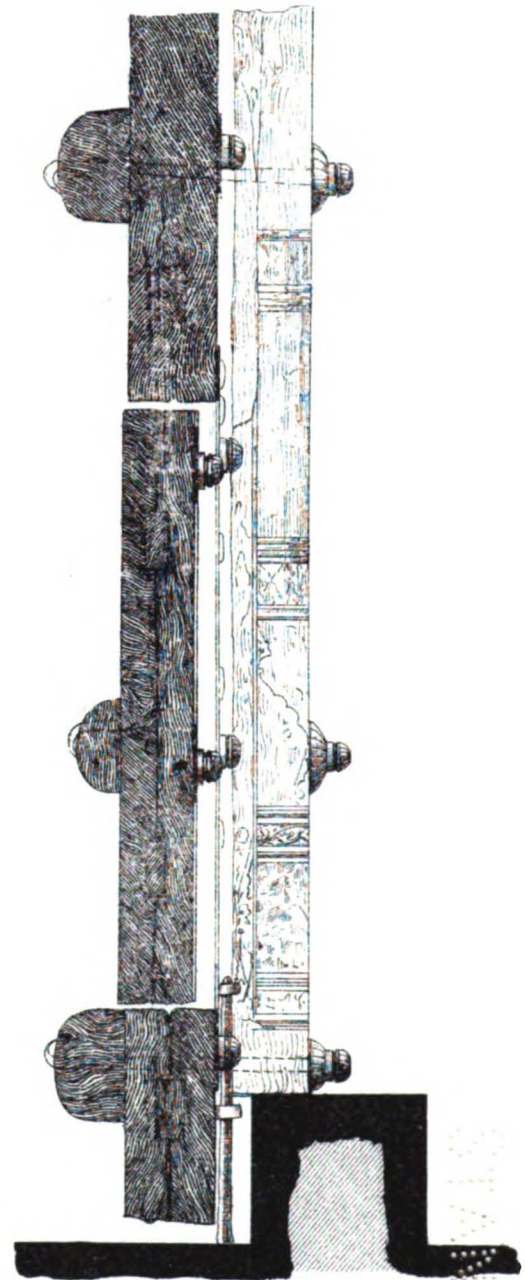


FIG. 4. BOTTOM OF DOOR SHOWING IRON PIVOTS UPON WHICH IT SWINGS.

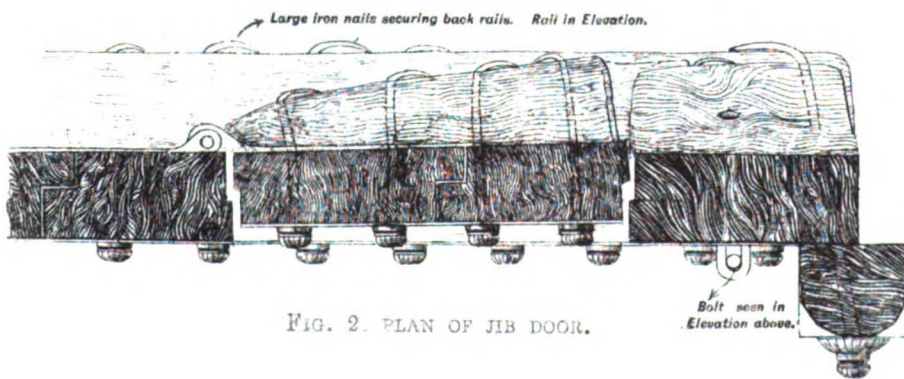
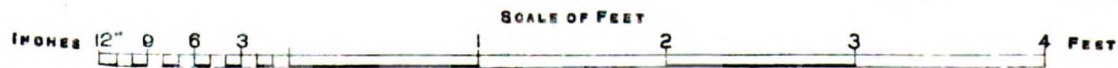
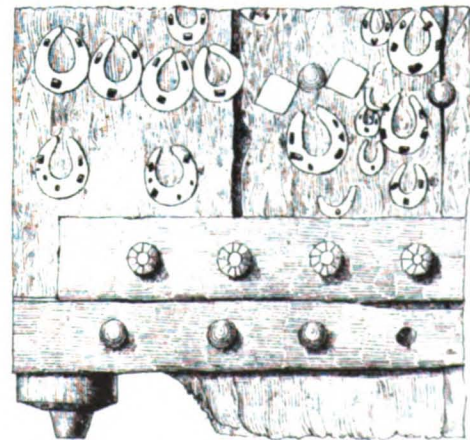
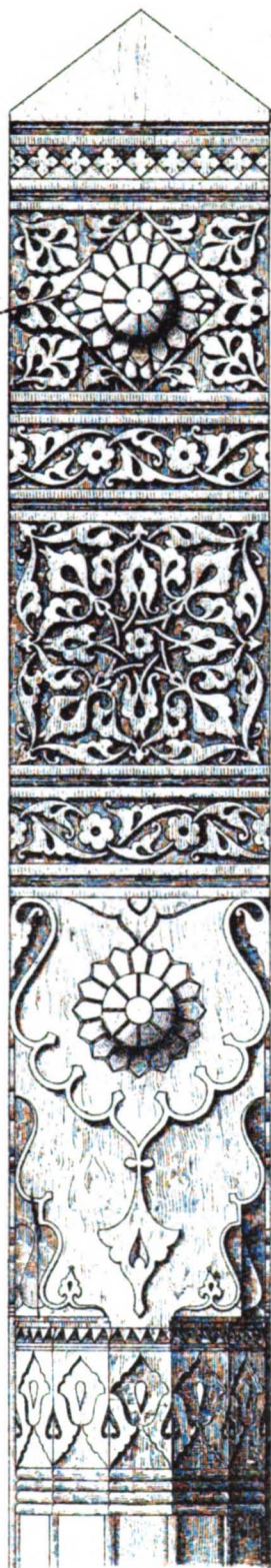


FIG. 2. PLAN OF JIB DOOR.





IRON PLATE.



DETAIL OF HORSE-SHOES ON FRONT OF THE GATE.

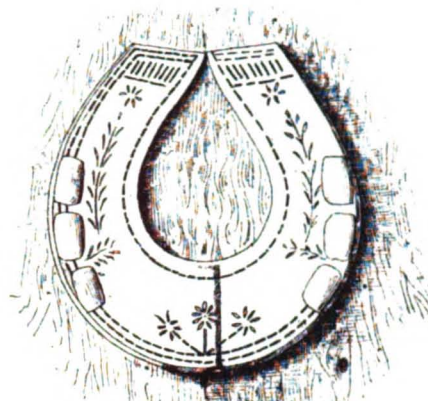


FIG. 4.

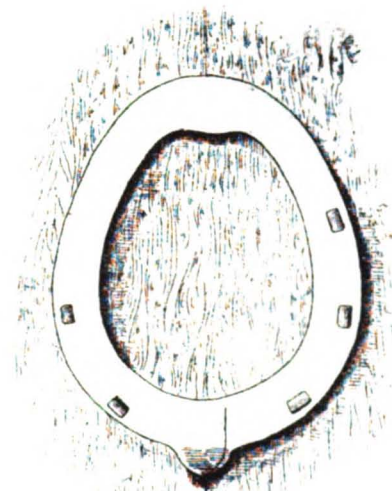


FIG. 5.

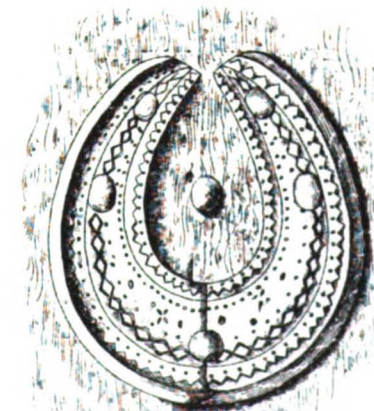


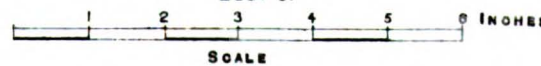
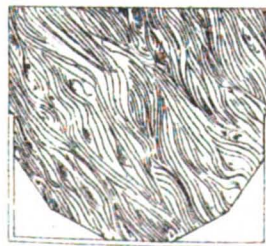
FIG. 6.

Ram Singh, del.

FIG. 1. FRONT VIEW

FIG. 2. SIDE VIEW

FIG. 3. PLAN.



SCALE

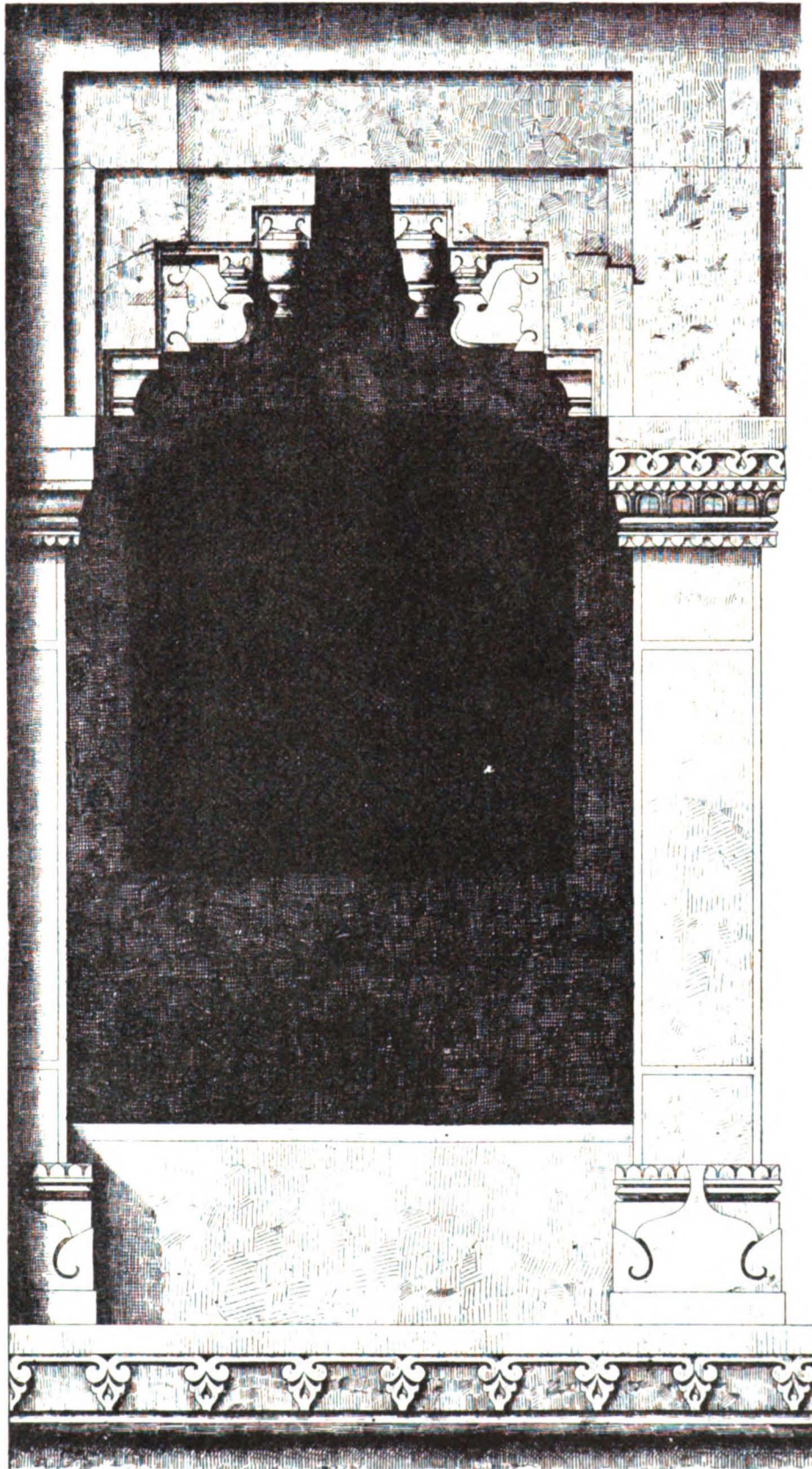


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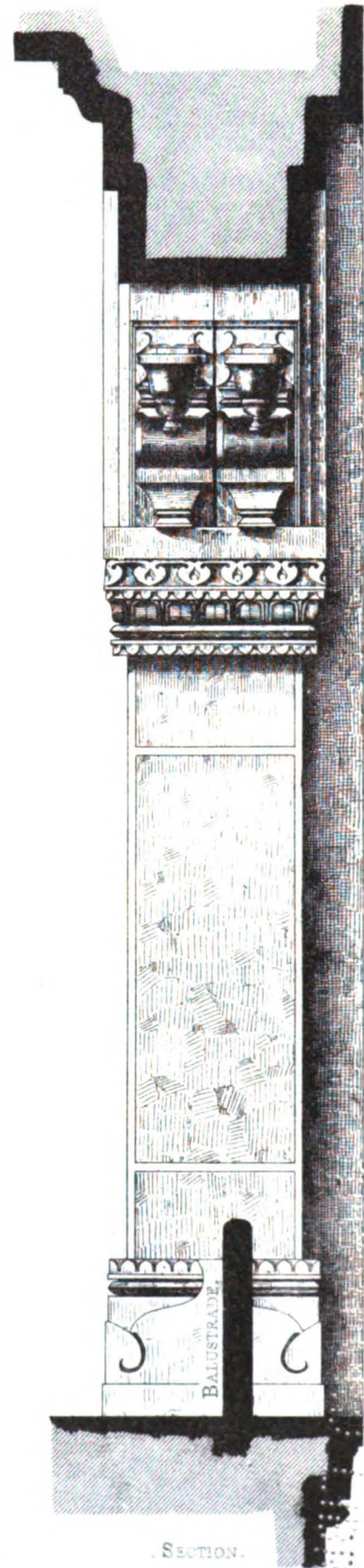


FATHPÛR SÎKRÎ.—THE JÂMÎ' MASJID.

THE BALAND DARWAZA. ARCADE OVER HORSE-SHOE GATE. (See Plate LXVI).



ELEVATION.

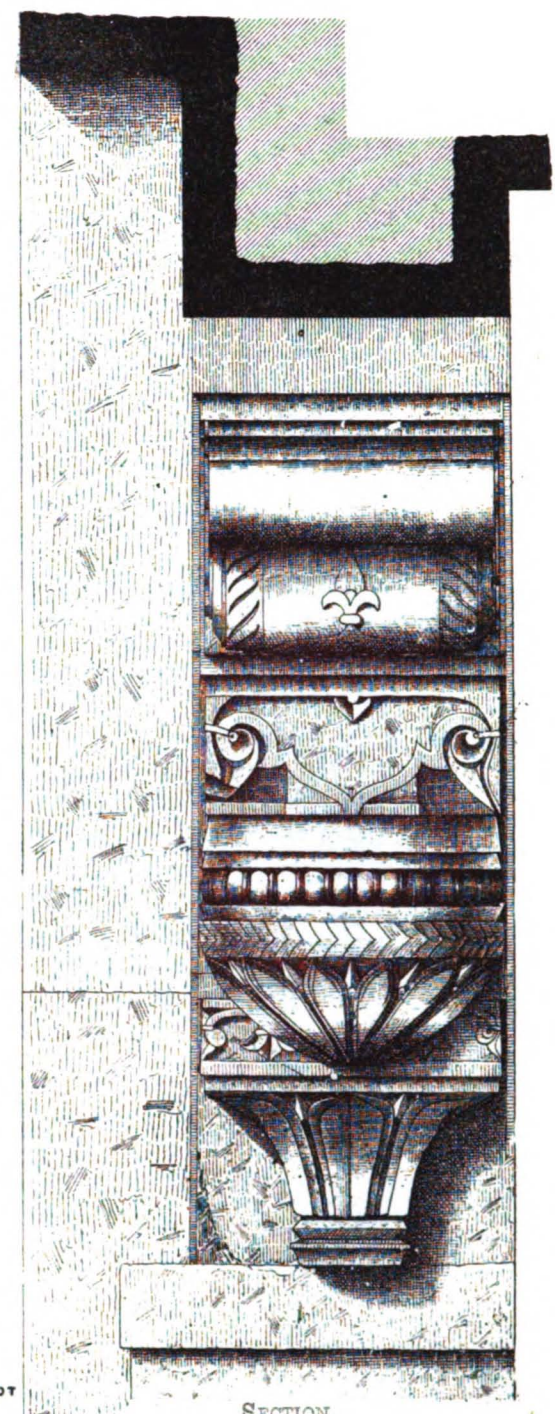
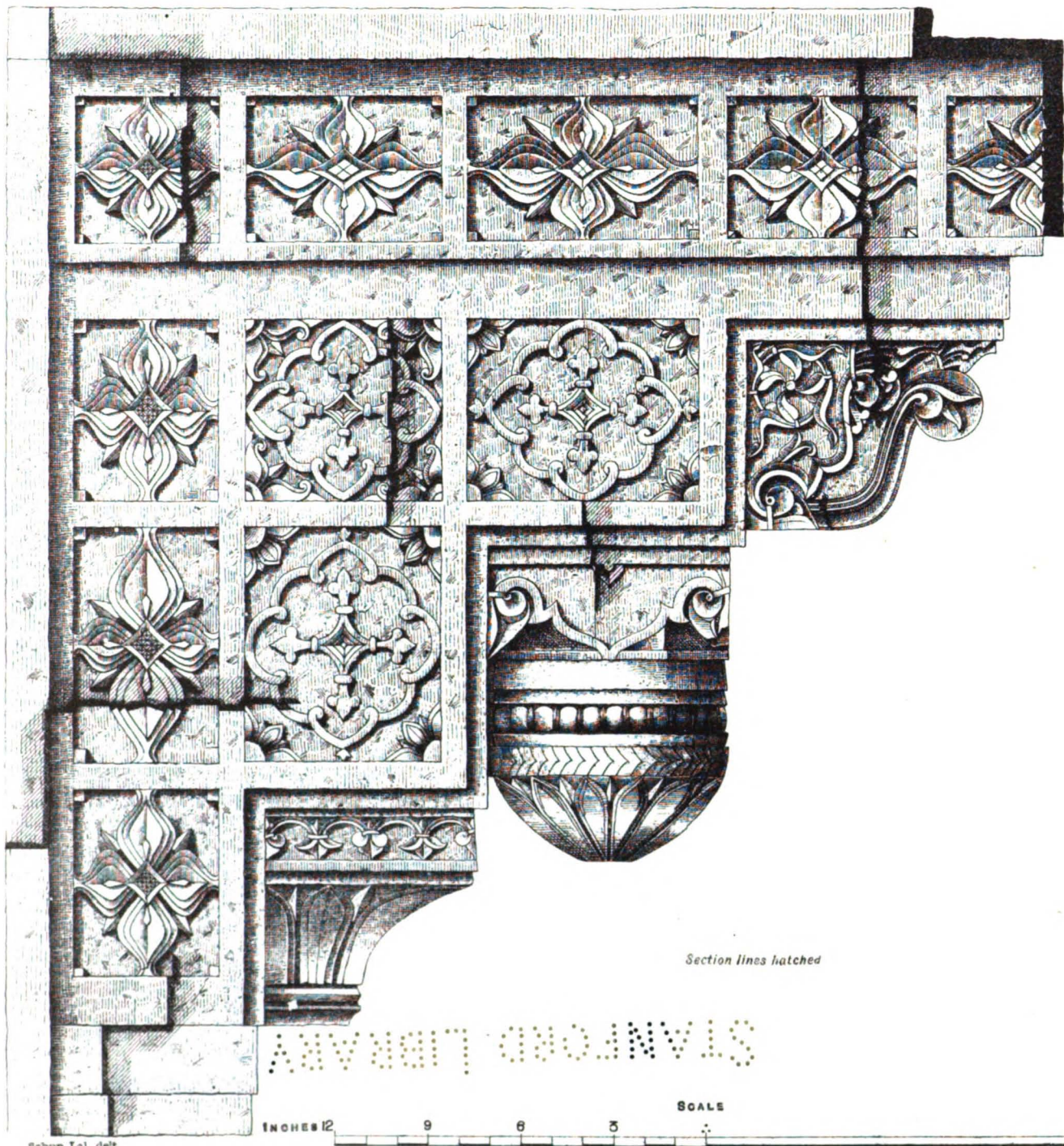


SECTION.

INCHES 12 6 3 1 2 3 4 FEET

SCALE

THE BALAND DARWAZA. DETAIL OF BRACKET OVER THE ENTRANCE TO THE ROOM ON EAST SIDE OF THE HORSE-SHOE GATE.



Section lines hatched

ANVARTI GOUNVLS

SCALE

INCHES 12

9

6

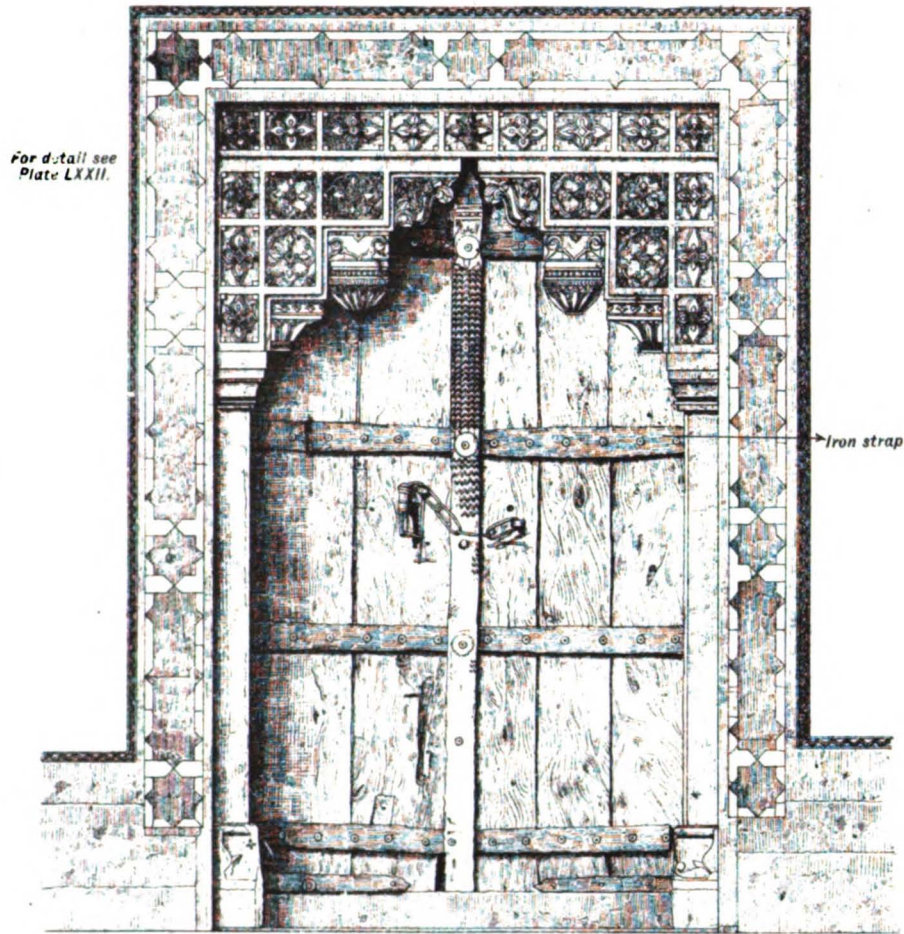
3

1 FOOT

Sohn Lal, del.

SECTION.

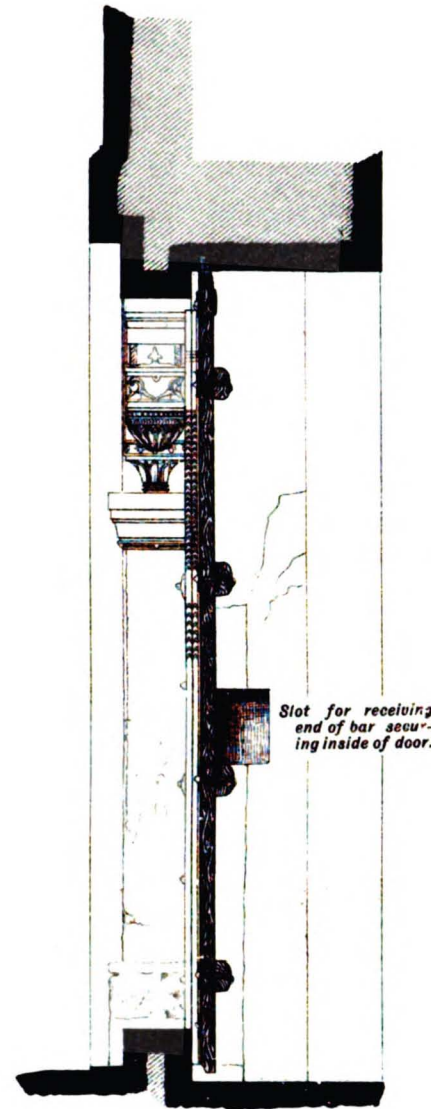
THE BALAND DARWAZA. ENTRANCE TO THE ROOM ON THE EAST SIDE OF THE HORSE-SHOE GATE.



For detail see
Plate LXXII.

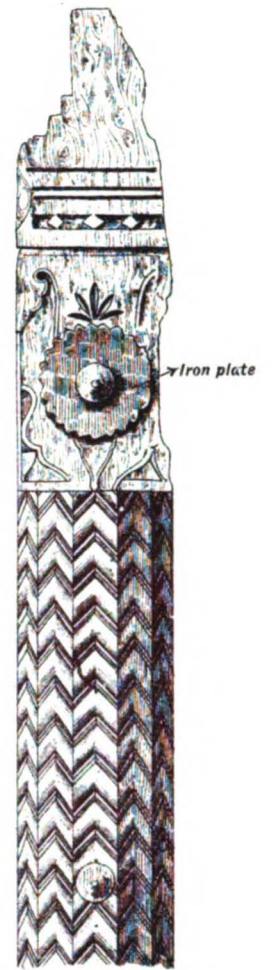
Iron strap

FIG. 1. ELEVATION.



Slot for receiving
end of bar secur-
ing inside of door.

FIG. 2. SECTION.



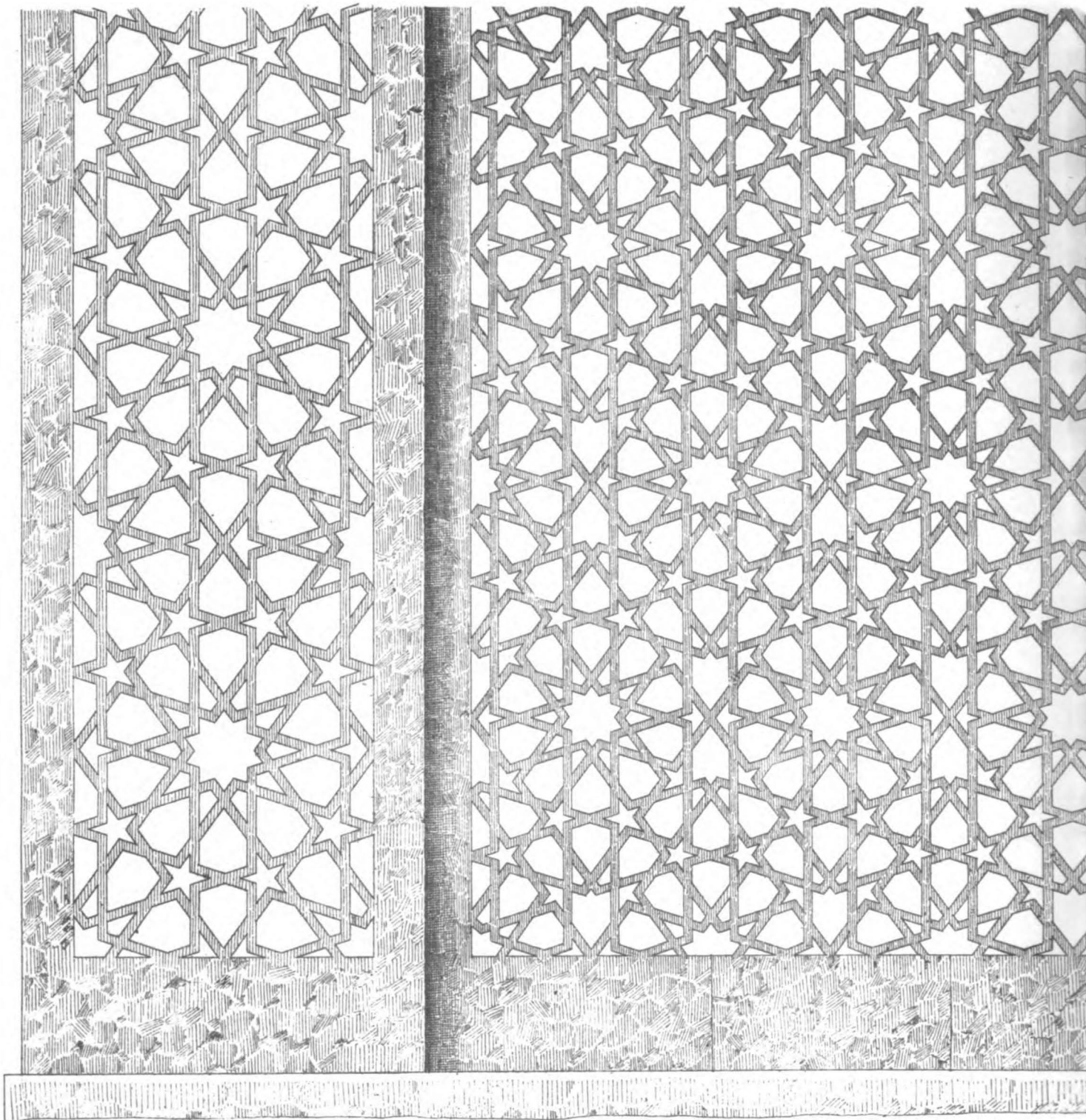
Iron plate

FIG. 3. MEETING RAIL.



Plan

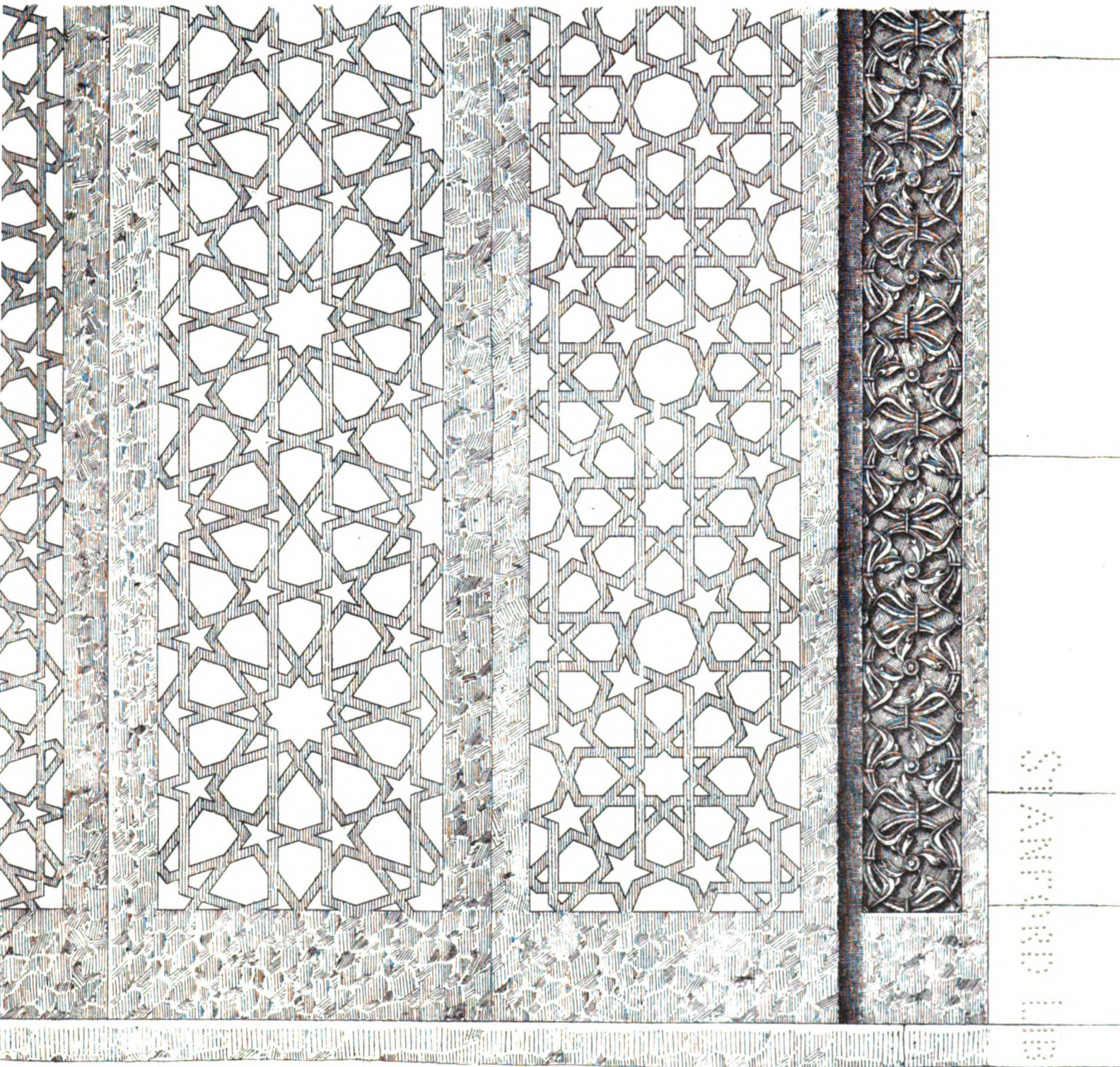




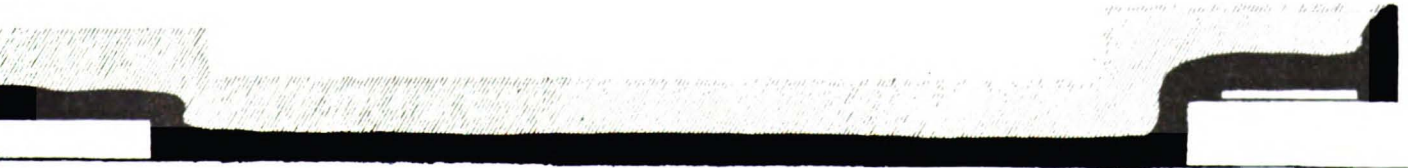
Ram Singh, del.

E

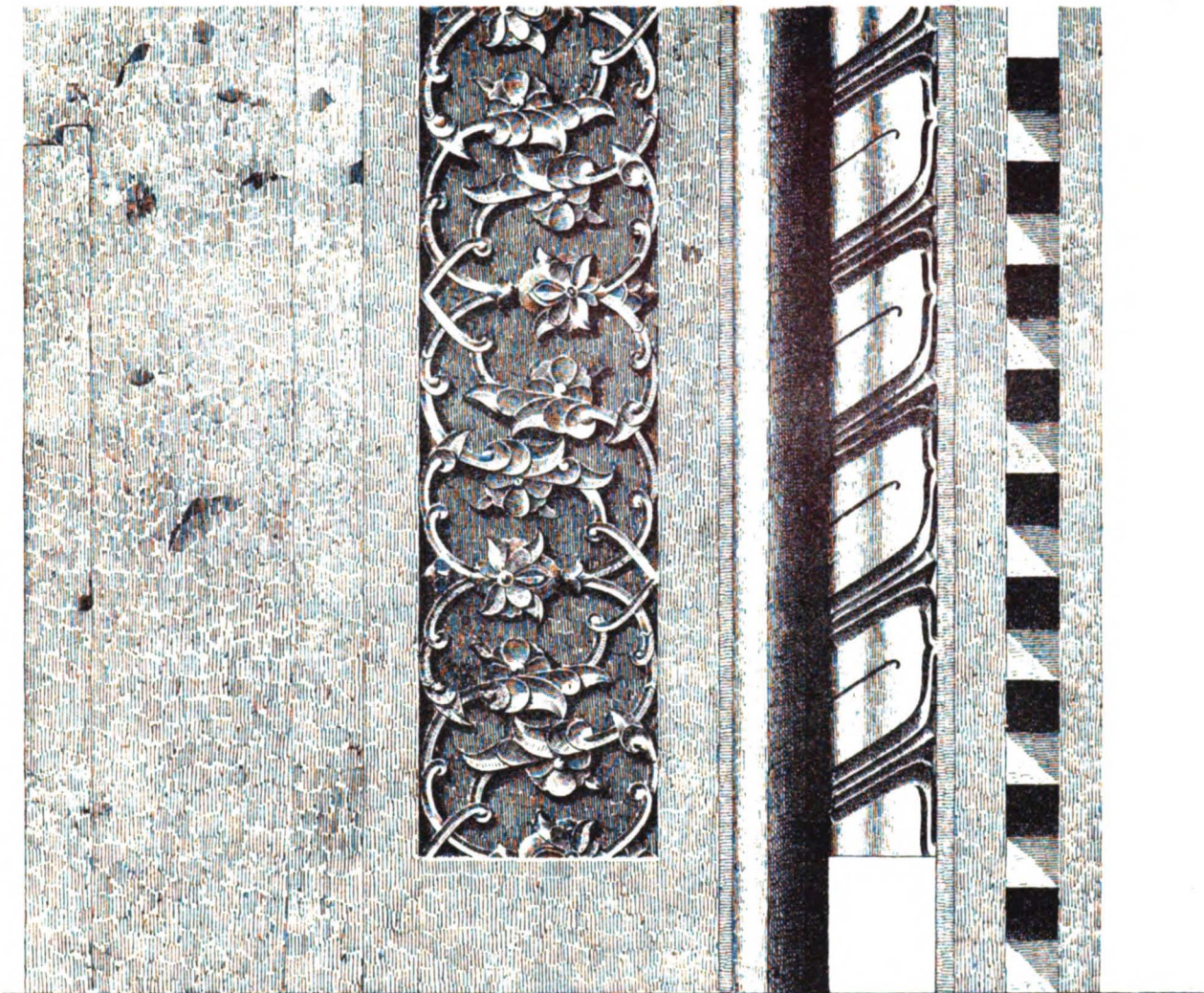




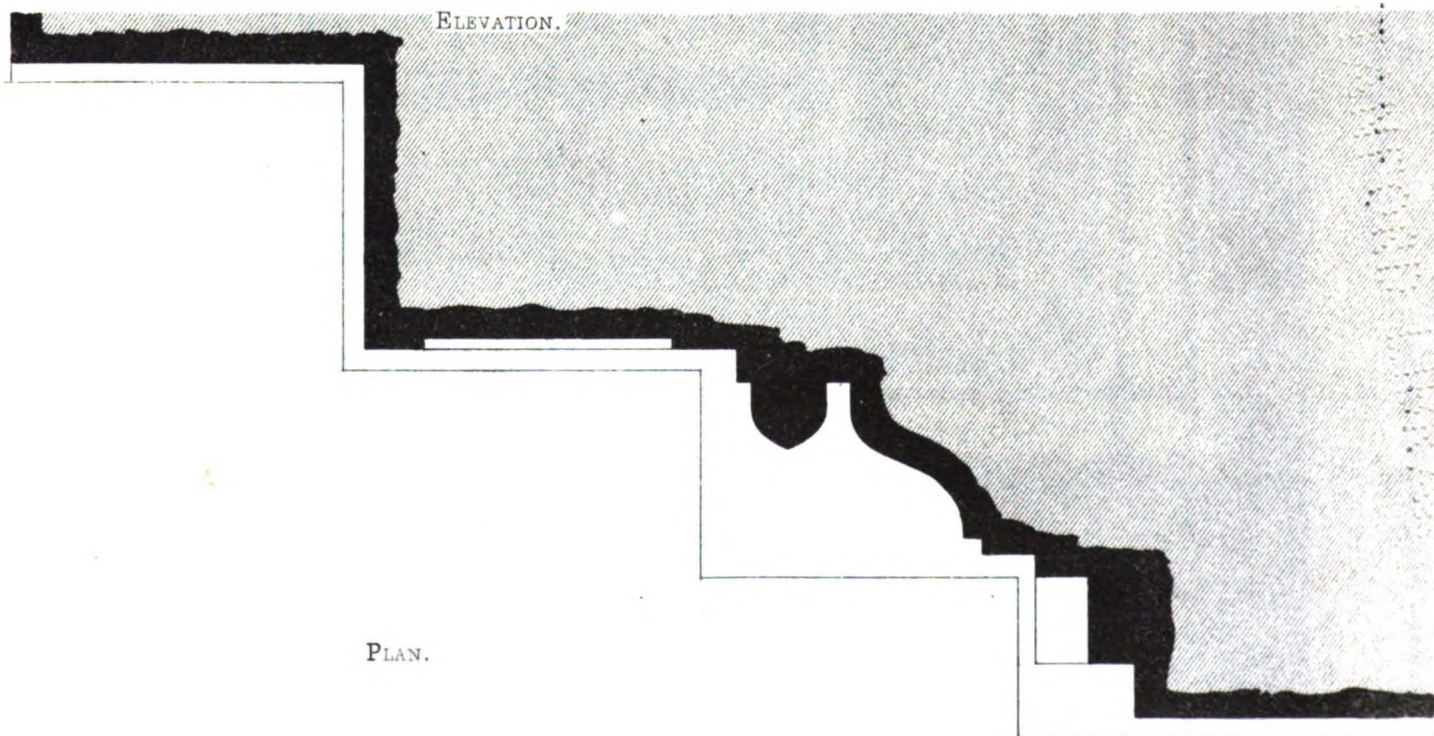
ION.



2 3 FEET

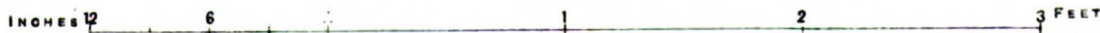


ELEVATION.



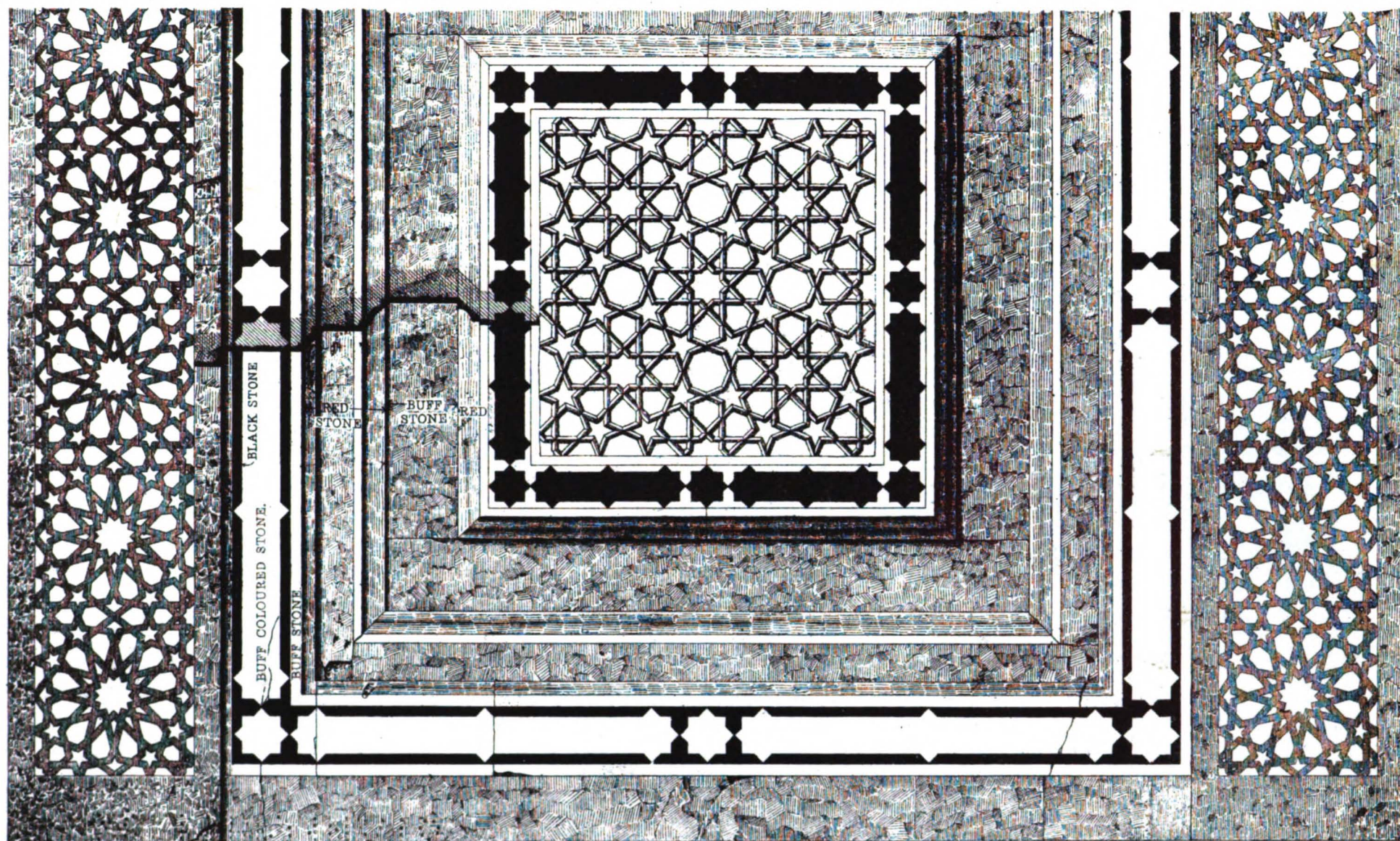
PLAN.

SCALE



THE BALAND DARWAZA. DETAIL OF RAISED PANEL ON THE PLINTH OF THE WEST ABUTMENT OF THE GREAT ARCH.

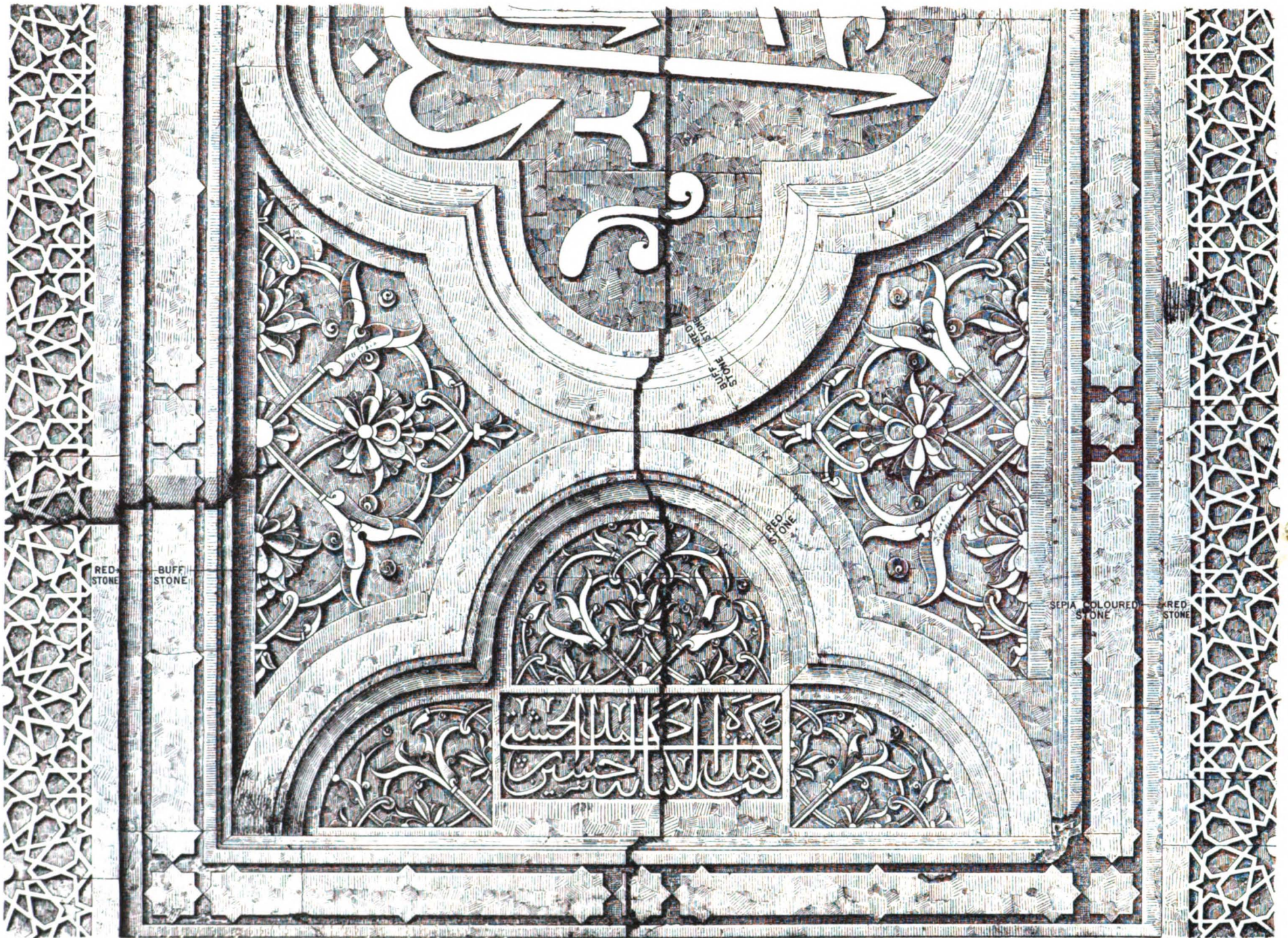
(See Plate LXIII)



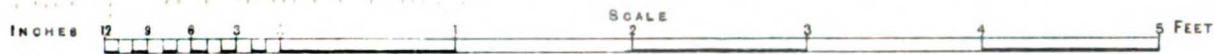
Ram Pratab I, del.

INCHES 12 6 0 1 2 3 4 FEET
SCALE

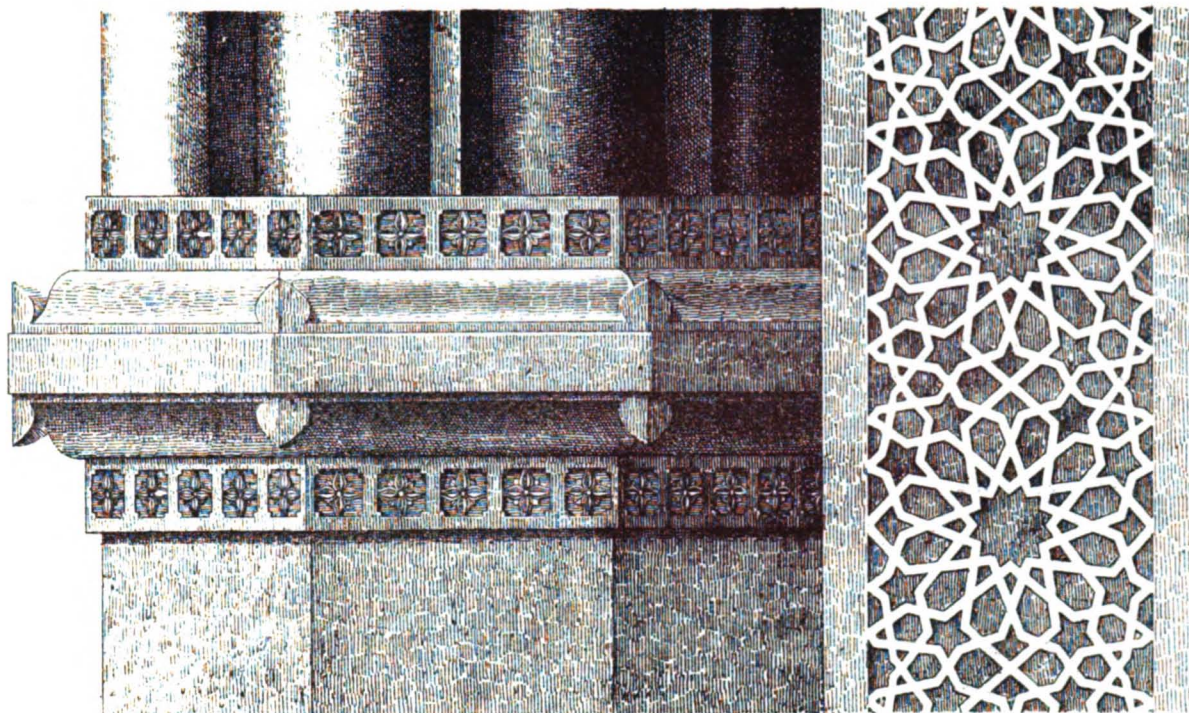
THE BALAND DARWAZA. DETAIL OF CARVED ORNAMENTATION AT FOOT OF INSCRIBED PANEL UPON THE ABUTMENTS OF THE GREAT ARCH.



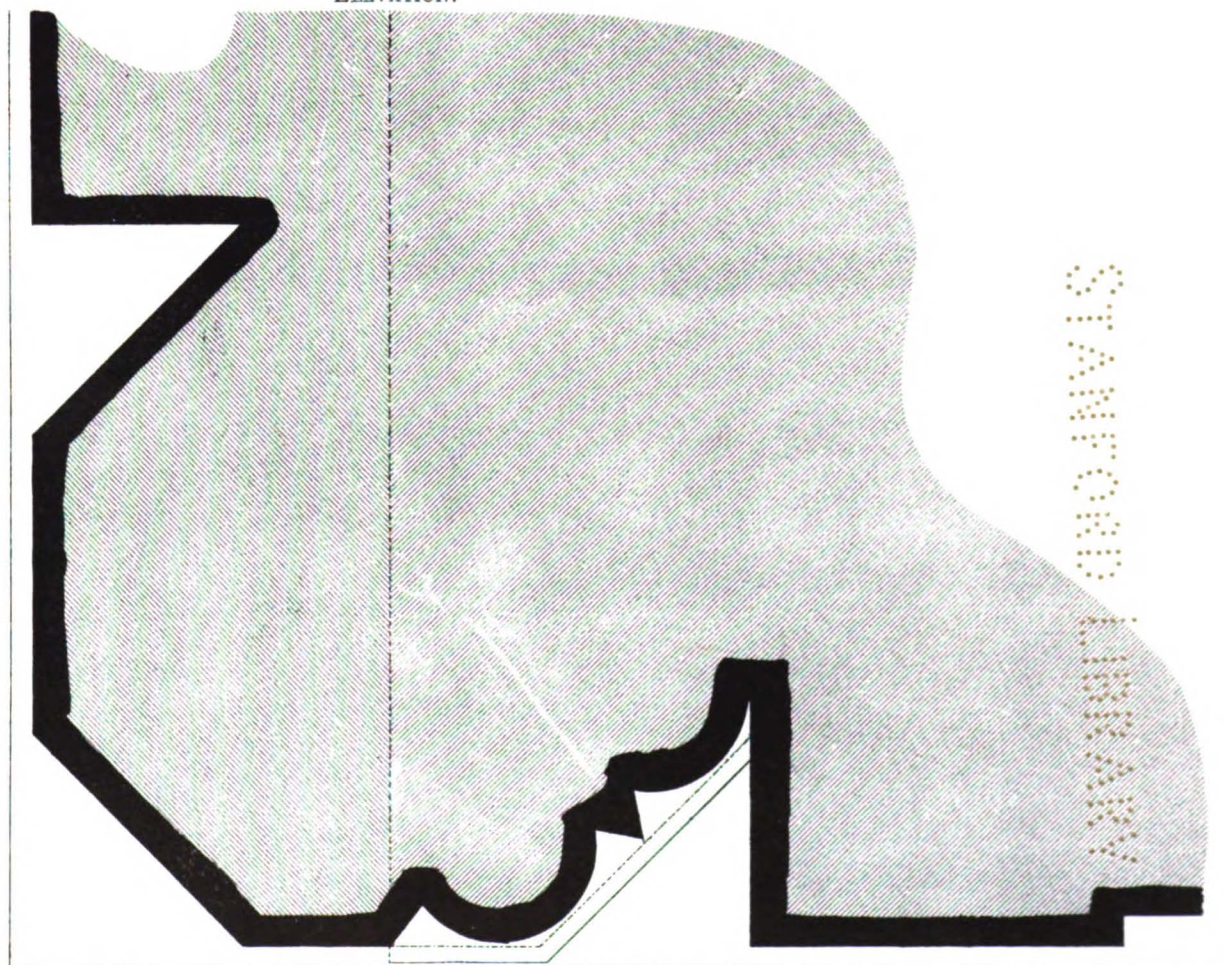
Rohim Lal, delt.



THE BALAND DARWAZA. DETAILS OF STRING MOULDS ROUND THE SHAFTS UPON THE EXTERIOR ANGLES OF THE ABUTMENTS OF THE GREAT ARCHWAY.



ELEVATION.



HALF PLAN SHOWING POLYGONAL PORTION OF SHAFT

HALF PLAN SHOWING FLUTED PORTION OF SHAFT.

INCHES 12 9 6 : 1 SCALE 2 3 4 FEET

FATHPUR SIKRI.—THE JAMI MASJID.

PLATE LXXIX.

THE BALAND DARWAZA. DETAIL OF EMBOWED ENTRANCES ON THE EAST AND WEST SIDES OF THE GREAT ARCHWAY.

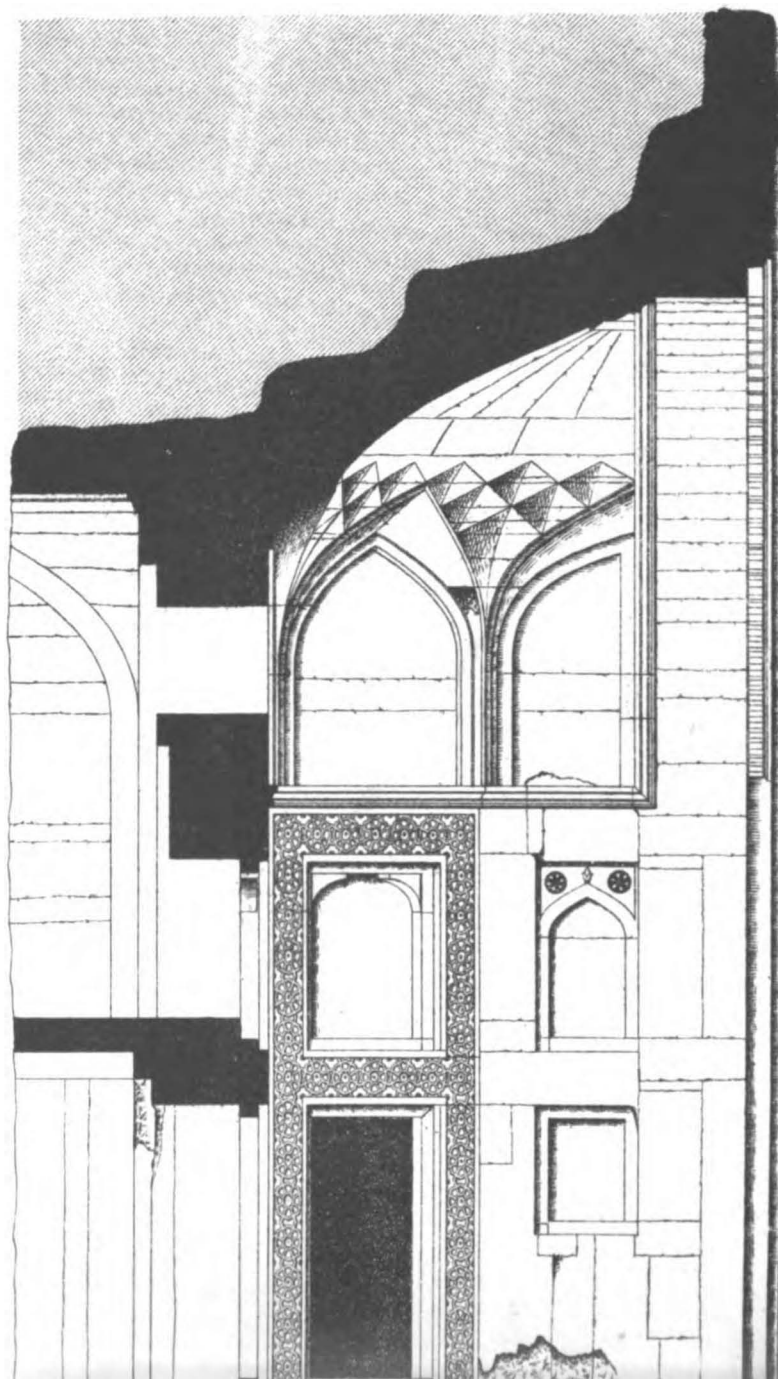
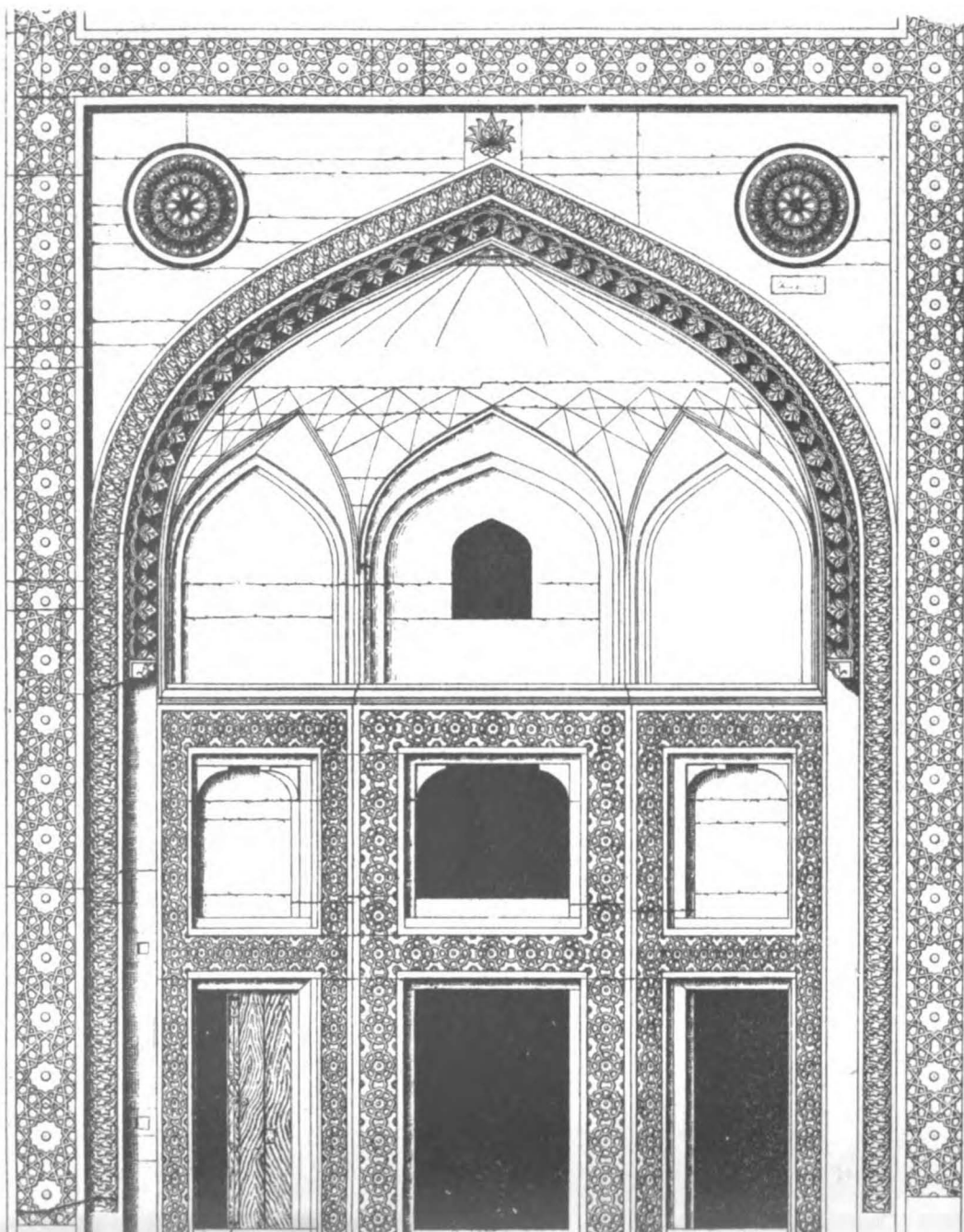
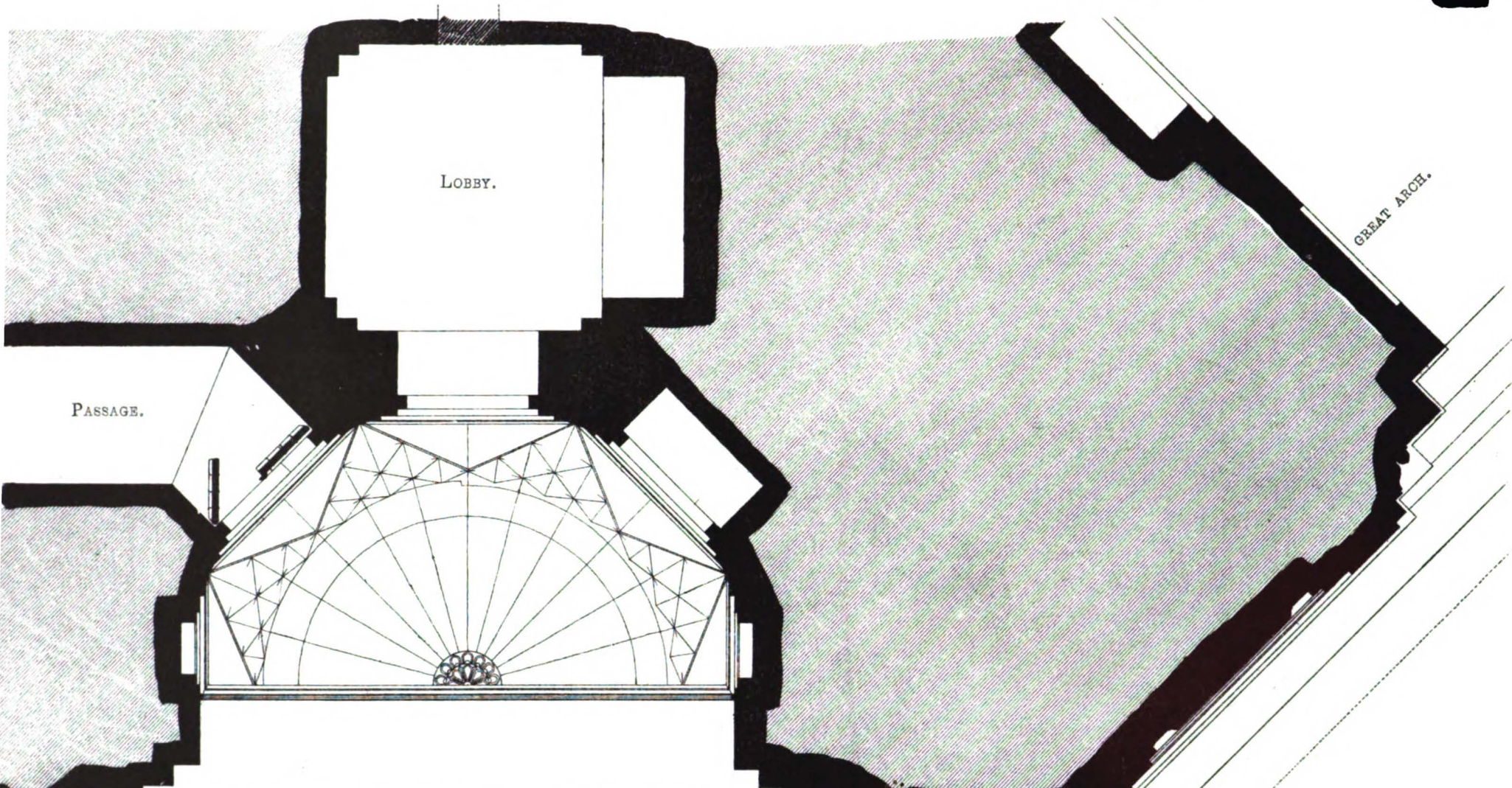


FIG. 1. ELEVATION.

FIG. 2. SECTION.



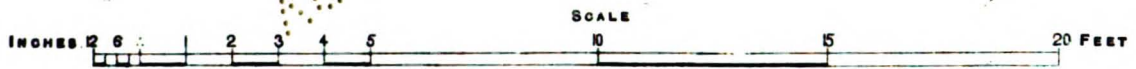
PASSAGE.

LOBBY.

GREAT ARCH.

Fasul-ud-din II, del.

FIG. 3. PLAN.



spandrils over the arch are faced with slabs of stone of irregular sizes, some big and some small, and in the centre is a large leaf carved *patera* in three tiers projecting considerably in advance of the face of the spandril and throwing a deep shadow upon what would otherwise be but a barren surface. The doors are of *shisham* wood and are in two enormous leaves (see Plates LXV and LXVI), which swing on very rough and crudely made iron pivots, secured to the door by iron straps and bolts (see Fig. 4, Plate LXIX) moving in stone sockets in the corners of the entrance behind the jambs. The leaves, although so massive and ponderous, swing to and fro quite easily. They are $5\frac{1}{2}$ " in thickness, and one of the two, that on the left hand side as we enter, is made slightly larger than the other. They are constructed of vertical wooden planks, of various widths, connected on the inside by heavy horizontal bars $5\frac{1}{2}$ " \times 6" and the length of each leaf, and on the outside by twelve iron straps 1'-1" apart, 5" wide and $\frac{3}{8}$ " thick. The bars are roughly rounded off on the outer edges and secured to the door by large rough wrought iron nails with moulded and chased heads (see Figs. 1, 2 and 3, Plate LXIX). As the vertical planks are of exceptional length, they are strengthened by wooden *tongues* placed at irregular intervals in the centre of each plank. Where the planks join they are rebated (see Fig. 4, Plate LXIX). In the left hand leaf of the door is a *jib* or postern gate, which enables a person to pass in and out without having to open the whole gate. It is 2'-0" wide by 3'-0" in height—sufficiently large for a full-size man to get through without much inconvenience. In olden times defenders of sallyports, &c., were enabled by means of such doors to effect an exit or ingress as the case might be without much danger to the portal. It saved opening the main gate, and in the case of a rush being made by an invading party, the postern could easily be defended by a mere handful of men. The postern is constructed like the great gate and is bound by iron-straps studded with bolts (Fig. 1, Plate LXIX). It swings on a roughly wrought iron hinge and (Fig. 2, Plate LXIX) can be secured by a chain and lock on the inside. The main door is similarly closed by a massive chain and a huge wooden bar which passes behind the door and fits into large holes made for the purpose in the sides of the reveal.

The *meeting-style*, or more properly *cocked-bead* down the centre of the door is $6\frac{3}{4}$ " wide (Plate LXIX, Fig. 1, and Plate LXX, Figs. 1 and 2). On plan it is heptagonal and every few feet the sides stop on exquisitely carved square *dies*. The angles of the heptagon are *beaded* and *quirked*. The square *dies* on which the sides stop are delicately carved with rich filigree ornament separated by bands of small scrolls. Projecting from the *dies* $2\frac{1}{4}$ " are iron bolts with chased heads which secure the *meeting-style* to the door. These rest on *pinked* iron plates (Fig. 1, Plate LXX) and turn over on the inside of the door. The sides of the *meeting-style*, or beading, are carved in unison with the front (Fig. 2, same plate).

As mentioned above the principal portal is known as the horse-shoe gate, from the circumstance that it is thickly studded all over the lower portion with horse-shoes. Some are beautifully chased, as may be seen from the illustrations shown on Figs. 4 and 6, Plate LXX. All are in iron, but according to tradition there were others in silver, which have probably been stolen from time to time. Some of the shapes are peculiar and very different from English horse-shoes. They mostly have five nail holes, but in some there are less. Mixed up with the horse-shoes are those of other beasts,

and amongst them are bullocks' and donkeys' shoes. The peasants have put them up for luck, believing that if they nail the shoe of a sick animal to the gate, Saint Salim, their patron saint, will intercede with God for its recovery. In all there are three hundred and thirty-three.

Over the top of the door is an open arcade or gallery 6'-6" wide leading to the staircases ascending to the roof of the building. It is shown on Plate LXVI. It is divided into three bays by square columns with carved capitals standing on a moulded and panelled plinth and is protected by a stone railing along the front 1'-3½" in height (see section Fig. 3, Plate LXVI). The back wall of the gallery is recessed and a window with a rounded head looks out on to the upper part of the vestibule behind. The top of the arcade is closed by massive lintels supported on pairs of Hindū brackets springing from the capitals of the columns (Plate LXXI), and placed there to carry the superstructure. Enclosing the sides of the arcades and extending to the ground are broad bands of inlaid *jāli* work in greyish marble and red sandstone, which add considerably to the appearance of the portico.

Similar bands enclose the large archways over the entrances leading into the small lobbies on the sides of the horse-shoe gate (see plan, Plate LXIV) out of which corridors lead to the cloisters surrounding the quadrangle of the masjid. One of these entrances is illustrated on Plate LXXIII. The archway over is the counterpart in design to that above the horse-shoe entrance (Plate LXV). Dividing the archway horizontally into two parts is a plain band of red sandstone and the space between it and the top of the arch is filled in with plain ashlaring. The entrance is oblong in shape and enclosed by flat architraves. These are enriched with star-shaped panels in red sandstone enclosed in borders of white marble. On the outer side of the architrave is a tooth-moulding in red sandstone. The combination here of the white marble with the red sandstone is very effective. The head of the doorway is closed by two heavy brackets 2'-1" high, 2'-7" in length and 8¼" in width, which meet over the centre of the aperture of the entrance and support a stone lintel across its top. Each bracket (see Plate LXXII) is cut on the soffit into three tiers or steps, and beneath the lower and upper tiers, diminutive carved brackets are introduced, whilst under the middle there is a circular pendant enriched with leafage, beading, &c., with a square cap. The front face of the bracket is divided up into six square panels. Those nearest the architrave are filled in with carved leaf ornamentation in relief, whilst the others are occupied with crosses of leaves contained within foliated figures raised from the flat surface of the panel. These are the only doorway brackets in Fathpūr Sikrī treated in this manner, the front surface being generally quite plain as we find it in Jodh Bai's Palace,¹ or ornamented with a mass of carving as seen in Bir Bal's house.² More frequently the bracket is partially hidden and concealed by an arch, as in the external doorway to Bir Bal's house,³ but in this instance we see the whole of the bracket. The jambs beneath the bracket are quite plain and square, but are quirked on the angles. The capitals and bases are moulded on the side and front. The door is of *shisham* wood, like that beneath the horse-shoe entrance. It is in two folding leaves (see plan and section Figs. 1 and 2, Plate LXXIII) and each leaf is in three

¹ Part II of this Report. Plate LXXXVI.
² " " " Plates XXXVI, XIX and XXX.
³ " " " Plate XXXVI.

planks joined together by wooden tongues. At the back the planks are secured by four roughly shaped rails, and on the front by an equal number of iron straps fastened by large iron nails, which, after passing through the door, are hammered over on to the back of the rails (see section Fig. 2, Plate LXXIII). Down the centre of the door is a beading 4" wide of a pentagonal section carved with the chevron pattern. The sides of the beading terminate on chamfer moulded *stops* or *dies* ornamented on the front with serrated circular plates in wrought iron. The door is fastened on the outside by a cumbersome iron chain and padlock of a pattern which has been in use in India from time immemorial and which appears in the elevation of the doorway shown in Fig. 1, Plate LXXIII. On the inside it is secured by a strong wooden bar a little wider than the door which fits into large slots 9" deep by 7" in width cut out in the sides of the reveals (see Fig. 2 of the same plate).

As mentioned before, only three of the five sides of the great portico in the front of the Baland Darwāza are pierced by doorways. In the remaining two (see plan, Plate LXIV) are three deep recesses separated by horizontal bands of marble *jāli* work.

The side walls of the portico (Plate LXIV) are ornamented with elaborate inlaid geometrical patterns, in white marble and red stone. Details are given on Plate LXXIV. The red sandstone is shown by hatched lines on the drawing, whilst the white portions represent the marble. Both are in one plane, which considerably mars the effectiveness of the design. The pattern was first cut out on the red stone and the inlaying was done afterwards. That this was the case is proved by the existence of some unfinished panels upon other parts of the gate, where we see the completed pattern in red sandstone with only portions filled up with marble. Although the tracery looks exceedingly well, it would have looked much better had the marble been recessed a little from the face of the red sandstone. It would then have been set in a frame, so to speak, from the sides of which delicate shadows, so necessary to architectural effect, would have been cast upon the white face of the marble and would have added considerably to the beauty of the design. In the middle of the forepart of the Baland Darwāza (see Plate LXIII) is the great arch in front of the porch or portico leading to the portals by which one enters the masjid. The arch, a Saracenic one, is fringed with cuspings (like those over the horse-shoe entrance, Plate LXV) and encircling it is a beautifully carved band of floral ornamentation arranged in a continuous scroll (see Fig. 2, Plate LXVIII) raised about $\frac{1}{2}$ of an inch above the ground.

The face of the archway sets back some 1'-6" from the main face of the gate, and the jambs or architraves, detailed on Plate LXXV, are enriched with a *lamb's tongue*, an *ogee* and a *tooth*-moulding. The mouldings are bold, well-formed and most effective; the *ogee* is leaf-carved. They continue perpendicularly up the sides of the opening beneath the arch to a height of several feet above the apex and then run horizontally across it. In the spandrils between the extrados of the arch and the architraves are large and bold leaf-carved *pateræ* in three concentric rings. They are in white marble and red sandstone enclosed by bands of white marble. Over the apex of the arch the palm-shaped shield we saw over the top of the horse-shoe entrance is again met with. The abutments, on the sides of the archway including the jambs

are 21'-6" across, and they are most richly inscribed with texts from the Qurân cut in bold Arabic characters. (Plate LXXVII). The letters are $\frac{3}{4}$ of an inch high and average 4'-5" in length. According to an inscription at the foot of the text (see Plate LXXVII) they were cut by one Hussain Chishti by name. The texts are set in raised and moulded perpendicular panels, in buff and red sandstone with trifoil ends, extending from the plinth to within a few feet of the summit of the gate where there is a like panel stretching horizontally across the top of the great arch. Worked upon the plinth of the abutments is a raised geometrical panel which is detailed on Plate LXXVI.

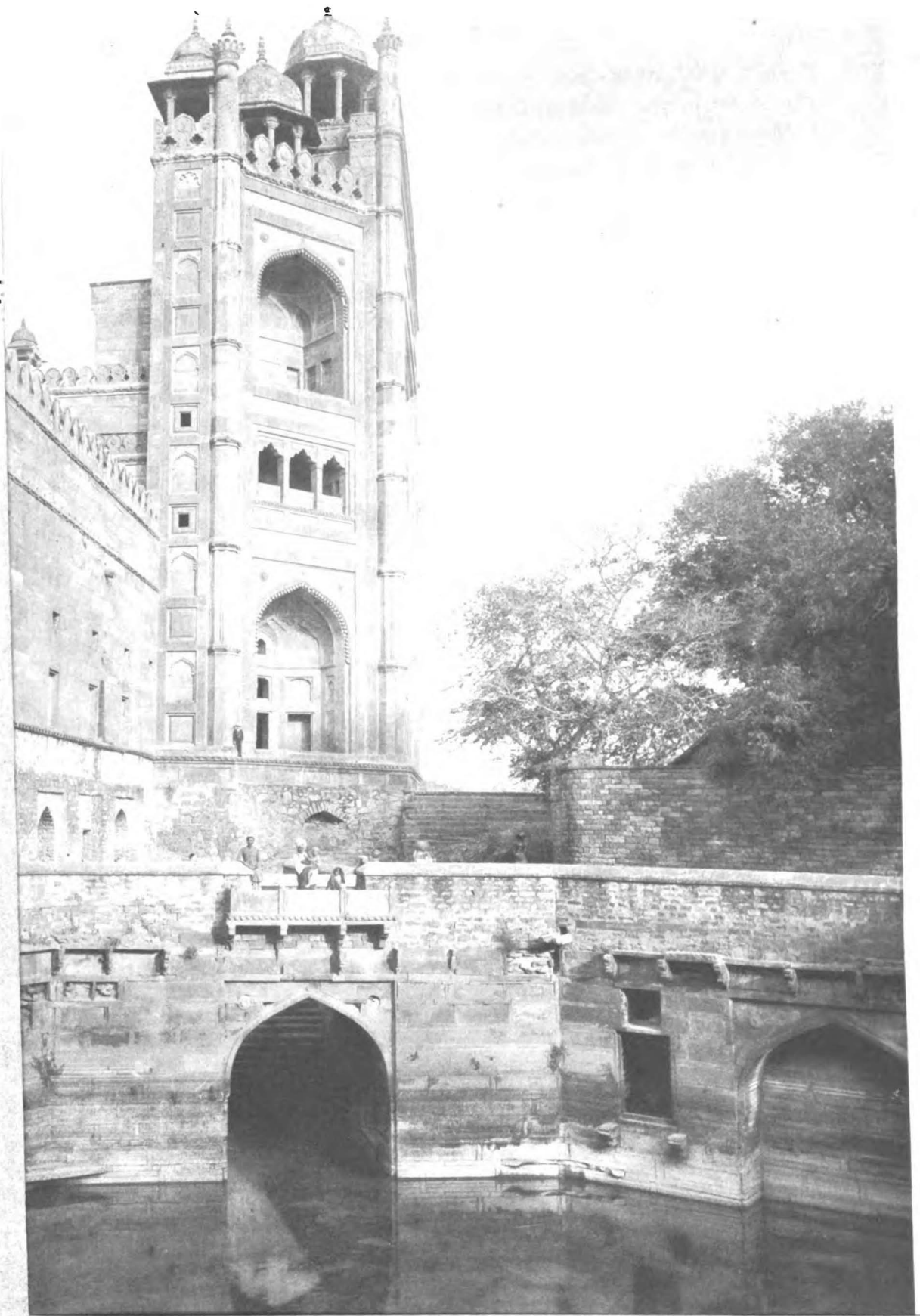
Over the top of the gate are thirteen domed kiosques, with open sides filled in at the top with arches. Behind them are three others, but in every way larger, which, towering above those in front, form a fitting crown to the gate. Two of the big kiosques are octagonal in shape, whilst the third is square. The square kiosque is placed immediately over the centre of the gate whilst the others crown the abutments on the sides of the archway. Upon the outer angles of the abutments are polygonal shafts or "*gul-distâs*" which extend from the pavement to the summit of the gate where they end off in tapering pinnacles capped by flower tops. In the plinth along the bottom of the abutments of the arch is a raised panel of red sandstone tracery inlaid with white marble (Plate LXXVI) enclosed by a star-shaped border in red sandstone bedded in white marble. The panel is set in a moulded frame inlaid with a star border in black marble.

The polygonal shafts on the outer sides of the abutments, extending from the pavement to the summit of the gate are detailed on Plate LXXVIII. They are divided horizontally into eight portions by seven carved string-mouldings. For variety's sake plain flat bands of buff-coloured stone have here and there been introduced and two out of the eight portions into which the shafts are divided are fluted in buff stone.

The sides of the B a l a n d D a r w â z a (see Plates LXIII, LXIV, LXXIX and LXXX) are divided into three storeys.

The lower and upper floors are deeply embowed from the face of the wall and the fronts are enclosed at the top by cusped archways. The middle floor is arcaded in keeping with the gallery above the horse-shoe gate (Plates LXV and LXVI). On the middle and upper floors are small rooms from which staircases lead to the roof.

The lower floor (Plate LXXIX) is a repetition on a smaller scale of the great porch in front of the portal leading into the masjid. Like that, it is half octagon in plan and is roofed by a semi-dome (Fig. 3). At the back of the dome are three doors; that on the left leads to a passage going to the vestibules and cloisters behind the gate; (see plan Plate LXIV) the middle one leads to a small inner central room; whilst the third opens into a recess designed to harmonize with the passage door on the opposite side. Above the two side doors are sunk panels, placed there to balance a window over the middle door lighting the room behind, above which is a mezzanine floor entered from the rooms on the side of the horse-shoe gate (see plan Plate LXIV). Broad architraves surround both windows and doors, and are richly carved with raised geometrical designs in red sandstone (see Fig. 1 LXXIX).



The return sides of the gate, or those impinging on the main wall of the masjid and connecting the splayed sides of the portal to the masjid wall, are utilized as towers. They are surmounted by kiosques with domed roofs. In the towers are staircases leading from the mezzanine floors in the sides of the gate to the roof. They are divided on the front into six arched and six square panels placed alternately and separated by broad bands of sunk geometrical tracery (see Plates LXXX and LXXXI). The square panels are raised from the surface of the masonry and are carved with rich geometrical designs, enclosed, as the drawing shows, by flat star-ornamented borders surrounded by a bold *ogee* moulding (Plate LXXXII). Beyond the border is a *sunk-out* surface confined by a raised rectangular frame in buff stone, bounded by bands of tracery which are continued up the sides of the tower from the bottom to the top. Two of the panels are pierced by windows affording light to the staircases within the tower.

The back of the Baland Darwâza (Plates XI and LXIV) is square in plan and projects 15'-0" from the face of the cloisters enclosing the masjid quadrangle. It is a few feet less in width than the front, measuring 123'-6". The façade is built in three stages. The lowest stage is 59'-7" in height and it covers the vestibule behind the portico in the forepart of the gate (see plan Plate LXIV). The main wall of the gate marked A,A on the plan (Plate LXIV) towers behind it. The second stage is crowned on the outer sides by four kiosques; whilst the third stage is surmounted by three large domed pavilions.

The parapets round the terraces of the stages are battlemented and details of these are given on (Plate LXXXII). The walls are faced with coursed red sandstone ashlar. A few feet below the parapet round the top of the second stage is a row of small arched holes extending from one side of the gate to the other. They serve the same purposes as dovecotes and afford shelter for the doves and pigeons dwelling in the precincts of the masjid.

From the lower portion of the second stage a verandah projects on to the roof of the first stage. It is 15'-0" wide and the same length, or nearly so, as the gate. From it a staircase, approached by steps from the quadrangle below, leads to the top of the portal.

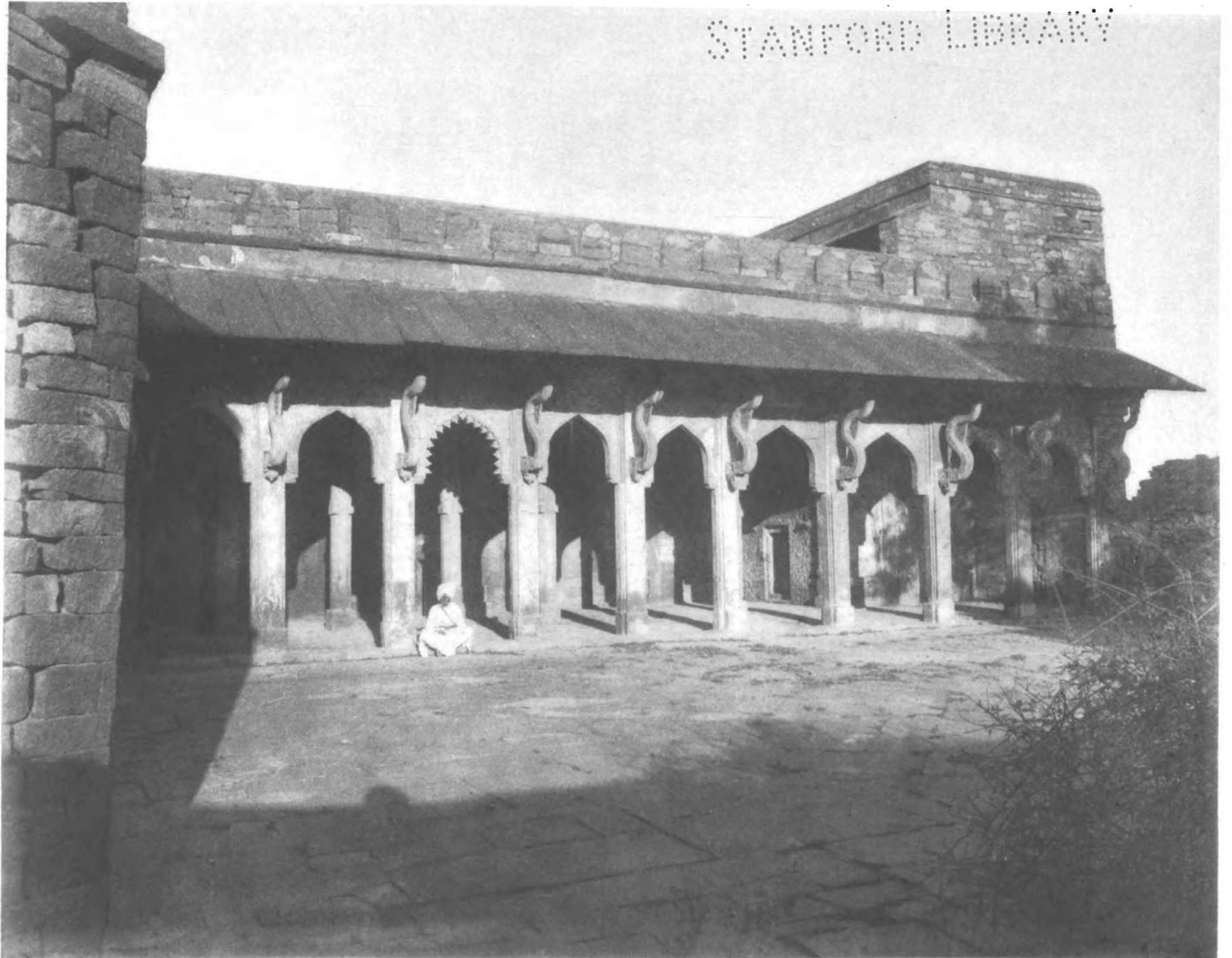
The verandah is divided into fifteen bays by square columns, five open ones on each end separated by five closed ones in the middle. Behind the latter is a staircase to the roof. The roof covering the first stage is flat and measures 41'-11" in width. It is enclosed by a high battlemented parapet, details of which are given on Fig. 2, Plate LXXXIII. The only part of the rear portion of the gate where any architectural effect has been attempted is the façade of the first of the three stages into which the back of the Baland Darwâza is divided. It is composed of three bays and each is pierced by an arched opening 17'-10½" in width and 26'-7" in height. The two outer bays are alike in design, but the third one is distinctively different. It projects slightly in advance of the other two, and is only 34'-0" in width, whilst the side bays measure some 44'-9" across. It forms the principal entrance into the quadrangle and the architect has very properly given it prominence and marked its importance by bestowing upon it what little ornamentation he intended using in decorating the rear façade of the gate.

The archway in the middle of the bay is four centred and stilted and is enclosed by rectangular shaped architraves in buff-coloured stone which are delineated on Plate LXXXII. Around the architraves is a border of geometrical tracery in red sandstone, inlaid with white and greyish marble. The border extends some way above the horizontal head of the architrave and encloses three panels over the apex of the arch beneath. Surrounding the geometrical border is a sunken surface confined within two 7" bands ornamented with star-shaped panels in buff coloured stone inlaid on the sides with bands of blue encaustic tiling. On the outside of this again is another border of geometrical tracery of the same design as that surrounding the architraves. On the outer angles of this border are slender shafts, chiselled with the chevron pattern, which extend up the sides of the entrance and terminate in flower-shaped capitals a few feet above the parapet of the roof over the vestibule between the front and back of the *Baland Darwaza*.

The two bays upon the sides of the central entrance are treated altogether differently and are plainer in every respect. The arched openings in the centre, 26'-7" in height, are bounded by four large oblong-shaped recesses with arched tops, two on each side of the archway. The lower recesses, some 14'-0" high, are penetrated by doorways which lead to staircases ascending to the roof of the gate. Over the recesses above the doors, are narrow bands ornamented with inlaid tiling and above these are large panels in buff and red sandstone. Immediately over them is a battlemented carved string-course, which extends the entire length of the back of the gateway, parallel to the parapet crowning the roof, which, like the parapets over the cloisters surrounding the masjid quadrangle, is surmounted by a series of kiosques.

The back elevation of the gate (Plate XI), with the exception of the lowest portion, is plain to a degree, and the naked masses of masonry of the upper part of the gate are out of all harmony with the front façade (Plate LXIII), those of the masjid, and the adjacent buildings. So plain is it that it almost amounts to an eyesore, its proportions are out of keeping with the surroundings, and one almost wishes that a gate more in unison with the adjoining buildings had been erected in its stead, and that to commemorate his great victory over the Dakhan, Akbar, like the ancients, had erected either a column or a triumphal arch in another part of his capital.

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FATHPUR SIKRI:- THE STONE CUTTERS MASJID FROM THE NORTH-EAST.

CHAPTER III.

THE STONE-CUTTERS' MASJID.

Nor at all the least interesting of the numerous buildings adjoining Akbar's capital of Faḥpūr Sikri is that which the stonemasons are credited with having erected on the west of the Jāmi' Masjid for their patron saint Salīm Chishtī. It is built on the rugged rock overlooking the lowlying ground to the west of the city, which, before Akbar's advent, was a wilderness. This masjid is about the oldest building in the capital, and was probably erected before Faḥpūr Sikri had attracted the notice of Akbar, and became the seat perhaps of one of the finest and most luxurious courts India has ever seen. Salīm had obtained great celebrity far and wide on account of his severe austerities and rigid penances. According to tradition, he lived in a cave cut out in the rock upon which the masjid stands when the city, as yet unfounded, was infested with all kinds of wild and ferocious animals. His mode of living and saintly life attracted attention, and his fame even reached the ears of the emperor himself, who was induced under the circumstances narrated in chapter II, Part II of this report to build a summer capital at Faḥpūr Sikri. In course of time people settled close by the saint who had gained such a reputation, and a village gradually sprang into existence.

Setting aside Salīm's celebrity, people were probably attracted to the vicinity on account of the extensive stone quarries which, as they came to be worked, naturally drew numbers of masons to the spot. These men, reverencing Salīm and wishing to honour him, decided on building a masjid in which he and they could pray. This, tradition says, was the origin of the Stone-cutters' Masjid.

A general view of this masjid is given on Plate LXXXIV and a plan on Plate LXXXV. It stands at the west end of an open court measuring 78'-0" in length by 55'-6" in width. On the north-east angle of the quadrangle is a porch, some 13'-6" in width by 23'-3" in length, in which it is said Salīm instructed the ignorant and unlearned in the tenets of the Muhammadan religion. At the north end of the porch is a stone, on which the saint is supposed to have sat whilst teaching. The porch opens on to the east end of the court, and on the south side of it is a small external staircase leading to some ruined rooms over the roof of the porch. Eighteen feet from the east wall, and in the front of the masjid is the mussallah or praying ground. The masjid itself measures 55'-6" in length by 22'-6" in width, and is divided into nine bays along the front by seven at the back by two in depth. This irregularity arises from the circumstance that two of the back bays at the north end are taken up by a small room 8'-3" x 9'-0" which covers, so tradition affirms, the cave in which Salīm lived¹ before the city was founded. Whether this be so or not one cannot say; but certain it is that to this very day the chamber is held in the greatest reverence by the Muhammadans of the city, who keep the entrances jealously locked to prevent the chamber from being polluted by the tread of the infidel.

¹ The whole of the place has been so altered by the numerous buildings which have sprung up round the masjid, that it is impossible to say whether there really was a cave below the room or not. There are dark vaults, extending in all directions below the houses adjoining the masjid, but most are blocked up.

According to custom the west wall of the masjid is recessed between the bays by *mihrābs*. The principal *mihrāb*, however, is not, as is usually the case, placed in the centre of the building, but in the third bay from the south end; the *mimbar* or pulpit occupying the central position. The *mimbar* is about 2'-10" wide and projects 5'-0" from the wall. The floor of the *mimbar* on which Salim stood when addressing the worshippers is 3'-6" above the ground and is approached by five stone steps. On the north and south sides it is enclosed by a railing of stone tracery (see section, Plate LXXXVI). On the front or east side is an iron hook to hold a lamp or offerings of garlands and flowers.

The minor *mihrābs* are only 2'-3" or so across, and there is nothing about them calling for special comment. The principal *mihrāb*, in front of which the mauvi leads the congregation in prayer, measures 3'-3" across, is 7'-6" in height and is 1'-11" deep. (Plate LXXXVII, Figs. 1 and 2). The opening of the *mihrāb* is 2'-3½" across, and on each side is a semi-octagonal pier 6" in thickness supporting a pretty cusped, stilted and four-centred archway covering the aperture. On the sides of the stone piers, chains are coarsely sculptured and the square caps and bases are crudely carved with leafage (see section Figs. 3 and 4, Plate LXXXIV). Around the archway is a raised border 2½" in width, neatly carved with a continuous chain rising from a square leaf-carved *die* at the springing of the arch. Around this, again, is a small plain edging, terminating over the apex of the arch in a *fleur-de-lis*.

Enclosing the whole archway is a rectangular-shaped frame carved with raised lozenges set in tiny sunken squares, and in the spandrils between the frame and the extrados of the arch are richly sculptured rosettes. On the outside of the frame is an architrave carved with a creeper and a beading of lotus buds. Over the top of the *mihrāb* is a lozenge-carved band 3" deep, which stretches across it and stops on the columns upon its sides (see Fig. 2, Plate LXXXIV). Above the *mihrāb* is a beautifully carved text from the Quran in Arabic. On each side of the upper part of the *mihrāb*, between the architraves and the piers of the bays, are curious little recesses (Fig. 5), which presumably were used for lamps. They are a most unusual feature and are seldom if ever found in the ecclesiastical buildings of Faḥpūr Sikrī in the position we find them here. In height they measure 1'-5" and in breadth 9½". In the centre of the recess is a small arched opening 1½" deep and 3½" in breadth, of horse-shoe shape, a form rarely met with in Moghul architecture. On each side of the archway is a slender semi-octagonal shaft resting on a stone sill the width of the niche and projecting some little way in front of it. The front of the sill is ornamented with facets and its ends rest on rounded brackets, which stand sufficiently in advance of the sill to admit of tapers being placed on them. The hood over the archway projects slightly, and on the top are flat *rolls* reminding one of the *rolls* used in roofs covered with zinc or lead. If the Muhammadan religion permitted sculptured representations of saints, one would almost feel inclined to imagine that the niches had been made for their reception.

The columns down the centre of the masjid are all of the same pattern and are very crudely wrought. They are octagonal in shape, divided across the middle by a plain square band 10" in diameter, stand on square bases and are crowned by capitals which carry stone beams supporting the roof.

There is a marked contrast between the columns here and those in the other buildings at Faḥpâr Sikri. In the Panch Mahal, Bir Bal's house and other buildings the pillars are laden with decoration, but here the case is entirely different. The stonemasons who erected the mosque were but poor men, who could not afford elaborate work, and possibly a great deal of the masjid was built in their spare moments.

They seem to have put all they could afford in the way of decoration into the carving of the principal *mihrâb*, the most important part of the masjid; and having done this they refrained from further enrichment of the building. The outer columns along the front of the edifice, unlike the inner ones, are oblong in plan. They measure 11" × 1'-2½" and divide the façade into nine bays, five of which, on the south, are of the same size or nearly so, and four on the north, of a different dimension. No care has been taken to keep the columns exactly opposite those on the interior of the building, and the result is, as the stone architraves carrying the roof had of necessity to be placed across the bays from capital to capital of the columns, that the ceiling casements are in some cases thrown out of the square (see plan, Plate LXXXV).

The façade bays are partially closed at the top by slabs of stone 5½" thick cut into the form of a four-centred stilted arch resting upon stone brackets projecting from the sides of the columns (see Plate LXXXIV). With one exception they are plain, but leaf *pateræ* are carved upon the spandrels. Above them are sunken panels inscribed with texts from the Qurân. The exceptional arch is the third from the south lateral wall (Fig. 1, Plate LXXXVI), which is enriched with a cusped fringe upon the soffit, and a neatly carved *guilloche* band upon the outside, of the same pattern as that on the archway over the principal *mihrâb* (Plate LXXXVII, Figs. 2 and 4). In the spandrels are lotus rosettes and upon the front of the architrave over the top of the bay the *kalimâh* is cut in raised Arabic characters. Projecting from the upper part of the front of the columns towards the courtyard are some very fantastic-shaped brackets resembling the form of the letter S (Fig. 3, Plate LXXXVI). They project 3'-2" from the face of the column and support a stone plate carrying a deep sloping eave round the top of the façade. They probably served as a model for those carrying the eaves round the tomb, which was afterwards erected in the quadrangle of the Jâmi' Masjid in memory of Salîm.¹ The latter, it may be remembered, are in white marble; whereas these are wrought, and very coarsely too, in red sandstone. Under the bends or twists are struts of pierced geometrical tracery, which lend an appearance of strength to them. The bottom of each strut emerges from a square carved *die* finished off on the underside with a twisted pendant. The frieze above the architrave is plain, but along the bottom is a small *cyma* moulded string. In order to show this on the drawing a portion of the dripstone hiding the frieze has been omitted in the elevation of the bays shown on Fig. 1, Plate LXXXVI.

The front is ornamented with a raised stone parapet 1'-8" in thickness standing on a narrow moulded string-course running along the whole length of the façade. There is no coping to the parapet, but the top is slightly rounded to throw the water off. That parapet on the opposite or west side of the roof is quite plain. The roof between the parapets is flat. At the north end are two rooms 8'-4" × 10'-9" (see section through the masjid, Fig. 3, Plate LXXXI and Plate LXXXIV.) In keeping with the masjid,

¹ See Part III of this report.—Plate XXV.

they are built in rubble masonry, and along the top on the south side a deep dripstone stone (Fig. 4, Plate LXXXVI). In the south wall of the western room is a wooden doorway with carved styles and bars ; but the entire south side of the eastern room is open, and the space between the walls is spanned by a stone lintel supported on moulded brackets resting on the capitals of stone piers on each side of the aperture. The brackets are of a later style than the masjid, and, judging from this, one may surmise that the rooms were an after-addition and erected subsequently to masjid. They are shown on a section cut through the head of the opening (Fig. 4, Plate LXXXVI). Parallel to the eaves is a stone string-moulding with circular stone rings projecting from the face, which were used for posts to which were fastened flags and other festive decorations during gala days and holidays.

CHAPTER IV.

MINOR BUILDINGS.

Just outside the *T e h r a D a r w â z a* (see Plate XCIII, Part III), on the south-west of the city are two small red sandstone buildings which, although they cannot compare in point of size and grandeur with those within the city walls, are of interest. One is a small masjid, and the other a tomb erected to the memory of *B a h a - u - d - d i n*, the overseer of the works at *F a ð h p ū r - S i k r i*, who died in Jahangir's reign. Exteriorly the masjid measures 28'-10" by 16'-9" and interiorly 23'-8" by 13'-7". It is built in the prevalent style of the period but there is nothing very pretentious about the design. There are the usual *mihhrābs* placed midway between the bays of the western wall, of which there are three. The masjid is only one bay in depth and the lateral walls are pierced with large arched openings filled in with pierced stone grilles (see Plate LXXXVIII).

The spot chosen for the masjid is rather a picturesque one. It stands slightly above the road beneath some fine large trees, the branches of which quite overshadow the *musallah* and the small quadrangle in front of the masjid. At the back of the building is a rugged stone ridge some miles in length and on a part of which the city of *F a ð h p ū r S i k r i* is built. The branches of the trees stretch a considerable way across the road leading into the city beneath the *T e h r a D a r w â z a*, and the shelter afforded induces many a footsore, weary and dust-stained traveller to rest there upon the stone benches placed outside the gate leading into the masjid quadrangle.

After resting awhile and bathing at the well close by, many a traveller may be seen to open the little barred wooden gate and reverently approach the masjid, and, standing barefooted on the *musallah* or praying-ground immediately in front of it, offer up a few heartfelt prayers to God before proceeding on his journey. The masjid is used daily by the Muhammadans living in its vicinity, but, although this is the case, the people are either too poor or don't care to take the trouble to keep the masjid in proper repair. The dripstone around the sides upon the upper part of the walls is in a sadly dilapidated condition, and shrubs and jungle grass grow freely upon the roof. The pretty and rather uncommon screens (Plate LXXXVIII) which were designed for the archways in the north and south ends of the building, have been allowed to fall out of position and one has been removed altogether. The other was found amongst the grass and rubbish outside the masjid, and after much persuasion the Muhammadan community was induced to replace it in its original position. The usual bathing tank inside the quadrangle for worshippers to perform their ablutions in before praying is wanting, but in lieu thereof a large earthen *chatti* of water stands on the north side of the masjid.

Projecting from the north and south walls are some very curious hooded stone brackets used at nights for lamps.

In the north wall is a gate leading into an adjoining enclosure around *B a h a - u - d - d i n*'s tomb. Strange to say, the enclosure is fenced in the front by an open

stone railing, a thing which is very rarely seen in old buildings in the N.-W. P. of India, most of the tombs and mosques being surrounded by solid, and generally massive, stone or brick walls coated with cement. In this instance though, the fence wall is an open railing pure and simple. One wonders why similar railings were not more often used in lieu of the ugly walls which entirely hide the buildings they enclose from passers-by. Expense and love of privacy may have had something to do with their not being used; but when labor was so cheap, and in many instances forced, these could not have been the only reasons. The railing around the tomb is about 5'-0" high and at every few feet apart it is strengthened by stays 7" x 6½" fitted into a plinth at the bottom and a rail at the top surmounted by a cresting 1'-0" in depth carved with leafage.

The tomb measures 21'-0" square and is surrounded by a verandah 10'-0" in width divided into five unequal bays by stone columns. The columns are twelve-sided and are crowned by carved capitals over which richly-moulded brackets project carrying a stone-plate supporting the ends of a bold dripstone projecting from the parapet wall of the roof considerably in front of the columns and sheltering the open sides of the verandah from sun and rain. The four walls of the tomb are considerably higher than the verandahs and are surmounted by high, ugly-looking pinnacles, finished off with flower-tops. The upper angles of the chamber are bridged by pendentives and the square shape of the room turned into that of an octagon over which is a dome covering the floor space below. The exterior sides of the octagon are ornamented like the parapet above the verandah with a carved battlemented pattern in relief, and upon the corners are similar pinnacles to those surmounting the parapet. There is one entrance to the tomb, on the south side, and immediately opposite it is a large arched opening filled in with reticulated tracery of similar design to that used in and around Salim Chisti's tomb. On the east and west sides are similar openings also filled in with tracery. Some of the panels are broken, and in order to keep animals out of the tomb other screens have been placed in front of them. This is not noticeable at first, and one wonders why double screens have been introduced when one would have done. There is a panelled skirting in stone along the bottom of the walls, and the face of the masonry over is panelled, and the upper panels are inscribed.

The tomb contains two graves. Baha-ud-din's and his wife's. Both are in white marble. The mausoleum has been kept sacred to them, and is respected by the present inhabitants of Faṭhpūr Sikrī as the last resting place of him to whom they are so largely indebted for the beauty and magnificence of their city. If Baha-ud-din was really the architect of Faṭhpūr Sikrī, one pauses a moment and wonders, not without reason, how it is that he was not honoured with a tomb within the city precincts in the vicinity of the buildings reared under his direction. One would naturally expect to find his tomb within the Darḡah of the great mosque. His tomb, though, is relegated to a place outside the city walls, and is seen by few, who have no idea in whose memory it is erected.

Not far from Baha-ud-din's tomb, upon the right hand side of the road leading from the city, are several small buildings calling for no special comment. Amongst them is an Ed-gâh and a large cemetery. Further down the road are some small tombs and other buildings and a tomb said to be that of Salim Chisti's daughter's.

Within the walls are the remains of several noblemen's houses, of more or less beauty, and not a few *baradaries*. One, on the west of the city, known as *K h u s h K h a n a*, is illustrated on Plate XCII, Part III, and close by the *T e h r a D a r w a z a* is another. The *K u s h-K h a n a* measures 66'-9" square. It is two storeys high, and in the rooms are some very fine stone ceilings. In the centre of the building is an octagonal chamber 25'-3" in diameter crowned by a dome. On the sides of the chamber are four small rooms 13'-3" by 9'-8" and four spacious entrances with staircases leading to the upper floor. As the building is some distance from the palaces it is seldom visited. It should be seen though, as the details and carvings are good and a lovely view is to be had from the flat roof. The city is seen away to the west crowned by Akbar's splendid mosque, with the large *B a l a n d D a r w a z a* on its south front towering above all surroundings and reminding one of the greatness and power of the founder of the city. As long as one stone rests upon another Akbar's name will ever be associated with *Faṭhpūr Sikrī*. It is essentially his city and a fitting monument to one of the wisest and best rulers India has ever had.

In concluding the report it may not be thought out of place to extract from the *Âīn-i-Akbarī** a few statistics relating to the materials used in Akbar's buildings, and the wages paid to the workmen employed upon their erection. As mentioned before, the red sandstone used in the buildings was quarried at *Faṭhpūr Sikrī* itself. It is interesting to notice that glass was used in Akbar's time for glazing.

* The *Âīn-i-Akbarī* by Abul Fazl. Translation by H. Blochmann.

CHAPTER V.

Âin 85.¹

EXTRACTS FROM THE ÂIN-I-AKBARÎ RELATING TO BUILDINGS.

“Regulations for house-building in general are necessary ; they are required for the comfort of the army, and are a source of splendour for the Government. People that are attached to the world will collect in towns, without which there would be no progress. Hence His Majesty plans splendid edifices, and dresses the work of his mind and heart in the garment of stone and clay. Thus mighty fortresses have been raised, which protect the timid, frighten the rebellious, and please the obedient. Delightful villas, and imposing towers have also been built. They afford excellent protection against cold and rain, provide for the comforts of the princesses of the *Harem*, and are conducive to that dignity which is so necessary for worldly power.”

“Everywhere also *sarâis* have been built, which are the comfort of travellers and the asylum of poor strangers. Many tanks and wells are being dug for the benefit of men and the improvement of the soil. Schools and places of worship are being founded, and the triumphal arch of knowledge is newly adorned. His Majesty has enquired into every detail connected with this department, which is so difficult to be managed, and requires such large sums. He has passed new regulations, kindled the lamp of honesty, and put a stock of practical knowledge into the hands of simple and inexperienced men.”

Âin 86.

THE PRICES OF BUILDING MATERIAL, &c.

“Many people are desirous of building houses ; but honesty and conscientiousness are rare, especially among traders. His Majesty has carefully inquired into their profits and losses, and has fixed the prices of articles in such a manner that both parties are satisfied.”

“*Red sandstone* costs 3 *d. per man*. It is obtainable in the hills of *Faṭhpūr Sikrī*, His Majesty’s residence, and may be broken from the rocks at any length or breadth. Clever workmen chisel it so skilfully, as no turner could do with wood ; and their works vie with the picture book of *Mânî* [the great painter of the Sassanides]. Pieces of red sandstone (*sang-t-gulûlah*) broken from the rocks in any shape, are sold by the *p’ hari*, which means a heap of such stones, without admixture of earth, 3 *gaz* long 2½ *g.* broad and 1 *g.* high. Such a heap contains 172 *mans*, and has a value of 250 *d.*, *i.e.*, at the rate of 1 *d.* 11¼ *j. per man*.”

“Bricks are of three kinds ; burnt, half-burnt, unburnt. Though the first kind are generally made very heavy, they weigh in the average three *seers*, and cost 30 *d. per mille*. The second class cost 24 *d.* and the third 10 *d.* per thousand.”

“*Wood*. Eight kinds of wood are in general use. 1.—*sîsaun*, unrivalled for its beauty and durability. A block 1 *Ilâht gaz* long and 8 *Tassûjes* broad and high costs

¹ The *Âin-i-Akbari* by Abul Fazl. Translation by H. Blochmann, page 222.

15 *d.* 6 *j.* But if the height be only 5 or 6 *T.*, 11 *d.* 10 $\frac{3}{4}$ *j.* Other sizes according to the same proportion. 2. *Nazhû*, called in Hindi *Jidh*.¹ A beam, 10 *T.* broad and high, costs *per gaz* 5 *d.* 13 $\frac{3}{4}$ *j.*; and a half size beam, from 7 to 9 *T.* broad and high, costs *per gaz* 5 *d.* 3 $\frac{3}{4}$ *j.* 3. *Dasang* (?), called in Hindi *Karî*; a beam 3 *T.* broad and 4 *gaz* long, costs 5 *d.* 17 $\frac{1}{2}$ *j.* 4. *Ber*,² 1 *T.* broad and high, 4 *gaz* long, 5 *d.* 17 $\frac{3}{4}$ *j.*; so also *Tût*, or Mulberry. 5. *Mughîlân* (Babûl), of the same cubic contents as No. 4., 5 *d.* 2 *j.* 6. *Sirs*, size as before, 10 *d.* 4 *j.* 7. *Dayâl*, same size, first quality, 8 *d.* 22 $\frac{1}{4}$ *j.*; second quality, 8 *d.* 6 $\frac{1}{2}$ *j.* 8. *Bakâyin*, same size, 5 *d.* 2 *j.*"

"*Gaj-i-Shîrîn*, or sweet limestone. There is a quarry near Bahîrah. When a merchant brings it, it costs 1 *R.* *per three mans*; but if any one sends his own carriers, only 1 *d.* *Sangîn qal't per man* 5 *d.* 5 *j.* *Çadifî* 5 *d.* *Chûnah*, or quicklime, 2 *d.* *per man*; it is mostly boiled out of *kangur*, a kind of solid earth resembling stone in hardness."

"Iron cramps, if tinned, 13 for 18 *d.*; plain ones for 6 *d.*"

"Iron door-knockers, from Persia and Tûrân, tinned; large ones, 8 *d.* *per man*; small ones, 4 *d.* Indian do., tinned, 5 $\frac{1}{2}$ *d.*; plain ones, 4 *d.* 12 *j.*"

"*Gul Mekh* (large nails with broad heads), 12 *d.* *per ser.* *Dînârî nails*, 5 *d.* *per ser.* *Gogah*, or small nails, tinned, first quality 7 *d.* for one hundred; second quality, 5 *d.*, smallest, 4 *d.*"

"Screws and nuts, chiefly used for doors and boxes. Tinned, 12 *d.* *per ser*; plain, 4 *d.*

Rings, tinned, 6 *d.* *per ser*; plain, 4 *d.*

"*K'haprel*, or tiles. They are one hand long and ten fingers broad, are burnt, and are used for the roofs of houses, as protection against heat and cold. Plain ones, 86 *d.* *per mille*; enamelled, 30 *d.* for ten."

"*Qulbah*, or spouts, to lead off water, three for 2 *d.*"

"*Bâns*, or bamboo. It is used for spears. First quality, 15 *d.* for twenty pieces; second quality, 12 *d.* for do.; third quality, 10 *d.* for do. The price of some kinds of bamboo is much higher. Thus a peculiar kind is sold at 8 *Ashrafts* [Muhurs] *per piece.* They are used for making thrones. Bamboo at a rupee *per piece* is common. *Patal* is made of the reed which is used for *qalam*s (pens). It is used for covering ceilings. First quality, cleaned, 1 $\frac{1}{2}$ *d.* *per square gaz*: second quality, 1 *d.* Sometimes they sell *patal* at 2 *d.* for pieces 2 *gaz* long and 1 $\frac{1}{2}$ *g.* broad. *Sirkî* is made of very fine *qalam* reeds, looks well, and is very smooth; it is sold at the rate of 1 $\frac{1}{2}$ *d.* *per pair* 1 $\frac{1}{2}$ *g.* long and 16 *girihs* broad. The ceilings and walls of houses are adorned with it."

"*K'has* is the sweet-smelling root of a kind of grass which grows along the banks of rivers. During summer they make screens of it, which are placed before the door and sprinkled with water. This renders the air cool and perfumed. Price, 1 $\frac{1}{2}$ *R.* *per man.*"

"*Kâh-i-chappar* (reeds for thatching) is sold in bundles, which are called in Hindi *pûlah*, *per ser* from 100 to 10 *d.*"

"*Bhus* or wheat straw, used for mixing with mortar, 3 *d.* *per man.*"

"*Kâh-i-Dâb'h*, straw, &c., which is put on roofs, 4 *d.* for a load of 2 *mans.*"

¹ "This word is spelt *Châqâ* in Âin 90, No. 59."

² "The *Ber* was in great request in Akbar's time as a building timber, but is now little used, except for kingposts and tie-beams, as the direct cohesion of its fibres is equal to that of Sâi wood."—*Balfour's Timber Trees of India.*

Mânj, the bark of *qalam* reeds, used for making ropes to fasten the thatching, 20 *d. per man.*"

"*San* is a plant. Peasants mix it with quicklime. People also make ropes of it for well buckets, &c., 3 *d. per man.*"

"*Gum*, of an inferior quantity, is mixed with quicklime, 70 *d. per man.*"

"*Sirâsh-i-kâhî*, or reed glue, is mixed with sweet limestone, 4 *d. per ser.*"

"*Luk* is the flower-bunch of the reed which is used for matting. People burn it, and use it as a candle. It is also mixed with quicklime and *Qal'î*. Price, 1 *R. per man.*

"*Sîmgîl* (silver clay) is a white and greasy clay, 1 *d. per man.* It is used for white-washing houses. It keeps a house cool and looks well."

"*Gîl-i-surkh*, or red clay, called in Hindi *gerâ*, 10 *d. per man.* There is a quarry of it in the hills of *Gwâliâr.*"

"Glass is used for windows ; price, 1 *R.* for 1½ *s.*, or one pane for 4 *d.*"

Âin 87.

ON THE WAGES OF LABOURERS.

"*Gilkârs* (workers in lime) first class workmen, 7 *d.*; second class, 6 *d.*; third class, 5 *d.*"

"*Sangtarâsh* (stone-masons). The tracer gets 6 *d.* for each *gaz*; one who does plain work, 5 *d.* A labourer employed in quarries gets for every *man* he breaks, 22 *j.*"

"*Carpenters*, first class, 7 *d.*; second do., 6 *d.*; third do., 4 *d.*; fourth do., 3 *d.*; fifth do., 2 *d.* For plain job-work, a first class carpenter gets 1 *d.* 17 *j.* for one *gaz*; second class do., 1 *d.* 6 *j.*; third class do., 21 *j.*"

"*Pinjarah sâz* (Lattice work and wicker work). *First*, when the pieces are joined (fastened with strings), and the interstices be dodecagonal 24 *d.* for every square *gaz*, when the interstices form twelve circles, 22 *d.*; when hexagonal, 18 *d.*; when *ja'fari* [or rhombus-like, one diagonal being vertical the other horizontal], 16 *d.*; when *shatranji* [or square fields, as on a chess board], 12 *d.* for every square *gaz.*"

"*Secondly*, when the work is *ghair waçlî* (the sticks not being fastened with strings, but skilfully and tightly interwoven), for first class work, 48 *d.* per square *gaz*; for second class do., 40 *d.*"

"*Arrakkash* (one who saws beams). For job-work, per square *gaz* 2½ *d.* if *sisau* wood; if *nazhû* wood, 2 *d.* A labourer employed for the day, 2 *d.* There are three men for every saw, one above, two below."

"*Bildârs* (bricklayers), first class, daily 3½ *d.*; second class do., 3 *d.* If employed by the job, for building fortress walls with battlements, 4 *d.* per *gaz*; for laying foundations, 2½ *d.*; for all other walls, 2 *d.* For digging ditches, ½ *d.* per *gaz.*"

"The *gaz* of a labourer contains 32 *tassûjes.*"

"*Châh-kan*, or well-diggers, first class workmen, 2 *d.* per *gaz*; second class do., 1½ *d.*; third class do., 1½ *d.*"

"*Ghautah khur*, or well-divers. They clean wells. In the cold season, 4 *d.* per *diem*; in the hot season, 3 *d.* By the job, 2 *R.* for cleaning a depth of one *gaz.*"

"*Khisht tarâsh*, or tile-makers, for 100 moulds, smoothed, 8 *d.*"

“ *Surkhkôb* (pounders of old bricks), $1\frac{1}{2}$ *d.* for a heap of 8 *mans*.”

“ *Glass-cutters* 100 *d.* *per gaz*.”

“ *Bamboo-cutters*, 2 *d.* *per diem*.”

“ *Chapparband*, or thatcher, 3 *d.* *per diem*; if done by the job, 24 *d.* for 100 *gaz*.”

“ *Patalband* (*vide* p. 224), 1 *d.* for 4 *gaz*.”

“ *Lak'htrah*. They varnish reeds, &c., with lac; wages, 2 *d.* *per diem*.”

“ *A'bkash*, or water-carriers. First class, 3 *d.* *per diem*. Second class *do.*, 2 *d.* Such water-carriers as are used for furnishing house-builders with water for mortar and quicklime, get 2 *d.* *per diem*.”

Âin 88.

ON ESTIMATES OF HOUSE BUILDING.

“ *Stone buildings*. For 12 *gaz*, one *p'ha* (*vide* above Âin 86) is required; also 75 *mans chûnah*: but if the walls be covered with red stone, 30 *mans chûnah* are required *per gaz*.”

“ *Brick buildings*. For every *gaz* there are required 250 bricks of three *ser* each, 8 *mans chûnah*: and 2 *m.* 27 *s.* pounded brick (*surkhât*).”

“ *Clay buildings*. Three hundreds bricks are required for the same, each brick-mould contains 1 *s.* of earth and $\frac{1}{2}$ *s.* of water.”

“ *Astarkârî* work. For every *gaz* 1 *man chûnah*, 10 *s.* *qal'i*, 14 *s.* *surkhi*, and $\frac{1}{4}$ *s.* *san* (*vide* p. 224) are required.”

“ *Çandalahkârî* work. For every *gaz* 7 *s.* of *qal'i* and 3 *s.* *surkhi* are required.”

“ *Safîdkârî* work, 10 *s.* of *qal'i* are required *per gaz*.”

“ *Gazkârî* work (whitewashing). For walls and ceilings, 10 *s.* *per gaz*, for pantries 6 *s.*; chimneys 10 *s.*”

“ *Windows* require 24 *s.* of lime, $2\frac{1}{2}$ *s.* of glass, 4 *s.* of *sirish-i-kahi* (putty).”

“ *Plaster* for walls, 14 *gaz*, 1 *m.* of straw and 20 *m.* earth; for roofs and floors, *do.* for 20 *gaz*. For ceilings and the inside of walls, *do.* for 15 *gaz*.”

“ *Lac* (varnish work) used for *chighs* [sliced bamboo sticks, placed horizontally, and joined by strings, with narrow interstices between the sticks. They are painted, and are used as screens.]. The red, 4 *s.* of lac and 1 *s.* of vermilion; if yellow, 4 *s.* of lac, 1 *s.* of *zarntkh* (auripigment). If green, $\frac{1}{4}$ *s.* of indigo is mixed with the lac, and *zarntkh* is added; if black, 4 *s.* of lac and 8 *s.* of indigo.”

ADDITIONAL EXTRACTS FROM THE ÂÎN-I-AKBARI.

“The ÂÎN-I-AKBARÎ,” as Blochmann says in the preface to his translation, “contains that information regarding Akbar’s reign which, though not strictly historical, is yet essential to the correct understanding of the times.” Readers therefore who would care to learn somewhat of the period in which Akbar lived should read the ÂÎn-i-Akbari. If they would care to go into the subject more extensively they could read the 1st and 2nd volumes of the Akbarnâmah, of which the ÂÎn-i-Akbari is the third volume. The contents of the ÂÎns give an account of Akbar’s mode of Government. For the benefit of those who may not have the leisure or the inclination to study the *ÂÎns* a few interesting extracts concerning Akbar have been made from it.

ÂÎn 15.*

THE IMPERIAL HAREM.

“His Majesty is a great friend of good order and propriety in business. Through order the world becomes a meadow of truth and reality; and that which is but external, receives through it a spiritual meaning. For this reason, the large number of women—a vexatious question even for great statesmen—furnished His Majesty with an opportunity to display his wisdom, and to rise from the low level of worldly dependence to the eminence of perfect freedom. The imperial palace and household are therefore in the best order.”

“His Majesty forms matrimonial alliances with princes of Hindustan, and other countries; and secures by these ties of harmony the peace of the world.”

“As the sovereign, by the light of his wisdom, has raised fit persons from the dust of obscurity, and appointed them to the various offices, so does he also elevate faithful persons to the several ranks in the service of the seraglio. Short-sighted men think of impure gold, which will gradually turn into pure gold¹; but the far-sighted know that His Majesty understands how to use elixirs² and chemical processes. Any kind of growth will alter the constitution of a body; copper and iron will turn to gold, and tin and lead to silver; hence it is no matter of astonishment if an excellent being changes the worthless into men. “The saying of the wise is true that the eye of the exalted is the elixir for producing goodness.” Such also are the results flowing from the love of order of His Majesty, from his wisdom, insight, regard to rank, his respect for others, his activity, his patience. Even when he is angry, he does not deviate from the right path; he looks at everything with kindly feelings, weighs rumours well, and is free from all prejudice; he considers it a great blessing to have the good wishes of the people, and does not allow the intoxicating pleasures of this world to overpower his calm judgment.”

“His Majesty has made a large enclosure with fine buildings inside, where he reposes. Though there are more than five thousand women, he has given to each a separate apartment. He has also divided them into sections, and keeps them attentive to their duties. Several chaste women have been appointed as *dâroghahs*, and superintendents over each section, and one has been selected for the duties of writer. Thus, as in the imperial offices, everything is here also in proper order. The salaries

* Page 44. The ÂÎn-i-Akbari. Translation by H. Blochmann.

¹ So according to the opinion of the philosophers of the Middle Ages.

² Elixirs change quickly that which is worthless into pure gold.

are sufficiently liberal. Not counting the presents which His Majesty most generously bestows, the women of the highest rank receive from 1,610 to 1,028 Rs. *per mensem*. Some of the servants have from 51 to 20, others from 40 to 2 Rs. Attached to the private audience hall of the palace is a clever and zealous writer, who superintends the expenditure of the Harem, and keeps an account of the cash and the stores. If a woman wants anything, within the limit of her salary, she applies to one of the *Tahwîldârs* (cash-keepers) of the seraglio. The *Tahwîldâr* then sends a memorandum to the writer, who checks it, when the General Treasurer makes the payment in cash, as for claims of this nature no cheques are given."

"The writer also makes out an estimate of the annual expenditure, writes out summarily a receipt, which is countersigned by the Ministers of the State. It is then stamped with a peculiar Imperial seal, which is only used in grants connected with the Harem, when the receipt becomes payable. The money itself is paid by the cash-keeper of the General Treasury to the General *Tahwîldâr*, who, on the order of the writer of the Harem, hands it over to the several Sub-*Tahwîldârs* for distribution among the servants of the seraglio. All moneys are reckoned in their salaries at the current rate."

"The inside of the Harem is guarded by sober and active women; the most trustworthy of them are placed about the apartments of His Majesty. Outside of the enclosure the eunuchs are placed; and at a proper distance, there is a guard of faithful *Rajputs*, beyond whom are the porters of the gates. Besides, on all four sides, there are guards of Nobles, *Ahadîs*, and other troops according to their ranks."

"Whenever *Begams*, or the wives of nobles, or other women of chaste character, desire to be presented, they first notify their wish to the servants of the seraglio, and wait for a reply. From thence they send their request to the officers of the palace, after which those who are eligible are permitted to enter the Harem. Some women of rank obtain permission to remain there for a whole month."

"Notwithstanding the great number of faithful guards, His Majesty does not dispense with his own vigilance, but keeps the whole in proper order."

ÂÏn 19.*

THE ENSIGNS OF ROYALTY.

"* * * * * Formerly the band played four *gharîs* before the commencement of the night, and likewise four *gharîs* before daybreak; now they play first at midnight, when the sun commences his ascent, and the second time at dawn. One *gharî* before sunrise, the musicians commence to blow the *surînâ*, and wake up those that are asleep; and one *gharî* after sunrise, they play a short prelude, when they beat the *kuwargah* a little, whereupon they blow the *karnâ*, the *nafir*, and the other instruments, without, however, making use of the *naqqarâh*; after a little pause the *surînâs* are blown again, the time of the music being indicated by the *nafir*s. One hour later the *naqqarâhs* commence, when all musicians raise "the auspicious strain."² After this they go through the following seven performances. 1. The *Mursalî*, which is the name of a tune played by the *mursil*; and afterwards the *bardâsht*, which consists likewise of

* Page 51. *ÂÏn-i-Akbarî*. H. Blochmann's translation.

¹ At 40 *dâms per rupee*.

² Probably blessings on His Majesty.

certain tunes played by the whole band. This is followed by a pianissimo, and a crescendo passing over into a diminuendo. 2. The playing of the four tunes, called *ikhhlâti*, *ibtidâi*, *shîrâzi*, *qalandarî nigâr-qatrah*,¹ or *nakhûd qatrah*, which occupies an hour. 3. The playing of the old Khwârizmite tunes. Of these His Majesty has composed more than two hundred, which are the delight of young and old, especially the tunes *Jalâlshâhî*, *Mahâmîr karkat* (?) and the *Naurozi*. 4. The swelling play of the cymbals. 5. The playing of *bâmiyân daur*. 6. The passing into the tunes *azfar*, also called *rah-i-bâlâ*, after which comes a pianissimo. 7. The Khwârizmite tunes, played by the *Mursil*, after which he passes into the *mursali*; he then pauses, and commences the blessings on His Majesty, when the whole band strikes up a pianissimo. Then follows the reading of beautiful sentences and poems. This also lasts for an hour. Afterwards the surnâ-players perform for another hour, when the whole comes to a proper conclusion."

"His Majesty has such a knowledge of the science of music as trained musicians do not possess; and he is likewise an excellent hand in performing, especially on the *naqqârah*."

Âfn 22.

THE ÂBDÂR-KHÂNÂH.

His Majesty calls this source of life "the water of immortality," and has committed the case of this department to proper persons. He does not drink much, but pays much attention to this matter. Both at home and on travels he drinks Ganges water. Some trustworthy persons are stationed on the banks of that river, who dispatch the water in sealed jars. When the court was at the capital Âgrah and Fathpûr, the water came from the district of Sârûn²; but now³ that his Majesty is in the Panjâb, the water is brought from Hardwâr. For the cooking of the food, rain water or water taken from the Jamnah and the Chanab is used, mixed with a little Ganges water. On journeys and hunting parties His Majesty, from his predilection for good water, appoints experienced men as water-tasters.

Saltpetre, which in gunpowder produces the explosive heat, is used by His Majesty as a means for cooling water, and is thus a source of joy for great and small. Saltpetre is a saline earth. They fill with it a perforated vessel, and pour some water over it, and collecting what drops through, they boil it, clean it, and let it crystalize. One *sêr* of water is then put into a goblet of pewter, or silver, or any other such metal, and the mouth closed. Then two and a half *sêrs* of saltpetre are thrown into a vessel, together with five *sêrs* of water, and in this mixture the goblet is stirred about for a quarter of an hour, when the water in the goblet will become cold. The price of saltpetre varies from $\frac{3}{4}$ to 4 *mans per rupee*."

"Since the thirtieth year⁴ of the *Divine Era*, when the imperial standards were erected in the Panjâb, snow and ice have come into use. Ice is brought by land and water, by post carriages or bearers, from the district of Panhân in the northern

¹ Several of these names of melodies are unclear, and will in all probability remain so. Perhaps the words *shîrâzi* *qalandarî*, "a hermit of *Shîrâzi*," belong to each other. *Nigâr-qatrah* means, *behold the tear*.

² The nearest station on the Ganges from Âgra.

³ A.D. 1596. As in 1586 Fathpûr had ceased to be the capital, Akbar resided mostly in the Panjâb.

⁴ "A.D. 1586."

mountains, about forty-five *kos* from Lahor. The dealers derive a considerable profit, two to three *sêrs* of ice being sold *per rupee*. The greatest profit is derived when the ice is brought by water, next when by carriages, and least when by bearers. The inhabitants of the mountains bring it in loads, and sell it in piles containing from 25 to 30 *sêrs*, at the rate of 5 *dâms*. If they have to bring it very far, it costs 24 *d.* 17 *j.*; if the distance be an average one, 15 *d.*"

"Out of the ten boats employed for the transport of ice, one arrives daily at the capital, each being manned by four boatmen. The ice bundles contain from six to twelve *sêrs*, according to the temperature. A carriage brings two loads. There are fourteen stages, where the horses are changed; and, besides, one elephant is used. Twelve pieces of ten to four *sêrs* arrive daily. By this kind of transport, a *sêr* of ice costs in winter 3 *d.* 21 *j.*; during the rains 14 *d.* 20 *j.*; in the intermediate time 9 *d.* 21½ *j.*; and in the average¹ 5 *d.* 15½ *j.* If it is brought by bearers, twenty-eight men are required for the fourteen stages. They bring every day one load containing four parcels. In the beginning of the year the ice costs 5 *d.* 19½ *j.*; in the middle 16 *d.* 2½ *j.*; and in the end 19 *d.* 15¾ *j.* *per sêr*, in the average² 8¾ *d.*

"All ranks use ice in summer; the nobles use it throughout the whole year."

ÂÎN 23 treats on Akbar's kitchen and tells us "The emperor eats only once a day and leaves off before fully satisfied; neither is there any fixed time for this meal, but the servants have always things so far ready that in the space of an hour after the order has been given a hundred dishes are served up. * * * The victuals are served up in dishes of gold and silver, stone and earthenware."

ÂÎN 28 says "His Majesty looks upon fruits as one of the greatest gifts of the Creator. Melons have become very plentiful and excellent grapes and water-melons, peaches, almonds, pistachios, pomegranates, &c., are everywhere to be found."³

ÂÎN 77 treats on Akbar as the Spiritual Guide of the people.⁴

NOTE BY THE TRANSLATOR ON THE RELIGIOUS VIEWS OF THE EMPEROR AKBAR.⁵

"In connection with the preceding ÂÎn, it may be of interest for the general reader, and of some value for the future historian of Akbar's reign, to collect, in form of a note, the information which we possess regarding the religious views of the Emperor Akbar. The sources from which this information is derived is, besides Abul Fazl's ÂÎn, the *Muntakhab-ut-Tawârikh* by Abdul Qâdir ibn-i-Mulûk Shâh of Budâon,—regarding whom I would refer the reader to p. 104, and to a longer article in the Journal of the Asiatic Society of Bengal for 1869—and the *Dabistan-ul-Mazahib*,³ a work written about sixty years after Akbar's death by an unknown Muhammadan writer of strong Pârsi tendencies. Nor must we forget the valuable testimony of some of the Portuguese Missionaries whom Akbar called from Goa, as Rodolpho Aquaviva, Antonio de Monserrato, Francisco Enriques, &c., of whom the first is mentioned by

¹ "The text has *sards-ort*, which may mean *the average*; but the price given by Abul Fazl is not an average. The charges for ice at the time of Akbar may be compared to the prices of the present age. Here, in Calcutta, one *sêr* of American ice costs two annas, or, ½ rupee, i. e., ¼ = 5 *dâms* of Akbar."

² "Printed at Calcutta in 1809 with a short dictionary and reprinted at Bombay A. H. 1272, [A. D. 1856]. This work has also been translated into English at the cost of the Oriental Translation Fund."

³ Page 64, ÂÎn-i-Akbarî, H. Blochmann's translation.

⁴ Page 162, " " "

⁵ Page 167, " " "

Abul Fazl under the name of *Pâdrî Radalf*.¹ There exist also two articles on Akbar's religious views, one by Captain Vans Kennedy, published in the second volume of the Transactions of the Bombay Literary Society, and another by the late Horace Hayman Wilson, which had originally appeared in the Calcutta Quarterly Oriental Magazine, Vol. I, 1824, and has been reprinted in the second volume of Wilson's Works, London, 1862. Besides, a few extracts from Badâoni, bearing on this subject, will be found in Sir H. Elliott's Bibliographical Index to the Historians of Muhammadan India, p. 243ff. The Proceedings of the Portuguese Missionaries at Akbar's Court are described in Murray's Historical Account of Discoveries and Travels in Asia, Edinburgh, 1820, Vol. II.

BADÂONI'S SUMMARY OF THE REASONS WHICH LED AKBAR TO RENOUNCE THE ISLÂM.

[Bâd. II, page 256.]

The following are the principal reasons which led His Majesty from the right path. I shall not give all, but only some, according to the proverb, "That which is small, guides to that which is great, and a sign of fear in a man points him out as the culprit."

The principal reason is the large number of learned men of all denominations and sects that came from various countries to court, and received personal interviews. Night and day people did nothing but enquire and investigate; profound points of science, the subtleties of revelation, the curiosities of history, the wonders of nature, of which large volumes could only give a summary abstract, were ever spoken of. His Majesty collected the opinions of every one, especially of such as were not Muhammadans, retaining whatever he approved of, and rejecting everything which was against his disposition, and ran counter to his wishes.² From his earliest childhood to his manhood, and from his manhood to old age, His Majesty has passed through the most various phases, and through all sorts of religious practices and sectarian beliefs, and has collected everything which people can find in books, with a talent of selection peculiar to him, and a spirit of enquiry opposed to every [Islâmitic] principle. Thus a faith based on some elementary principles traced itself on the mirror of his heart, and as the result of all the influences which were brought to bear on His Majesty, there grew, gradually as the outline on a stone, the conviction in his heart that there were sensible men in all religions, and abstemious thinkers, and men endowed with miraculous powers, among all nations. If some true knowledge was thus everywhere to be found, why should truth be confined to one religion, or to a creed like Islâm, which was comparatively new, and scarcely a thousand years old; why should one sect assert what another denies, and why should one claim a preference without having superiority conferred on itself.

Moreover Sumanîs³ and Brahmans managed to get frequent private interviews with His Majesty. As they surpass other learned men in their treatises on morals, and on physical and religious sciences, and reach a high degree in their knowledge of the future, in the spiritual power and human perfection, they brought proofs, based on reason and testimony, for the truth of their own, and the fallacies of other religions

¹ Not *Padre Radif* رديف پادري as in Elphinstone's history but ردف the letter (lâm) having been mistaken for a ي (ya).

² Page 179. Âin-i-Akbar. H. Blochmann's translation.

³ Explained in Arabic Dictionaries as a sect in Sind who believe in the transmigration of souls (*tsandswâh*). Akbar, as will be seen from the following, was convinced of the transmigration of souls, and therefore rejected the doctrine of resurrection.

and inculcated their doctrines so firmly, and so skilfully represented things as quite self-evident which require consideration, that no man, by expressing his doubts, could now raise a doubt in His Majesty, even if mountains were to crumble to dust, or the heavens were to tear asunder."

"Hence His Majesty cast aside the Islamitic revelations regarding resurrection, the day of judgment, and the details connected with it, as also all ordinances based on the tradition of our prophet. He listened to every abuse which the courtiers heaped on our glorious and pure faith, which can be so easily followed: and eagerly seizing such opportunities, he showed in words and gestures his satisfaction at the treatment which his original religion received at their hands."

How wise was the advice which the guardian gave a lovely being,

"Do not smile on every face, as the rose does at every zephyr."¹

When it was too late to profit by the lesson,

She could but frown, and hang down the head.

"For some time His Majesty called a Brahman, whose name was Puzukhotam, author of a commentary on the . . .,² whom he asked to invent particular Sanskrit names for all things in existence. At other times, a Brahman of the name of Debi was pulled up the wall of the castle,³ sitting on a *charpât*, till he arrived near a balcony where the emperor used to sleep. Whilst thus suspended, he instructed His Majesty in the secrets and legends of Hinduism, in the manner of worshipping idols, the fire, the sun and stars, and of revering the chief gods of these unbelievers, as Brahma, Mahadev, Bishn, Kishn, Râm and Mahâmâi, who are supposed to have been men, but very likely never existed, though some, in their idle belief, look upon them as gods, and others as angels. His Majesty, on hearing further how much the people of the country prized their institutions, commenced to look upon them with affection. The doctrine of the transmigration of souls especially took a deep root in his heart, and he approved of the saying, "There is no religion in which the doctrine of transmigration has not taken firm root." Insincere flatterers composed treatises, in order to fix the evidence for this doctrine; and as His Majesty relished enquiries into the sects of these infidels (who cannot be counted, so numerous are they, and who have no end of revealed books, but nevertheless do not belong to the *Ahl-i-Kitab*—(Jews, Christians and Muhammadans), not a day passed but a new fruit of this loathsome tree ripened into existence."

"Sometimes, again, it was *Shaikh Tâj-ud-din* of Dihli who had to attend the emperor. This Shaikh is the son of Shaikh Zakariyâ of Ajodhan. The principal 'Ulmâs of the age call him *Tajul'ârifîn*, or crown of the Çûfis. He had learned under Shaikh Zamân of Pânîpat, author of a commentary on the *Lawâih*, and of other very excellent works, was in Çûfism and pantheism second only to Shaikh Ibn Arabî, and had written a comprehensive commentary on the *Nuzhat-ularwâh*. Like the preceding, he was drawn up the wall of the castle. His Majesty listened whole nights to his Çûfic trifles. As the Shaikh was not overstrict⁴ in acting according to our religious law, he spoke a great deal of the pantheistic presence, which idle Çûfis will talk about, and which generally leads them to denial of the law and open heresy. He also

¹ "Just as Akbar liked the zephyr of enquiry into other religious systems. But zephyrs are also destructive: they scatter the petals of the rose."

² "The text has a few unintelligible words."

³ "Perhaps in order not to get polluted, or because the balcony belonged to the Harem."

⁴ "As long as a Çûfi conforms to the Qorân, he is *shar'î*; but when he feels that he has drawn nearer to God, and does no longer require the ordinances of the *profanum vulgus*, he is *âzâd*, free, and becomes a heretic."

introduced polemic matters, as the ultimate salvation by faith of Pharaoh—God's curse be upon him!—which is mentioned in the *Fuṣūḥ ulhikam*,¹ or the excellence of hope over fear,² and many other things to which men incline from weakness of disposition, unmindful of cogent reasons, or distinct religious commands, to the contrary. The Shaikh is therefore one of the principal culprits who weakened His Majesty's faith in the orders of our religion. He also said that infidels would, of course, be kept for ever in hell, but it was not likely, nor could it be proved, that the punishment in hell was eternal. His explanations of some verses of the Qorân, or of the Tradition of our prophet, were often far-fetched. Besides, he mentioned that the phrase '*Insân-i-kâmil* (perfect man) referred to the ruler of the age, from which he inferred that the nature of a king was holy. In this way he said many agreeable things to the emperor, rarely expressing the proper meaning, but rather the opposite of what he knew to be correct. Even the *siyḍah* (prostration), which people mildly called *zâminbos* (kissing the ground) he allowed to be due to the Insân-i-kamil; he looked upon the respect due to the king as a religious command, and called the face of the King *Ka'bah-i-Murâdât*, the sanctum of desires, and *Qiblahi Hâjât*, the cynosure of necessities. Such blasphemies³ other people supported by quoting stories of no credit, and by referring to the practice followed by disciples of some heads of Indian sects. And after this, when"⁴

"Other great philosophical writers of the age also expressed opinions, for which there is no authority. Thus Shaikh Y'aqûb of Kashmir, a well-known writer, and at present the greatest authority in religious matters, mentioned some opinions held by 'Ain-ulquzât of Hamadân, and our prophet Muhammad was a personification of the divine name of *Alhâdi* (the guide), and the devil was the personification of God's name of *Almuzill* (the tempter),⁵ that both names, thus personified, had appeared in this world, and that both personifications were therefore necessary."

"Mullâ Muhammad of Yazd, too, was drawn up the wall of the castle, and uttered unworthy, loathsome abuse against the first three Khalîfahs, called the whole Çahâbah, their followers and next followers and the saints of past ages infidels and adulterers, slandered the Sunnis and the *Ahl-i-Jamâ'at*,⁶ and represented every sect, except the Shi'ah, as damned and leading men into damnation."

"The differences among the 'Ulamâs, of whom one called lawful what the other called unlawful, furnished His Majesty with another reason for apostacy. The emperor also believed that the 'Ulamâs of his time were superior in dignity and rank to Imâm-i-Ghazzâlî and Imâm-i-Râzi,⁷ and knowing from experience the flimsiness of his 'Ulmâs, he judged those great men of the past by his contemporaries and threw them aside.

Learned monks also came from Europe, who go by the name of *Padre*.⁸ They have an infallible head Papa. He can change any religious ordinances as he may think

¹ "Pharaoh claimed divinity, and is therefore *malûn*, accursed by God. But according to some books, and among them the *Fuṣūḥ*, Pharaoh repented in the moment of death, and acknowledged Moses a true prophet."

² "The Islam says, *AlImân bainâ l-khaufi warrîjâ*, 'Faith stands between fear and hope.' Hence it is sin to fear God's wrath more than to hope for God's mercy; and so reversely."

³ "As the *zâminbos*, or the use of holy names as *Kabah* (the temple at Makkah) or *qiblah* (Makkah, in so far as people turn to it their face when praying)"

⁴ "The text has an unintelligible sentence."

⁵ "According to the Islâm, God leads (*hâdi*) men to salvation, but also to sin and damnation. God created also wickedness."

⁶ "*Ahl-i-Jamâ'at* is a term which is often joined with the word *Sunnis*. All religious ordinances are either based upon the Qorân, or upon Tradition; or upon the opinion (*qîas*) of famous Çahâbis, or lastly, upon *ijmâ*, agreement, or the custom generally followed during the first century of the Hijra. Hence *Ahl-i-Jamâ'at* comprises all such as believe *ijmâ* binding."

⁷ "Two famous authorities in religious matters. The most popular books of *Imâm Ghazzâlî* are the *Ihyâ-ul-'ulum*, and the *Kîmiyât-i-Sa'âdat*, which according to p. 103 was one of the few books which Akbar liked."

⁸ "The text has پادری"

advisable, and kings have to submit to his authority. These monks brought the gospel, and mentioned to the emperor their proofs for the Trinity. His Majesty firmly believed in the truth of the Christian religion, and wishing to spread the doctrines of Jesus, ordered Prince Murâd¹ to take a few lessons in Christianity by way of auspiciousness, and charged Abulfazl to translate the Gospel. Instead of the usual *Bismillâh-irrahmân-irrahîm*,² the following lines were used.

Ai nâm i tu Jesus o Kiristo.

(O Thou whose names are Jesus and Christ)

which means, 'O Thou whose name is gracious and blessed ;' and Shaikh Faizi added another half, in order to complete the verse.

Subhânaka lâ sîwâka Yâ hû.

(We praise Thee, there is no one besides Thee, O God !)

"These accursed monks applied the description of cursed Satan, and of his qualities, to Muhammad, the best of all prophets—God's blessings rest on him and his whole house!—a thing which even devils would not do."

"Bîr Bar also impressed upon the emperor that the sun was the primary origin of every thing. The ripening of the grain in the fields, of fruits and vegetables, the illumination of the universe, and the lives of men, depended upon the Sun. Hence it was but proper to worship and reverence this luminary ; and people in praying should face towards the place where he rises, instead of turning to the quarter where he sets. For similar reasons, said Bîr Bar, should men pay regard to fire and water, stones, trees, and other forms of existence, even to cows and their dung, to the mark on the forehead and the Brahmanical thread."

"Philosophers and learned men who had been at court, but were in disgrace, made themselves busy in bringing proofs. They said the sun was 'the greatest light,' the source of benefit for the whole world, the nourisher of kings, and the origin of royal power."

"This was also the cause why the Naurûz-i-Jalâli³ was observed, on which day, since His Majesty's accession, a great feast was given. His Majesty also adopted different suits of clothes of seven different colors, each of which was worn on a particular day of the week in honor of the seven colors of the seven planets."

"The emperor also learned from some Hindu formulæ to reduce the influence of the sun to his subjection, and commenced to read them mornings and evenings as a religious exercise. He also believed that it was wrong to kill cows, which the Hindus worship ; he looked upon cowdung as pure, interdicted the use of beef, and killed beautiful men (?) instead of cows. The doctors confirmed the emperor in his opinion and told him it was written in their books that beef was productive of all sorts of diseases and was very indigestible."

¹ "Prince Murâd was then about eight years old. Jahângir (Salim) was born on Wednesday, the 17th Rabî'ulawwal 977. Three months after him, his sister *Shâhzâdah Khanum*, was born ; and after her (perhaps in year the 978) *Shah Murâd*, who got the nickname of *Pahârî*, as he was born in the hills of Faţhpûr Sikri. Dânyâl was born in Ajmîr during the night between Tuesday and Wednesday, the 10th Jamâdi-ul-awwal 979."

² "The formula '*Bismillâh, &c.*' is said by every schoolboy before he commences to read from his text-book."

"The words *Ai nam i tu Jesus o Kiristo* are taken from the Dabistân ; the addition of Badaoni has *Ai namî waî shârbo Kiristo*, which though correct in metre (*vide* my '*Prosody of the Persians*, p. 33, No. 32,) is improbable. The formula as given in the Dabistan has a common Masnawi metre, (*vide* my '*Prosody*,' p. 33, No. 31), and spells *Jesus* جيسوس *desuz*. The verse as given by H. Wilson (*Works* II. p. 387) has no metre"

³ "*Vide* the *Târîkh-i-Mulkî*, in the beginning of Book III."

“Fire-worshippers also had come from Nausâri in Gujrât and proved to His Majesty the truth of Zoroaster’s doctrines. They called fire-worship ‘the great worship,’ and impressed the emperor so favorably that he learned from them the religious terms and rites of the old Pârsîs, and ordered Abulfazl to make arrangements that sacred fire should be kept burning at court by day and by night, according to the custom of the ancient Persian Kings, in whose fire-temples it had been continually burning ; for fire was one of the manifestations of God, and ‘a ray of His rays.’”

“His Majesty, from his youth, had also been accustomed to celebrate the *Hom* (a kind of fire-worship), from his affection towards the Hindu Princesses of his Harem.”

“From the New Year’s day of the twenty-fifth year of his reign [988], His Majesty openly worshipped the sun and the fire by prostrations ; and the courtiers were ordered to rise, when the candles and lamps were lighted in the palace. On the festival of the eighth day of Virgo, he put the mark on the forehead, like a Hindu, and appeared in the Audience Hall, when several Brahmîns tied, by way of auspiciousness, a string with jewels on it round his hands, whilst the grandees countenanced these proceedings by bringing, according to their circumstances, pearls and jewels as presents. The custom of Rak’hi (or tying pieces of clothes round the wrists as amulets) became quite common.”

When orders, in opposition to the Imâm, were quoted by people of other religions, they were looked upon by His Majesty as convincing, whilst Hinduism is in reality a religion in which every order is nonsense. The Originator of our belief, the Arabian Saints, all were said to be adulterers and highway robbers, and all the Muhammadans were declared worthy of reproof, till at length His Majesty belonged to those of whom the Qorân says (sûr 61, 8 :) “They seek to extinguish God’s Light with their mouths : but God will perfect His Light though the infidels be averse thereto.” In fact, matters went so far that proofs were no longer required when anything connected with the Islâm was to be abolished.”

AKBAR PUBLICLY ASSUMES THE SPIRITUAL LEADERSHIP OF THE NATION.¹

[Bad. II, P. 268.]

“In this year [987] His Majesty was anxious to unite in his person the powers of the State and those of the Church ; for he could not bear to be subordinate to any one. As he had heard that the prophet, his lawful successors, and some of the most powerful kings, as Amîr Timur Çâhibqirân, and Mirza Ulugh Beg-i-Gurgân, and several others, had themselves read the *Khuṭbah* (the Friday prayer), he resolved to do the same, apparently, in order to imitate their example, but in reality to appear in public as the Mujtahid of the age. Accordingly, on Friday, the first Jamadi-ul-awwal 987, in the Jami Masjid of Faṭhpûr which he had built near the palace, His Majesty commenced to read the *Khuṭbah*. But all at once he stammered and trembled, and though assisted by others, he could scarcely read three verses of a poem, which Shaikh Faizi

¹ Page 184, *Āin-i-Akbarî*. Blochmann’s translation.

had composed, came quickly down from the pulpit, and handed over the duties of the Imâm (leader of the prayer) to Hâfiz Muhammad Amîn, the Court Khâtib. These are the verses—

The Lord has given me the empire,
And a wise heart, and a strong arm ;
He has guided me in righteousness and justice,
And has removed from my thoughts everything but justice ;
His praise surpasses man's understanding,
Great is His power, Allâhu Akbar !”

[P. 269.]

“ As it was quite customary in those days to speak ill of the doctrine and orders of the Qorân, and as Hindu wretches and Hinduizing Muhammadans openly reviled our prophet, irreligious writers left out in the prefaces to their books the customary praise of the prophet, and after saying something to the praise of God, wrote eulogies of the emperor instead.¹ It was impossible even to mention the name of the prophet, because these liars (as Abulfazl, Faizî, &c.) did not like it. This wicked innovation gave general offence, and sowed the seed of evil throughout the country;² but notwithstanding this, a lot of low and mean fellows put piously on their necks the collar of the Divine Faith, and called themselves disciples, either from fear, or hope of promotion, though they thought it impossible to say our creed.”

[P. 270 to 272.]

“ In the same year [987], a document made its appearance, which bore the signatures and seals of Makhdûm ulmulk, of Shaikh Abdunnabi, çadruççudûr, of Qazi Jalâl-uddîn of Multan, Qâzilquzât, of Çadr Jahân, the mufti of the empire, of Shaikh Mubârik, the deepest writer of the age, and of Ghâzî Khân of Badakhshân, who stood unrivalled in the various sciences. The object of the document was to settle the superiority of the *Imâm-i-âdil* (just leader) over the *Mujtahid*, which was proved by a reference to an ill-supported authority. The whole matter is a question regarding which people differ in opinion ; but the document was to do away with the possibility of disagreeing about laws, whether political or religious, and was to bind the lawyers in spite of themselves. But before the instrument was signed, a long discussion took place as to the meaning of *ijtihâd*, and as to whom the term *Mujtahid* was applicable, and whether it really was the duty of a just Imâm who, from his acquaintance with politics, holds a higher rank than the *Mujtahid* to decide, according to the requirements of the times, and the wants of the age, all such legal questions on which there existed a difference of opinion. At last, however, all signed the document, some willingly, others against their convictions.”

“ I shall copy the document *verbatim*.”

¹ “ As Abulfazl has done in the *Âin*. ‘ But Faizî added the usual praise of the prophet (*na't*) to his *Nal Daman*, a short time before his death, at the pressing request of some friends.—*Badâonî*.”

² “ Because books were sure to be copied: hence many would see the innovation and imitate it. As the formula ‘ *Bismillâh*, &c., had been changed to *Allâhu Akbar*, we also find *Allâhu Akbar* in the heading of books, as in the *Âin*.”

The Document.

'Whereas Hindûstân has now become the centre of security and peace, and the land of justice and beneficence, a large number of people, especially learned men and lawyers, have immigrated and chosen this country for their home. Now we, the principal 'Ulmâs, who are not only well versed in the several departments of the law and in the principles of jurisprudence, and well-acquainted with the edicts which rest on reason or testimony, but are also known for our piety and honest intentions, have duly considered the deep meaning, *first*, of the verse of the Qorân (Sur. IV, 62,) "*Obey God, and obey the prophet, and those who have authority among you,*" and *secondly*, of the genuine tradition, "*Surely the man who is dearest to God on the day of judgment, is the Imâm-i-Âdil: whoever obeys the Amîr, obeys Me: and whoever rebels against him, rebels against Me;*" and *thirdly*, of several other proofs based on reasoning or testimony; and we have agreed that the rank of a *Sultân-i-Âdil* (a just ruler) is higher in the eyes of God than the rank of a *Mujtahid*. Further, we declare that the King of the Islâm, Amîr of the Fathful, shadow of God in the world, *Abdul Fath Jalâluddîn Muhammad Akbar, Pâdishâhi Ghâzi*, whose kingdom God perpetuate, is a most just, a most wise, and a most God-fearing king. Should therefore in future a religious question come up, regarding which the opinions of the Mujtahids are at variance, and His Majesty, in his penetrating understanding and clear wisdom, be inclined to adopt, for the benefit of the nation and as a political expedient, any of the conflicting opinions which exist on that point, and issue a decree to that effect, we do hereby agree that such a decree shall be binding on us and on the whole nation."

"Further, we declare that, should His Majesty think fit to issue a new order, we and the nation shall likewise be bound by it, provided always that such an order be not only in accordance with some verse of the Qorân, but also of real benefit for the nation; and further, that any opposition on the part of the subjects to such an order as passed by His Majesty, shall involve damnation in the world to come, and loss of religion and property in this life."

"This document has been written with honest intentions for the glory of God, and the propagation of the Islâm, and is signed by us, the principal 'Ulmâs and lawyers, in the month of Rajjab of the year 987 of the Hijrah."

"The draft of this document when presented to the emperor, was in the handwriting of Shaikh Mubârik. The others had signed it against their will, but the Shaikh had added at the bottom that he had most willingly signed his name; for this was a matter which for several years he had been anxiously looking forward to.

No sooner had His Majesty obtained this legal instrument, than the road of deciding any religious question was open; the superiority of intellect of the Imâm was established, and opposition was rendered impossible. All orders regarding things which our law allows or disallows were abolished, and the superiority of intellect of the Imâm became law.

But the state of Shaikh Abulfazl resembled that of the poet *Hairati* of Samarqand,¹ who after having been annoyed by the cool and sober people of

¹ "The birthplace of the Poet *Hairati* is not exactly known, though he belongs to Turkistân. It is said that he was a great winebibber, and travelled about in search of places where wine-drinking was connived at. At last he settled at Kâshân, and became a Shi'âh. He was murdered there by a robber in 961."

Mâwaralnahr (Turkistân), joined the old foxes of Shī'itic Persia, and chose 'the roadless road.' You might apply the proverb to him, 'He prefers hell to shame on earth.'

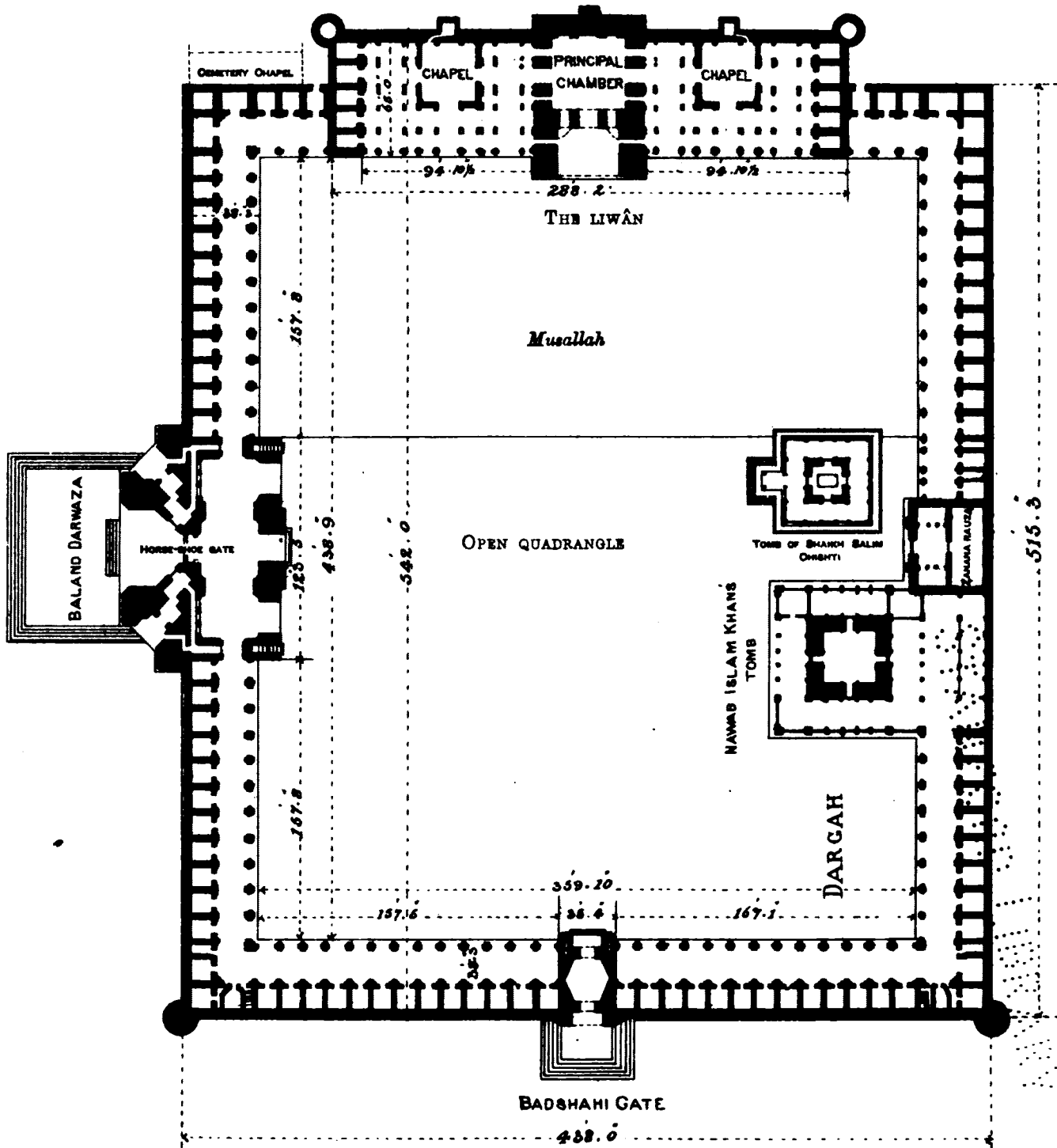
"On the 16th Rajjab of this year, His Majesty made a pilgrimage to Ajmīr. It is now fourteen years that His Majesty has not returned to that place. On the 5th Sha'bân, at the distance of five *kos* from the town, the emperor alighted, and went on foot to the tomb of the Saint (Mu'in-ud-dīn). But sensible people smiled, and said it was strange that His Majesty should have such a faith in the Khwājah of Ajmīr, whilst he rejected the foundation of everything, our prophet, from whose 'skirt' hundreds of thousands of saints of the highest degree had sprung."

FINIS.

FATHPÛR SÎKRÎ.—THE JÂMÎ' MASJID. PLAN.

PLATE II.

For detail plan, see Plate XIII.



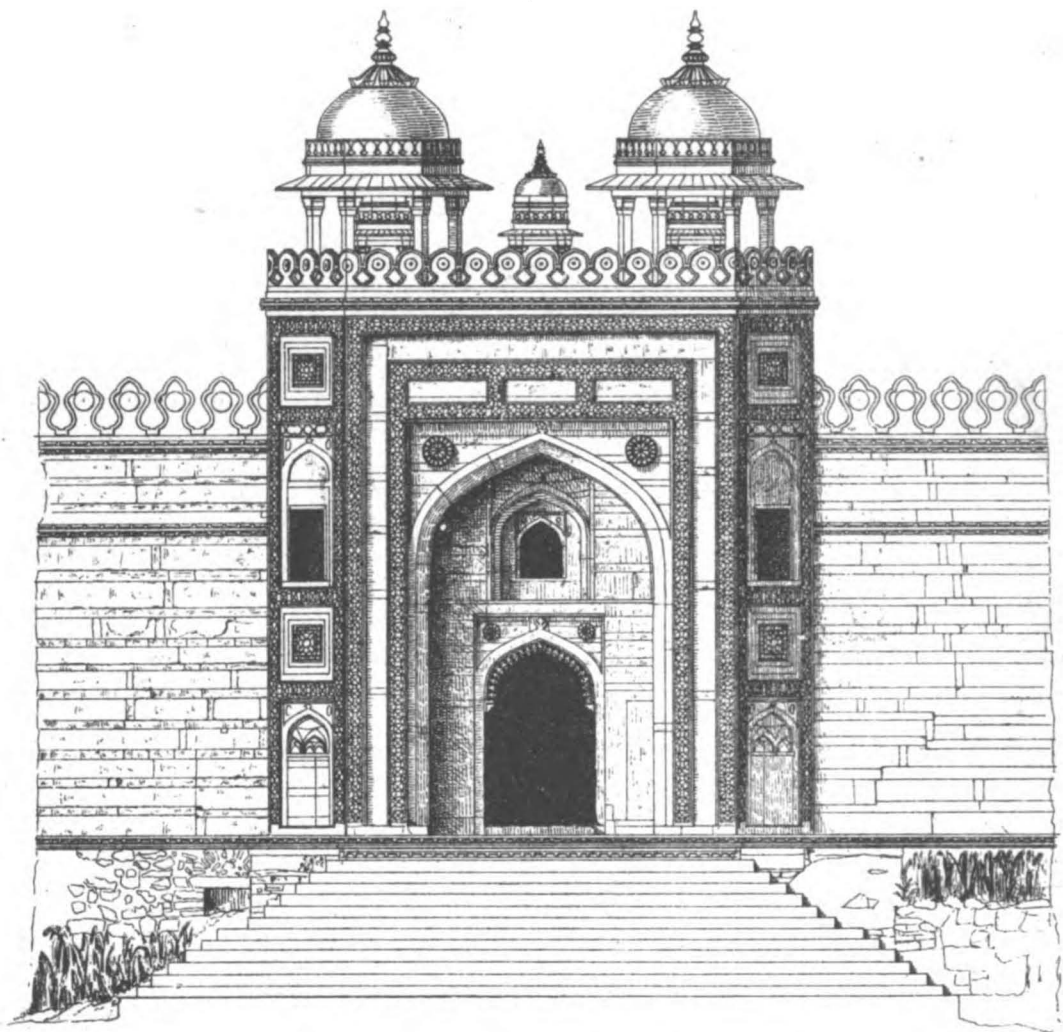


FIG. 1. ELEVATION.

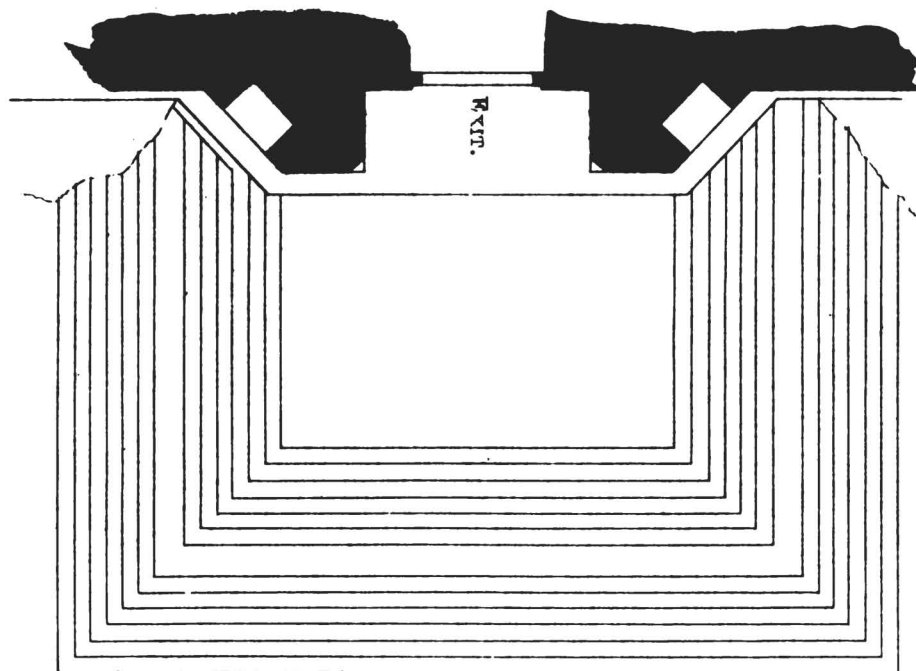
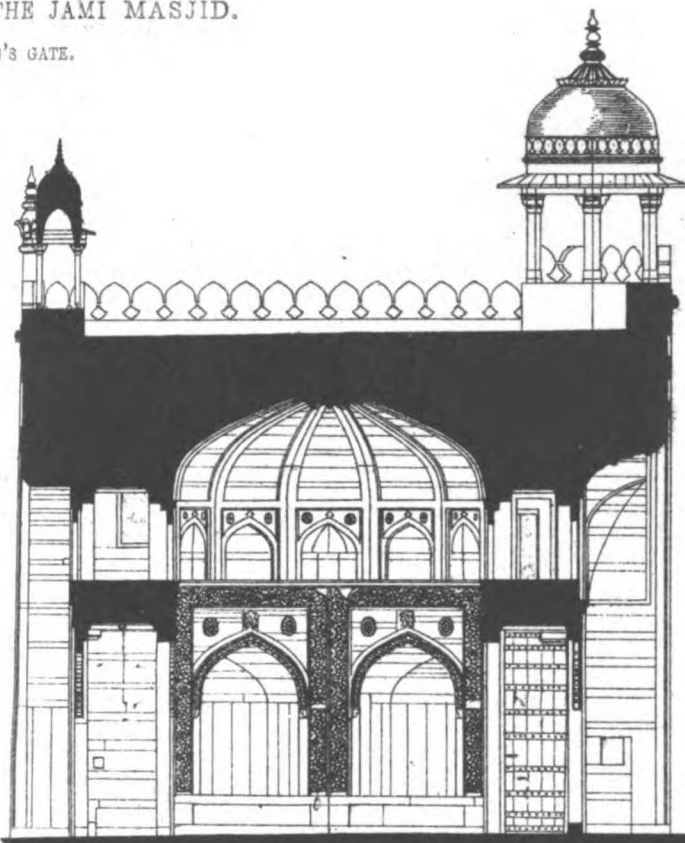


FIG. 2. PLAN SHOWING STEPS IN FRONT OF GATE.





INLAID ORNAMENTATION UPON
 EXTERIOR & INTERIOR WALLS.

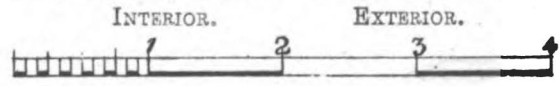
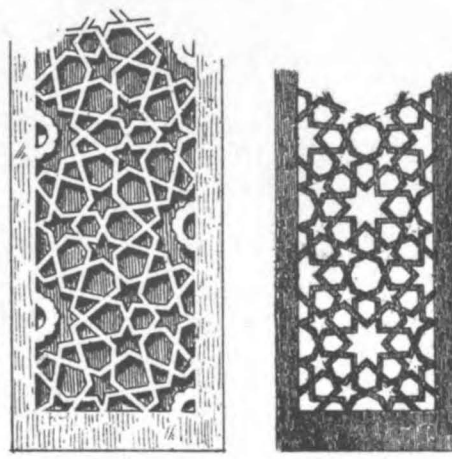


FIG. 5. SCALE FIG. 6.

FIG. 4. SECTION FROM WEST TO EAST LOOKING NORTH.

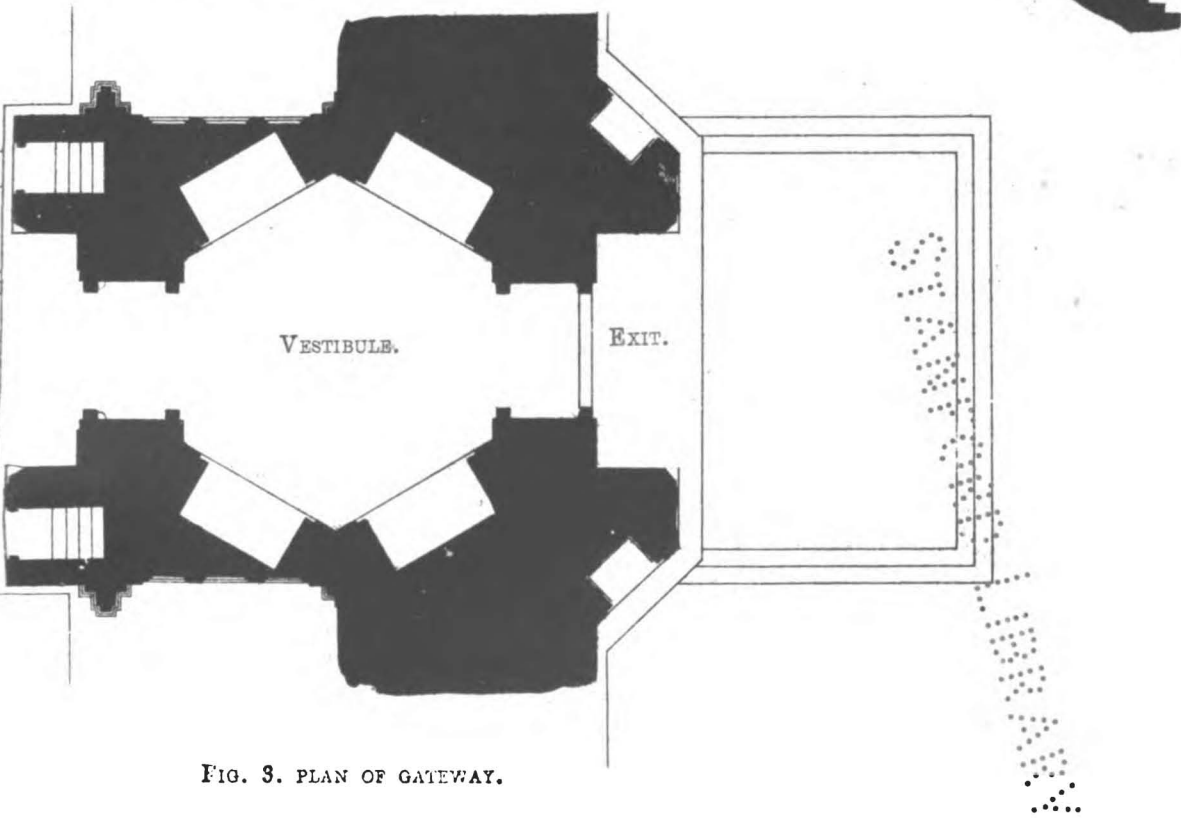
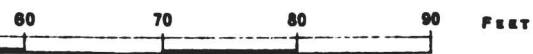
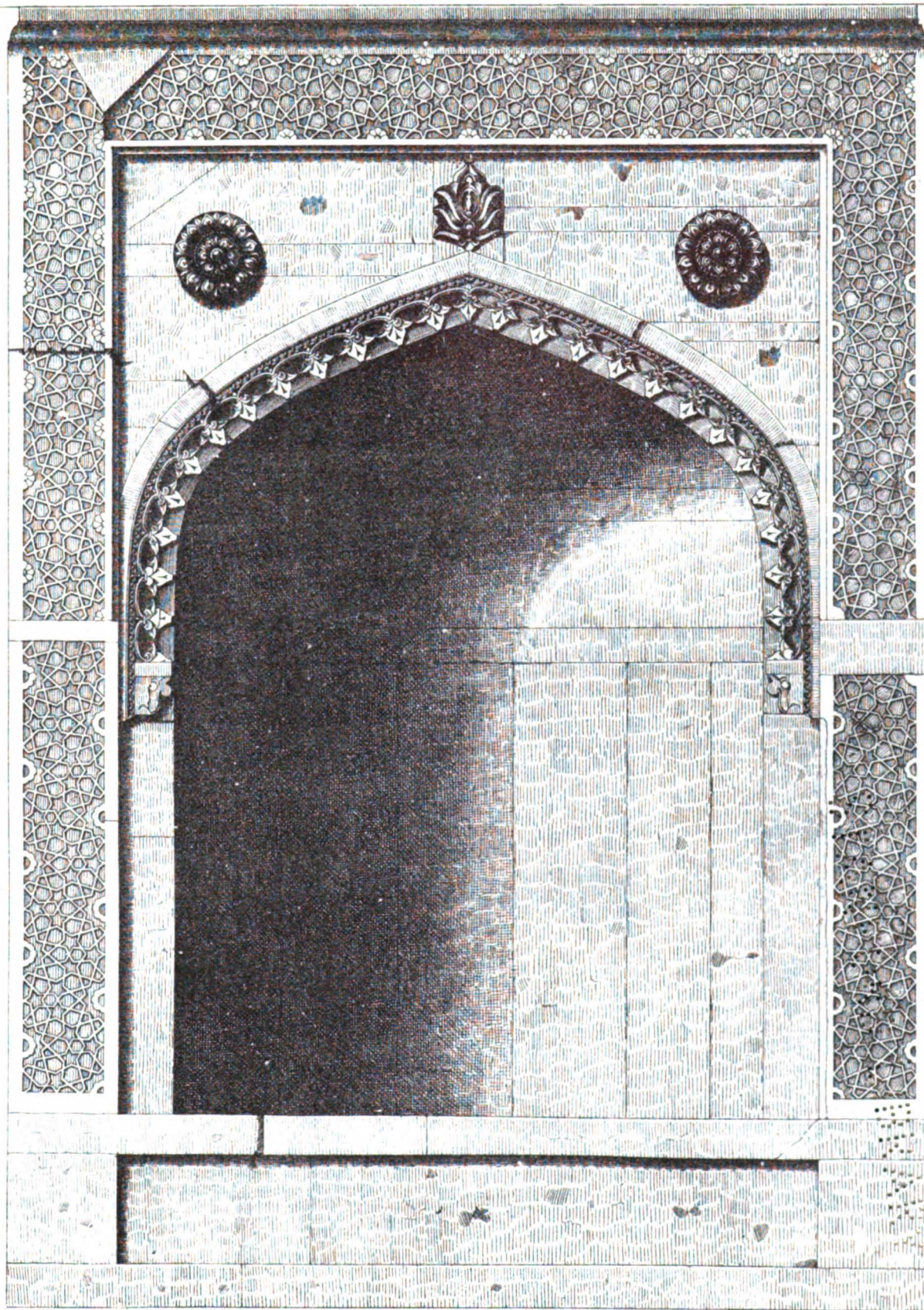


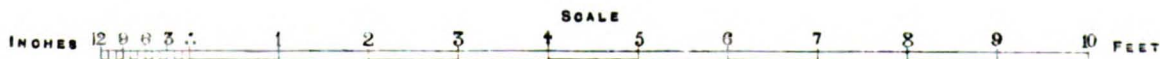
FIG. 3. PLAN OF GATEWAY.



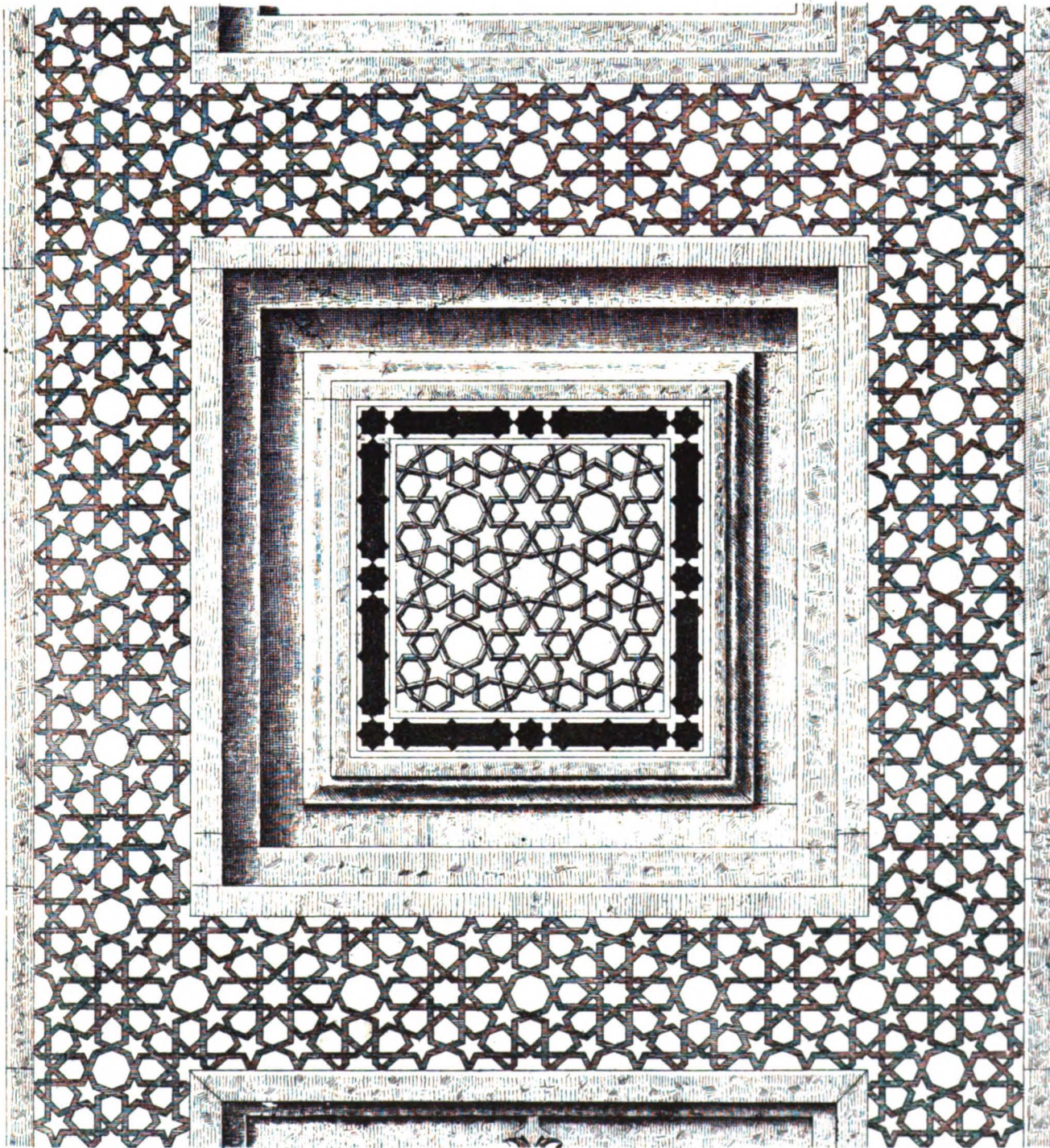


Fazul-ud-din I. del.

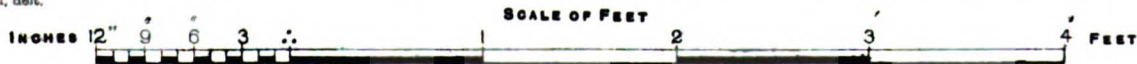
DETAIL OF ONE OF THE LOWER BAYS BENEATH THE DOME OVER VESTIBULE.



THE KINGS' GATE.



Sohun Lal, del.



RAISED GEOMETRICAL PANEL, FACING THE QUADRANGLE; SOUTH SIDE OF ENTRANCE.

SECTION

THE KING'S GATE. JAMB OF ARCHWAY FACING THE QUADRANGLE.

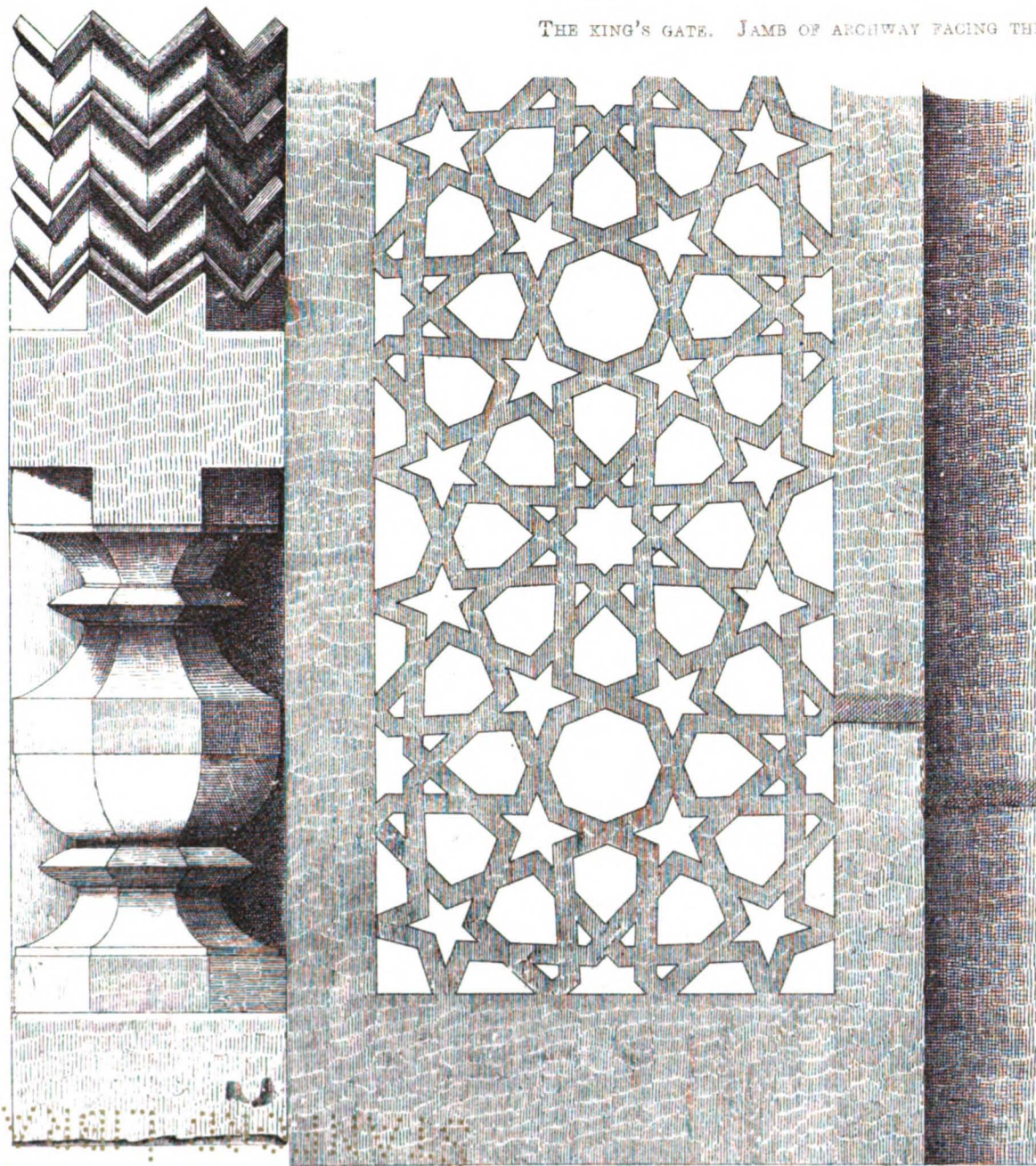


FIG. 1. INLAID JALI WORK AROUND ARCH FACING THE COURT YARD.

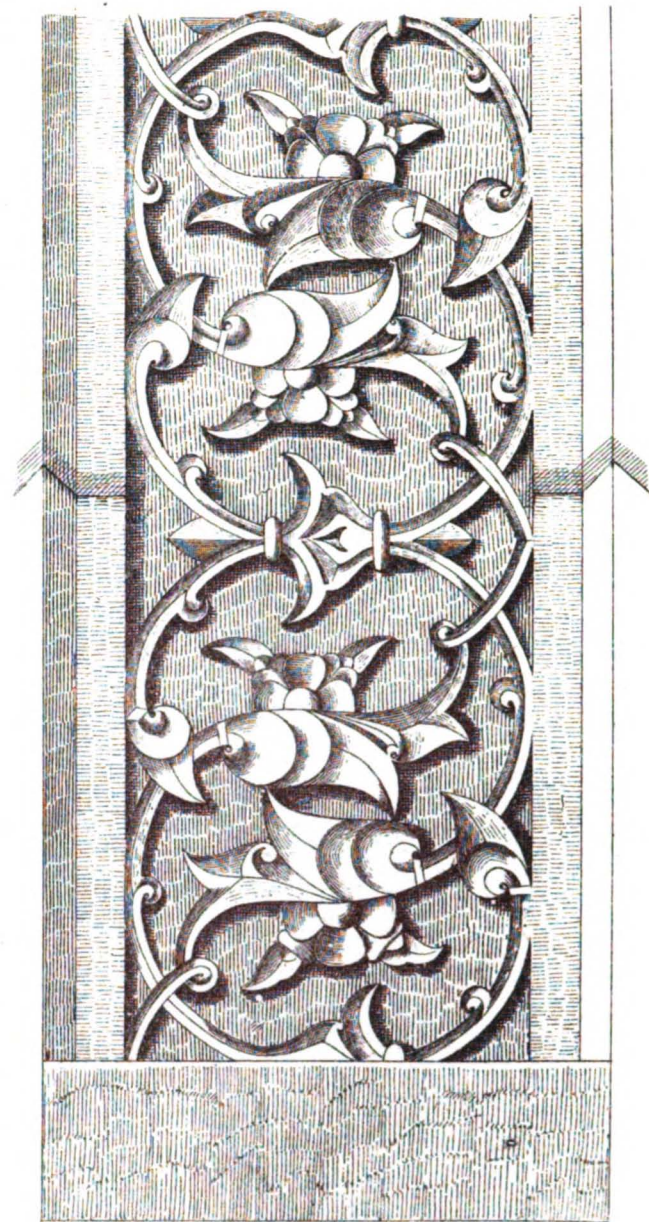


FIG. 2. CARVING AROUND OUTER ARCH FACING THE COURT YARD



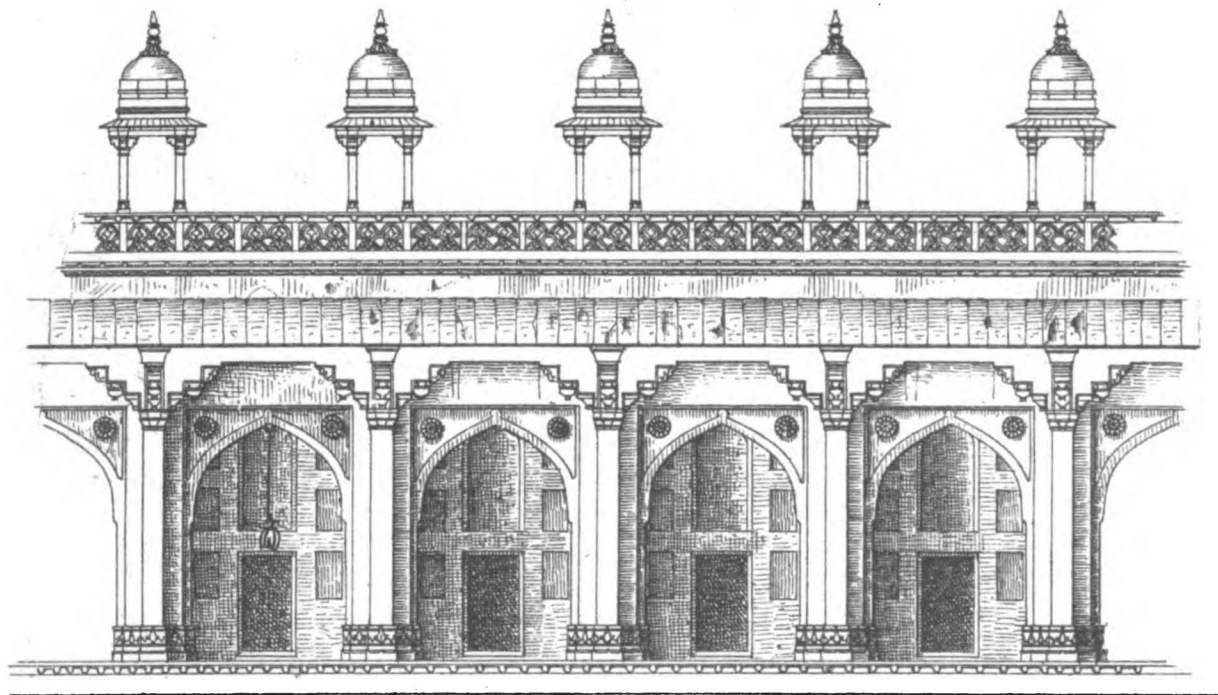


FIG. 1. ELEVATION OF CLOISTERS.

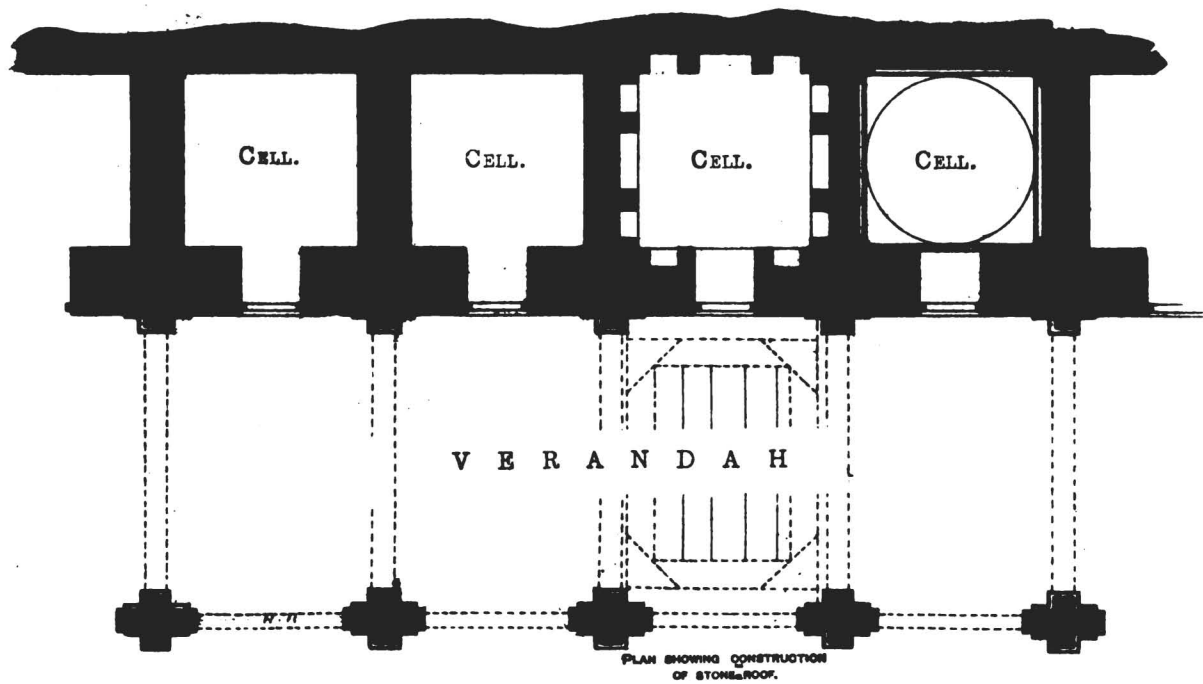


FIG. 2. PLAN OF CLOISTERS.

ISTERS.

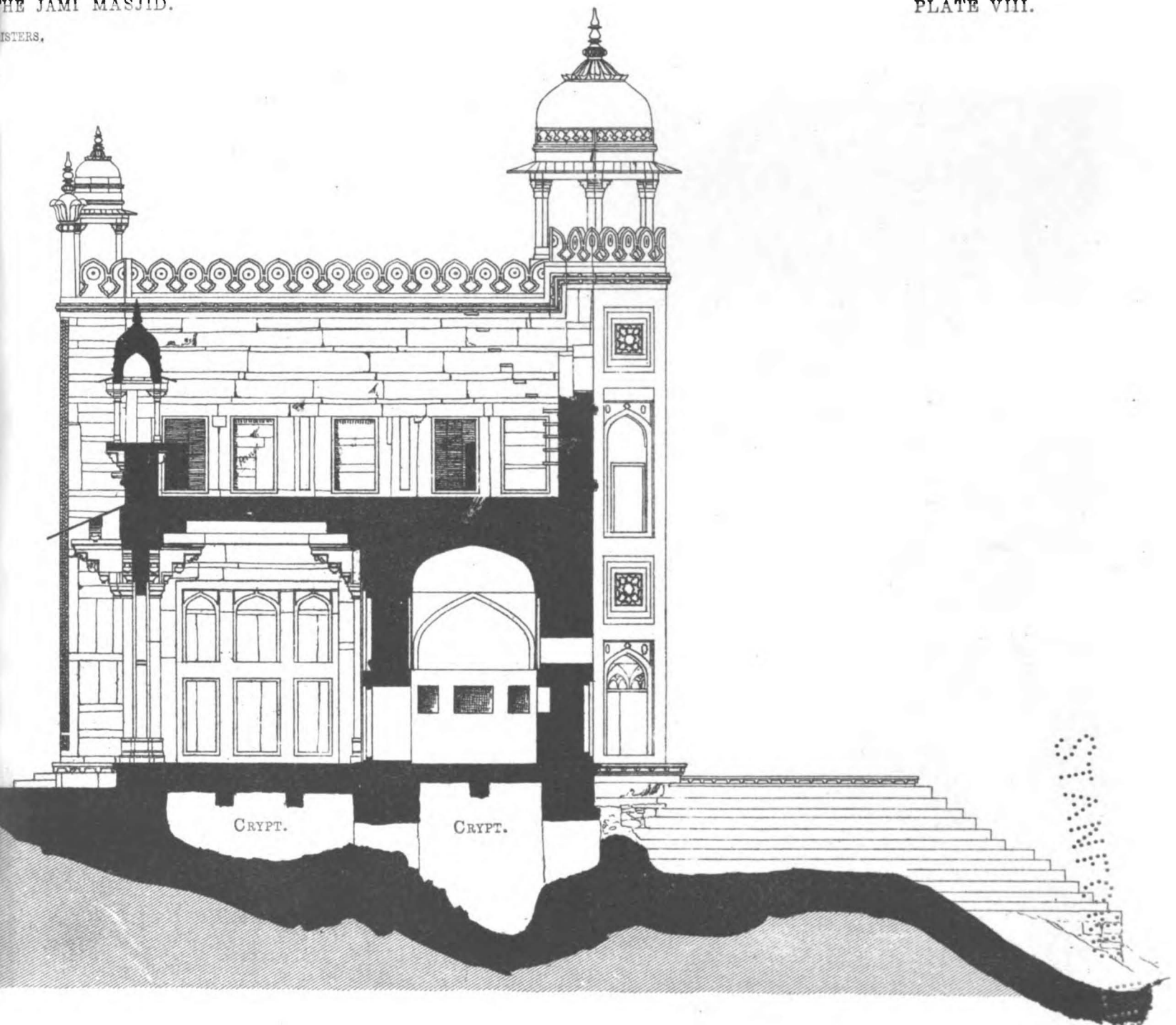
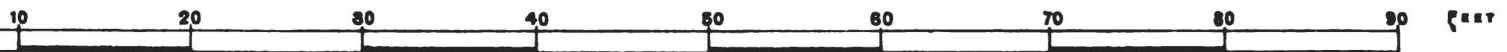
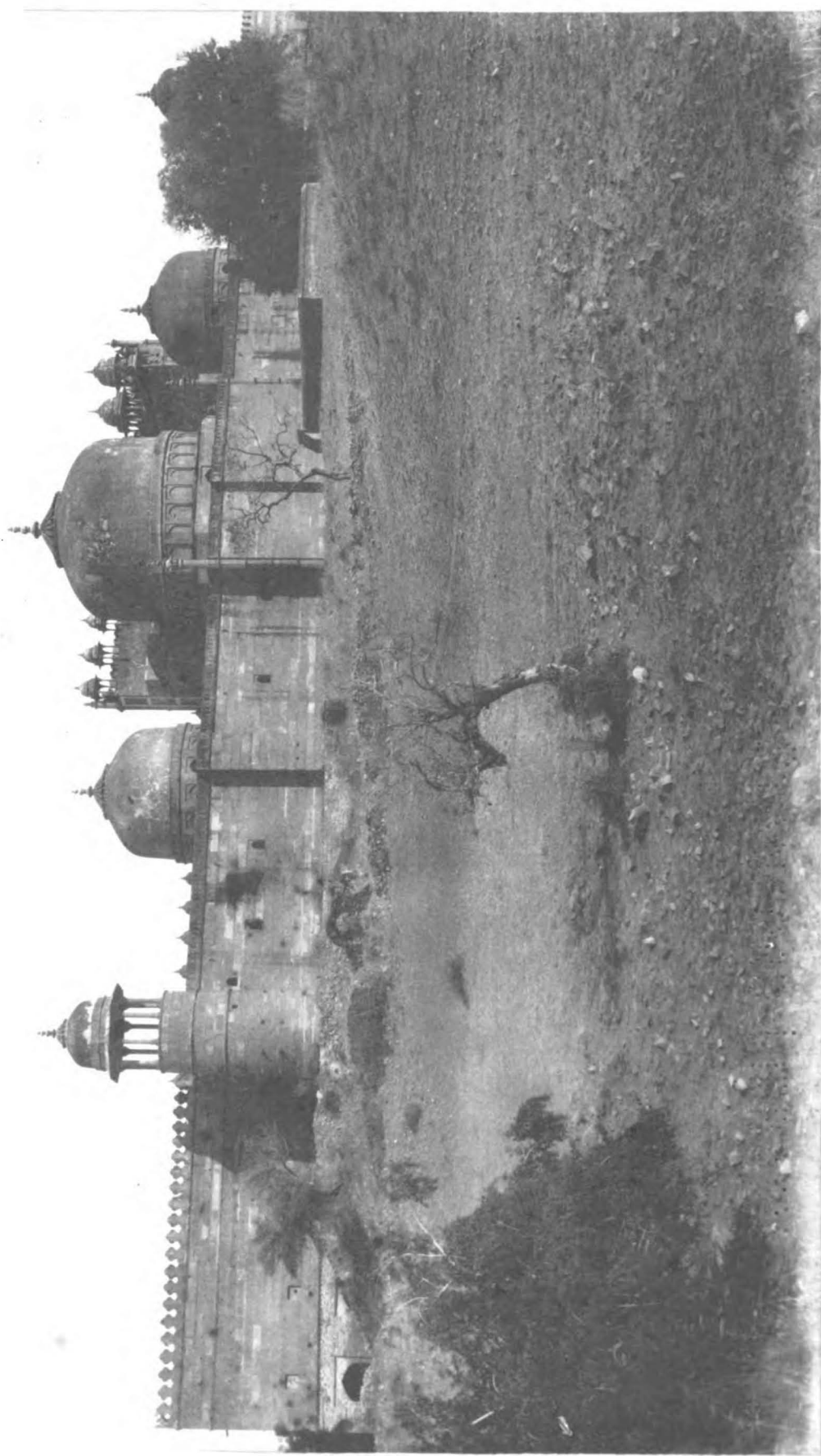


FIG. 3. SECTION THROUGH CLOISTERS SHOWING THE SIDE OF THE KING'S GATE.

SCALE





Negative by Edmund W. Smith.

Photo-etching Survey of India Offices, Calcutta, March 1898.

FATHPUR SIKRI -- THE JAMI MASJID - VIEW OF EXTERIOR FROM THE WEST.

For interior view of
cloisters see Plate IX

For detail view see Plate

PLATE XI.



Baland Darwaza

Principal entrance
to the Liwan
For detail see
Plate XXII.

Negative by Edmd. W. Smith

Photo-etching - Survey of India Offices, Calcutta, February 1898.

FATEHPUR SIKRI:- THE JAMI MASJID - VIEW OF QUADRANGLE FROM THE NORTH EAST SHOWING BACK OF THE BALAND DARWAZA,
AND THE PRINCIPAL ENTRANCE TO THE LIWAN.

Bir-bali house.

Jodh Bai's palace.

Mahal-i-Khas
Khwabgah.

PLATE XII.

Hathi pol &

Ibrahim Khan's
Tomb

Agra gate Entrance
to the City



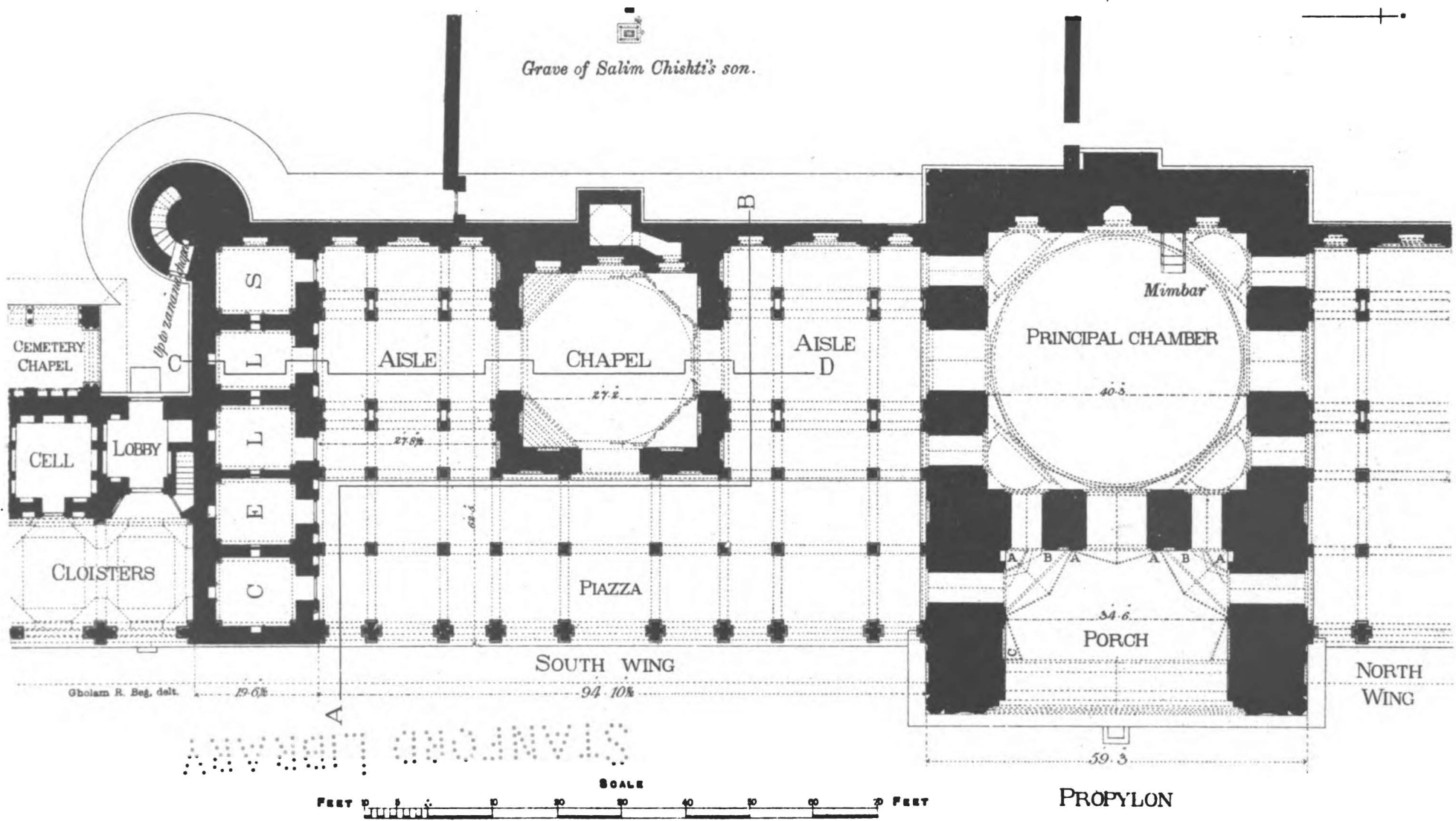
Negative by Edmond W. Smith.

Photo-etching - Survey of India Offices, Calcutta, March 1838.

FATEHPUR SIKRI. - THE JAMI MASJID - VIEW OF THE N. E. SIDE OF THE QUADRANGLE & THE CITY BEYOND FROM THE TOP OF THE BALAND DARWAZA.

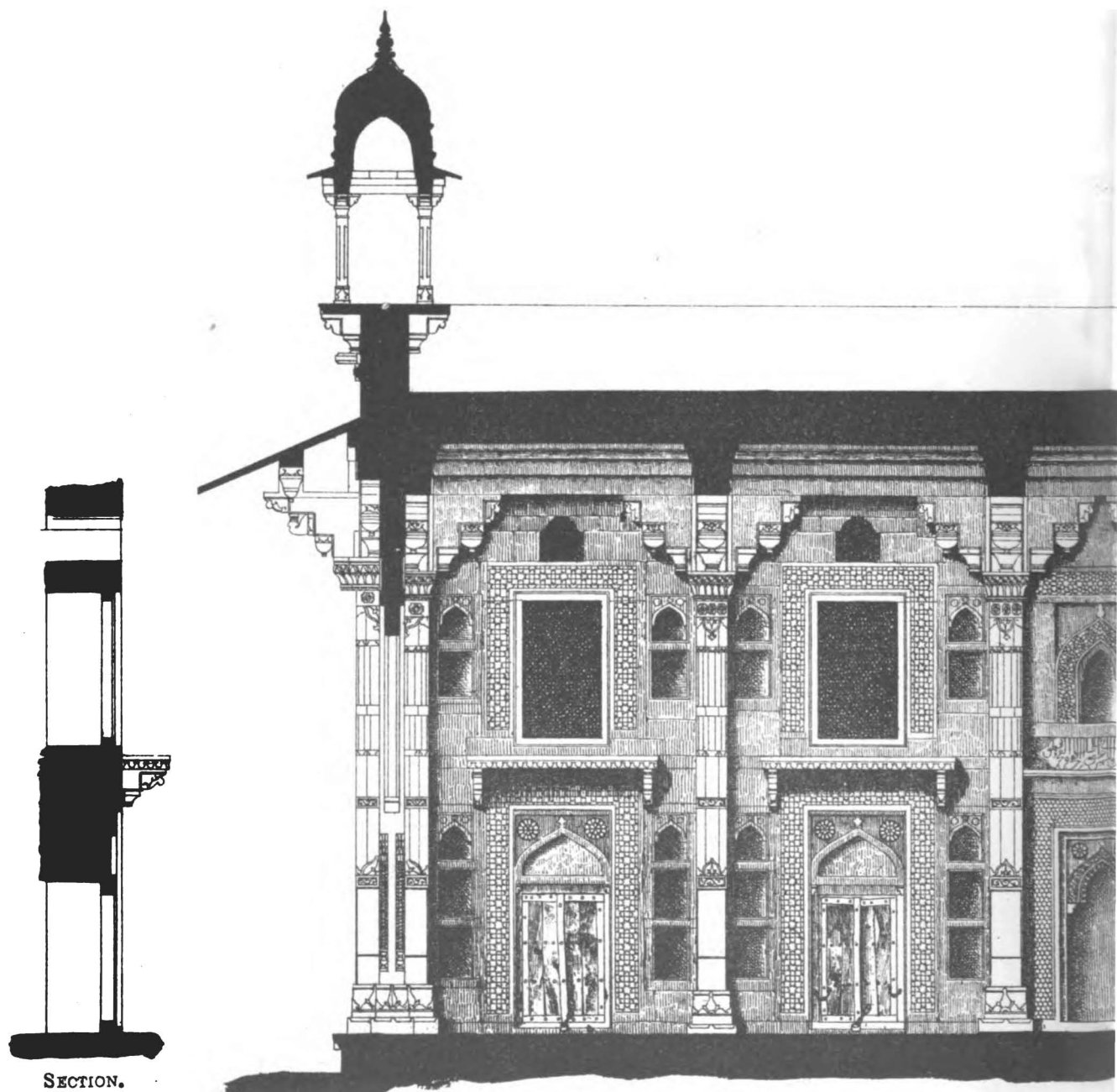
HALF PLAN OF THE LIWÂN. (For entire plan of the Masjid see Plate II.)

C E M E T E R Y



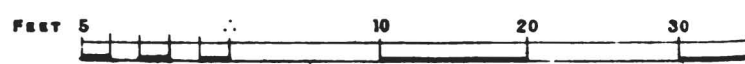
FATHPUR SIK

SECTION THROUGH
MARKED A. B.

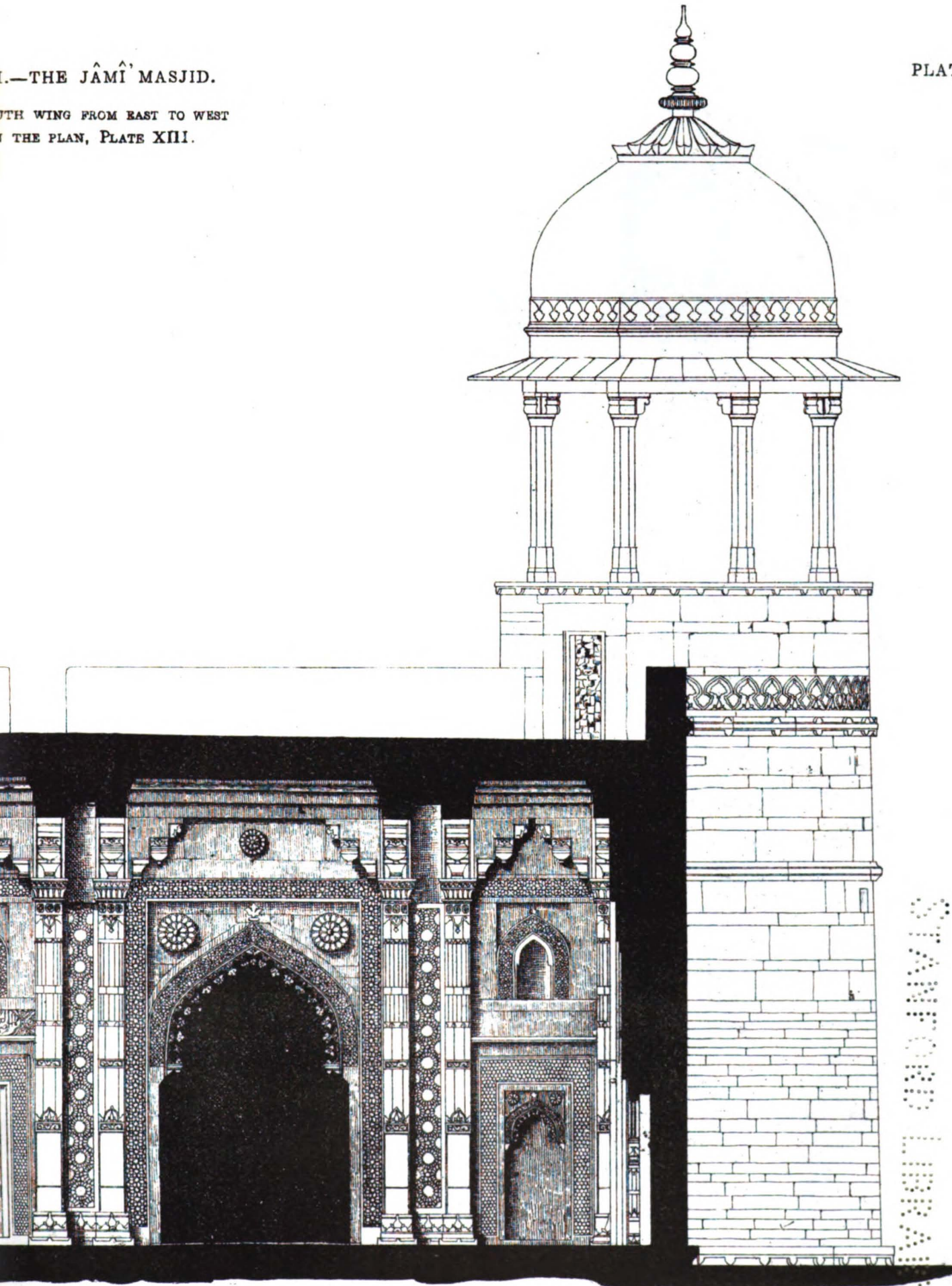


SECTION.

Fasul-ud-din } delt.
Gholam R. Beg. }



OUTH WING FROM EAST TO WEST
THE PLAN, PLATE XIII.



For detail of door, see Plate LVII.

FATHPŪR SĪKRĪ.—THE JĀMĪ MASJID.

SECTION THROUGH SOUTH WING OF MASJID FROM SOUTH TO NORTH.

PLATE XV.

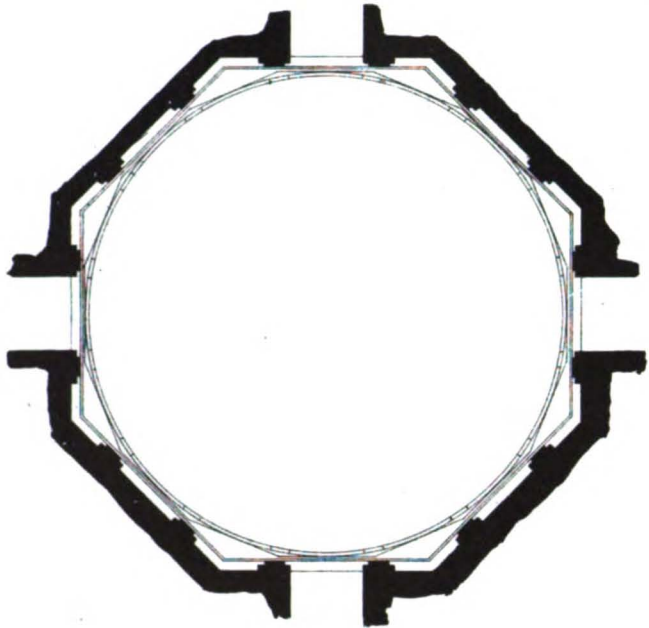
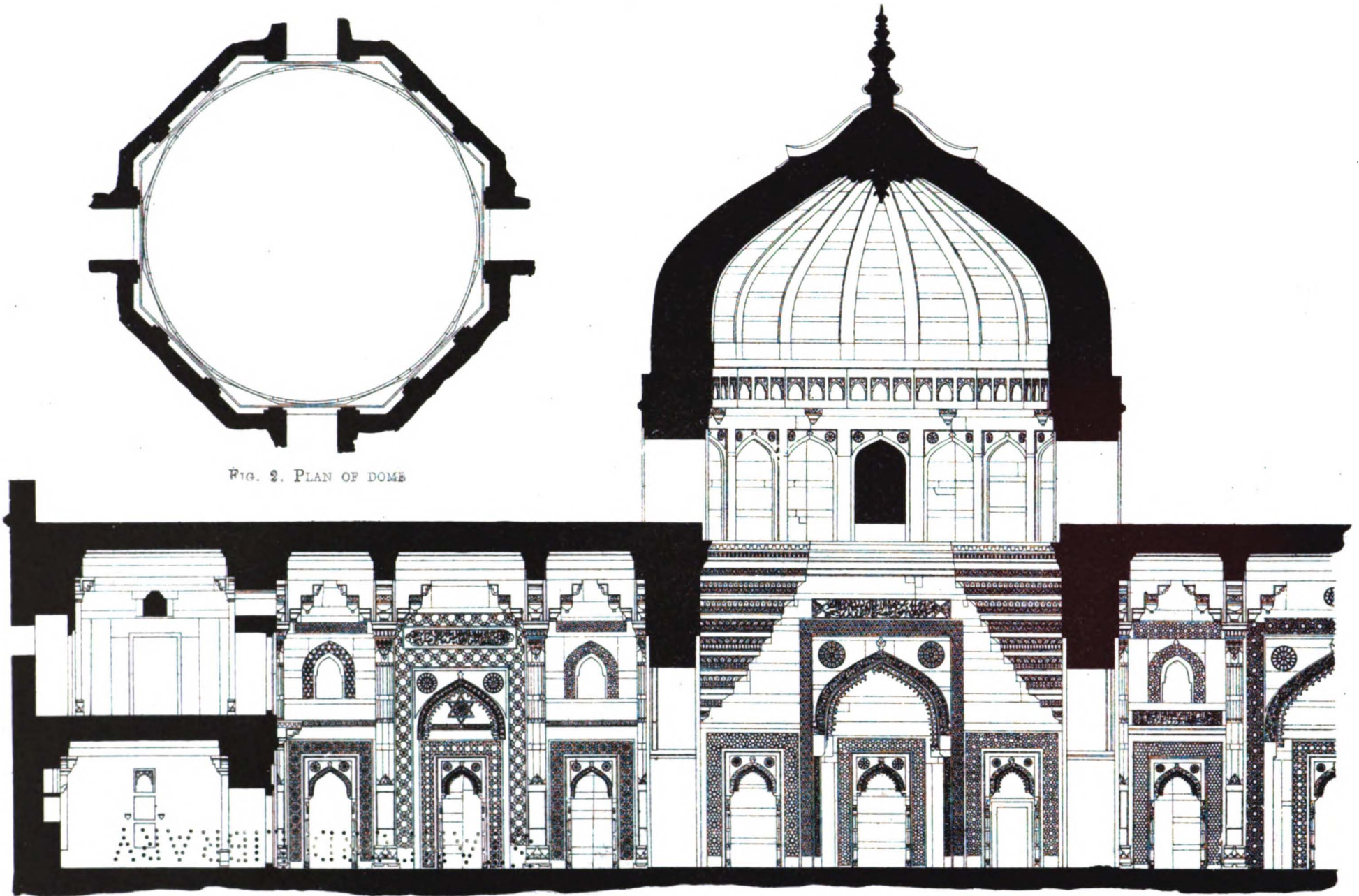


FIG. 2. PLAN OF DOME

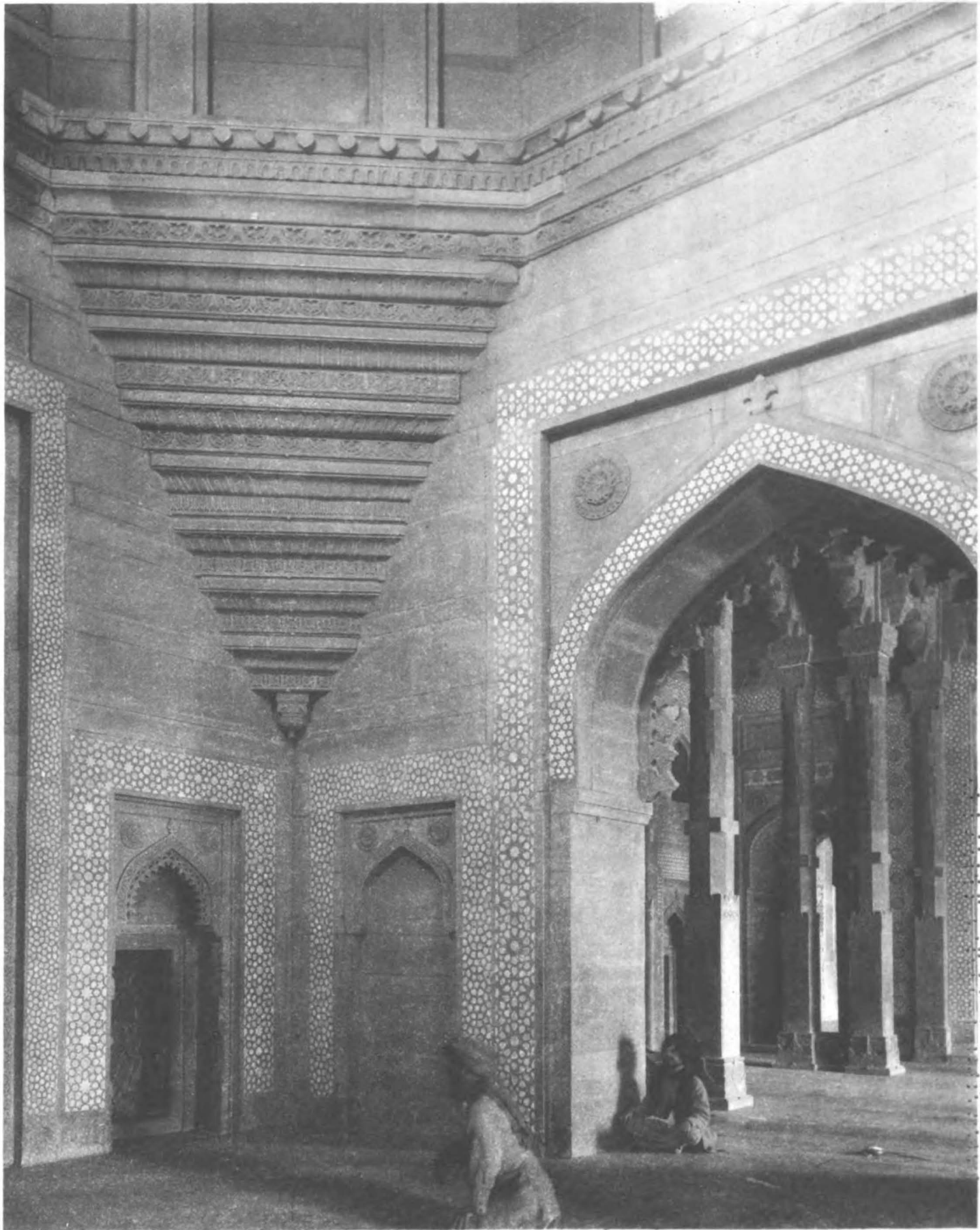


Fazul-ud-din, del.

For Plan see Plate II.



SCALE



From a negative by E. W. Smith.

Photo-etching, Survey of India Offices, Calcutta, February, 1858.

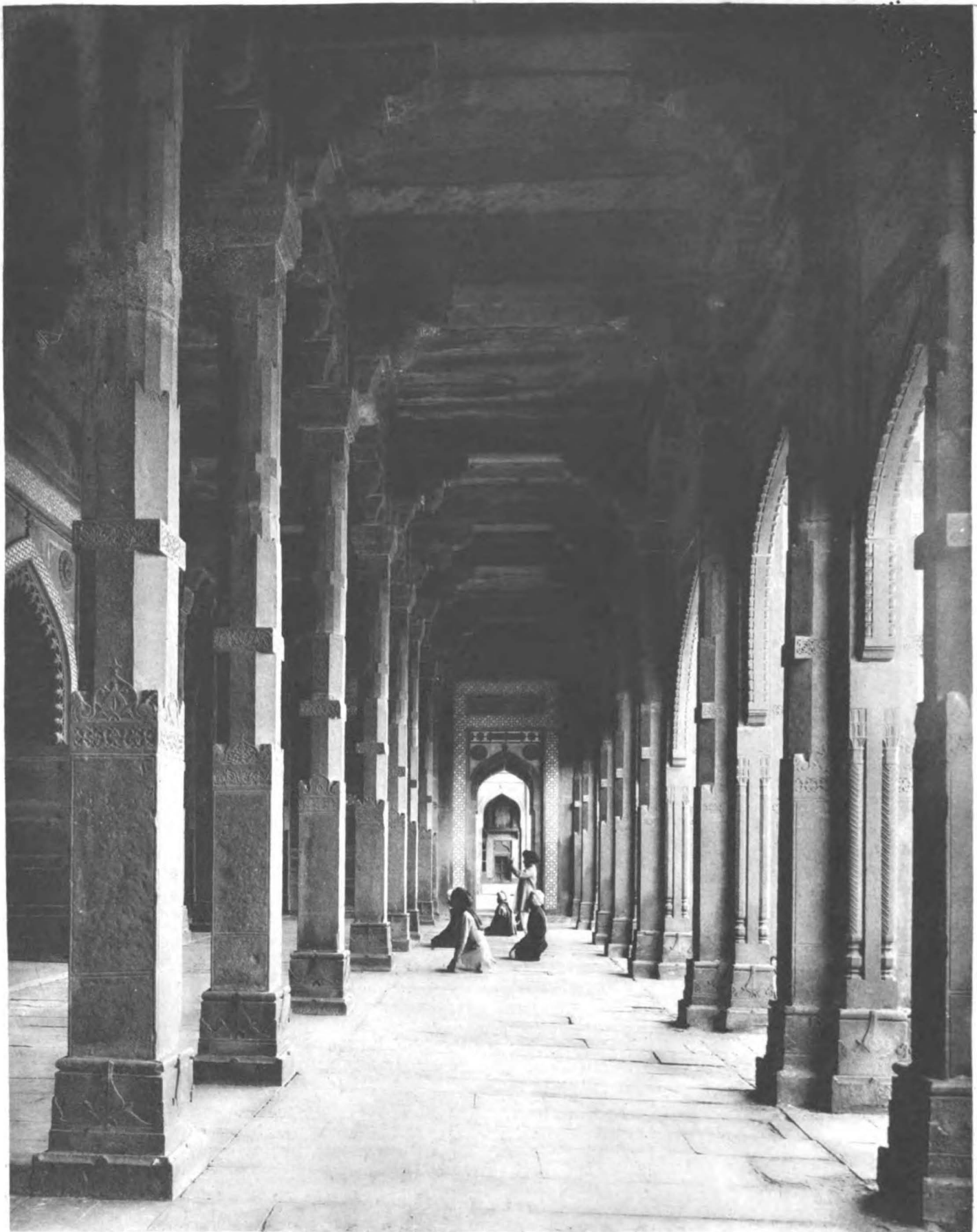
FATHPUR SIKRI - THE JĀMĪ MASJID. - CORBELS SUPPORTING DOMES IN THE CHAPELS IN THE LIWĀN



Negative by Edmd. W. Smith.

Photoetching Survey of India Office, Calcutta, February 1838.

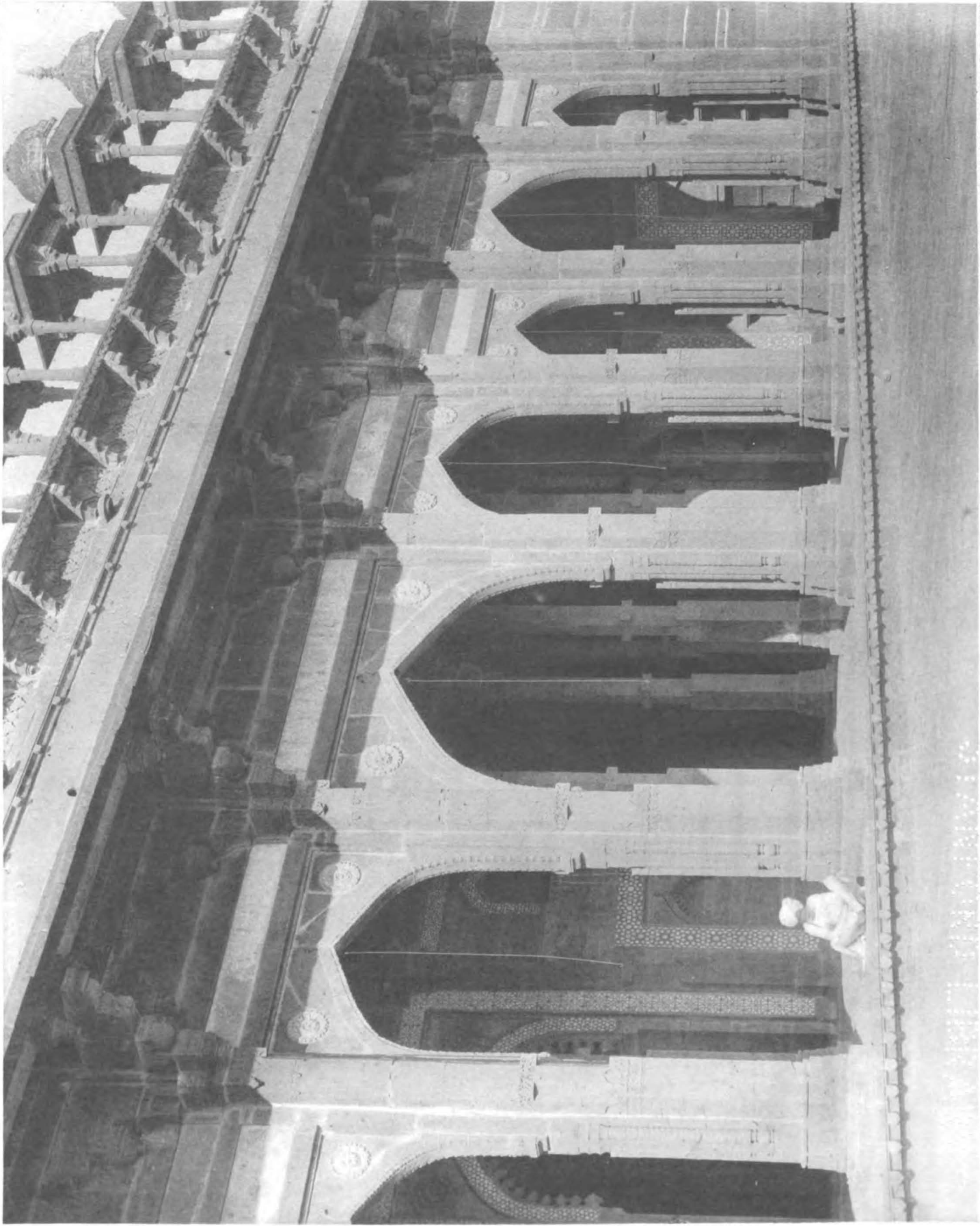
FATEHPUR SIKRI - THE JAMI MASJID - VIEW OF THE SOUTHERN AISLE OF THE IWAN.
See plans, Plates II and XIII.



From a negative by E. W. Smith.

Photo-etching, Survey of India Office, Calcutta, February, 1888.

FATHPUR SIKRI. - THE JĀMĪ MASJID - VIEW LOOKING DOWN PIAZZA IN FRONT OF AISLES FROM SOUTH TO NORTH
[SEE PLAN PLATE II]



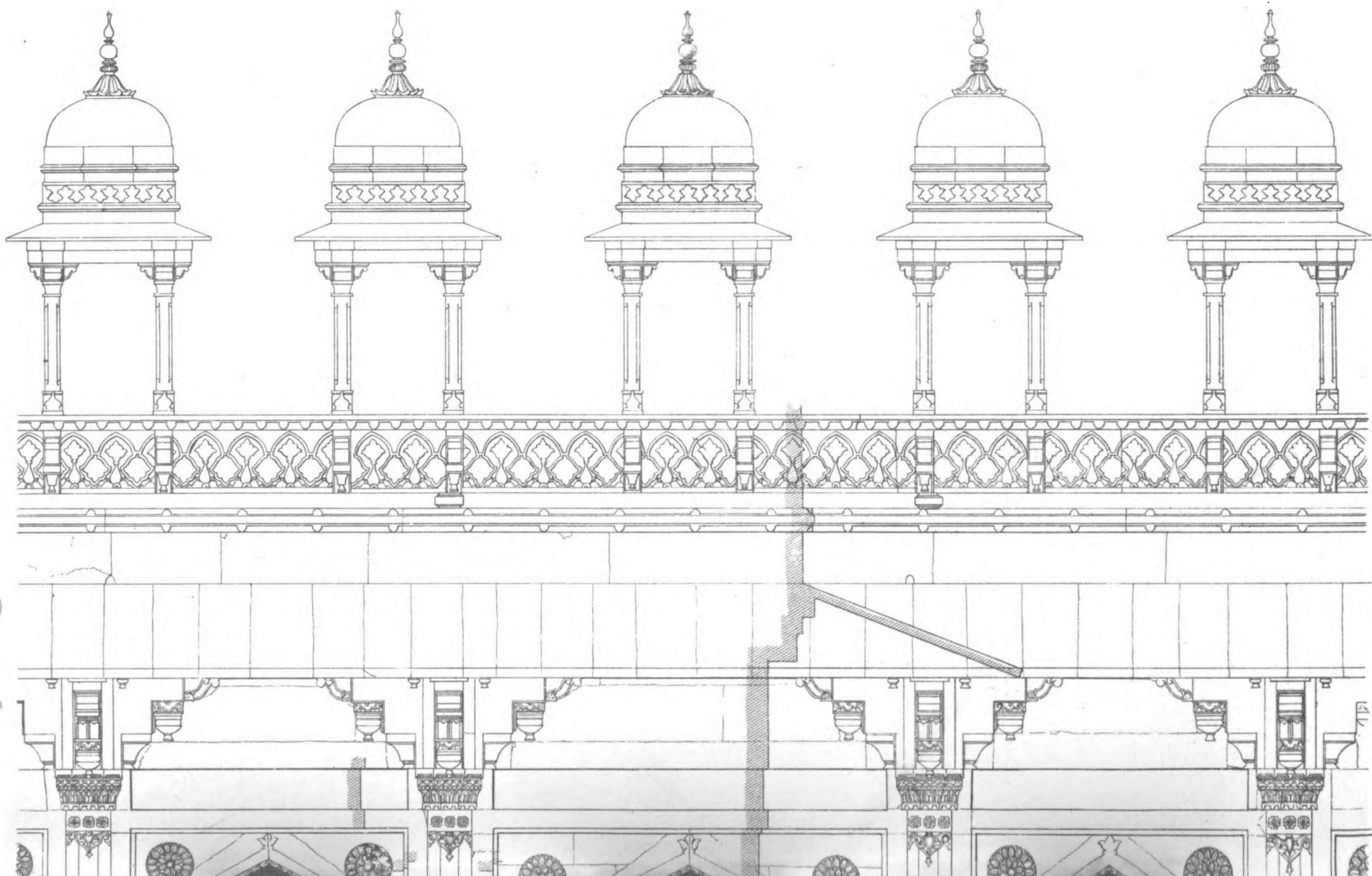
Negative by Edmund W. Smith.

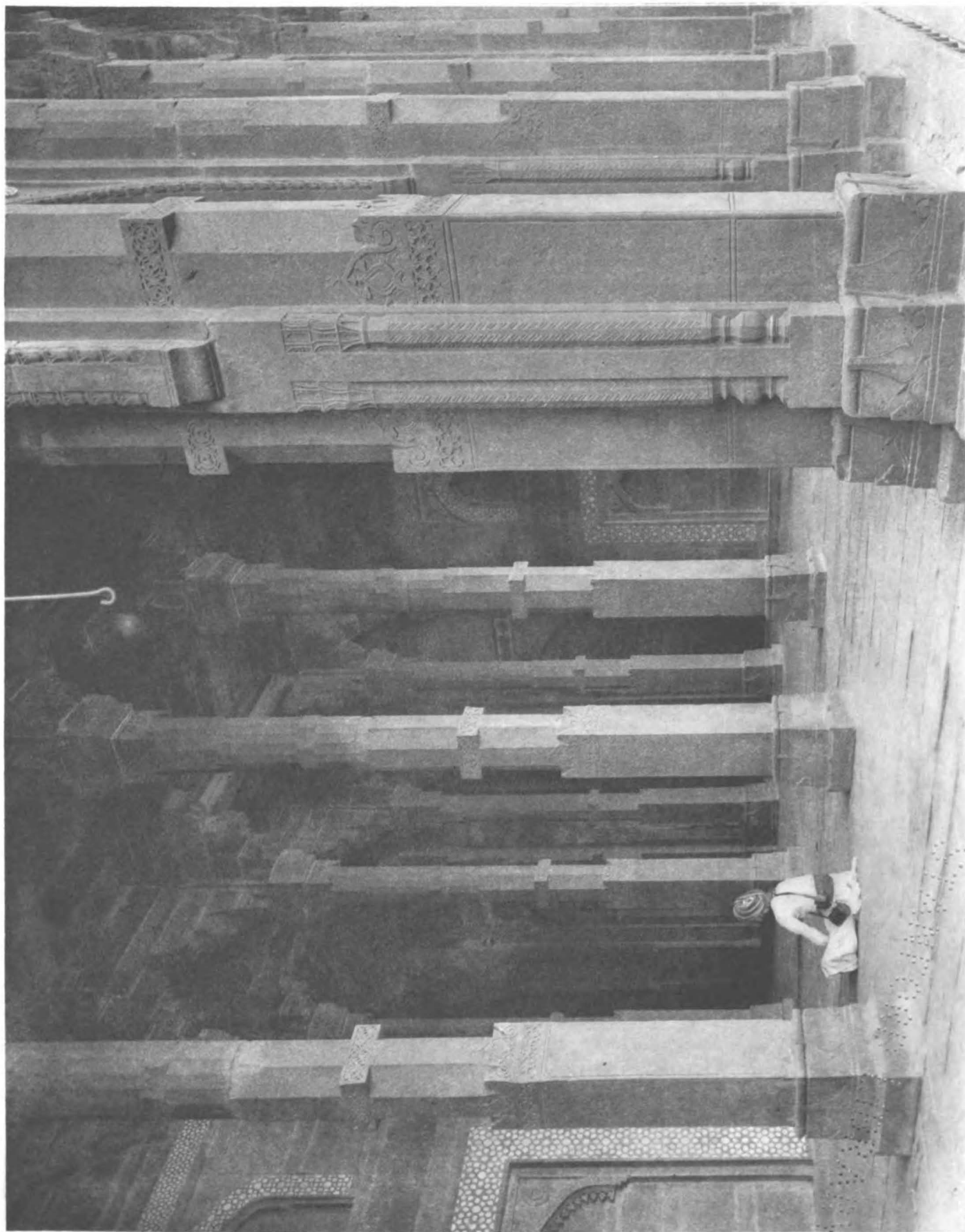
Photo-etching - Survey of India Offices, Calcutta, February 1888.

FATHPUR SIKRI - THE JAMI MASJID.
EXTERIOR OF THE NORTH WING OF THE LIWAN.

FATHPÛR SĪKRÎ.—THE JÂMÎ MASJID.
DETAIL OF ONE BAY OF THE EAST FAÇADE OF THE LÎWAN.

PLATE XX.

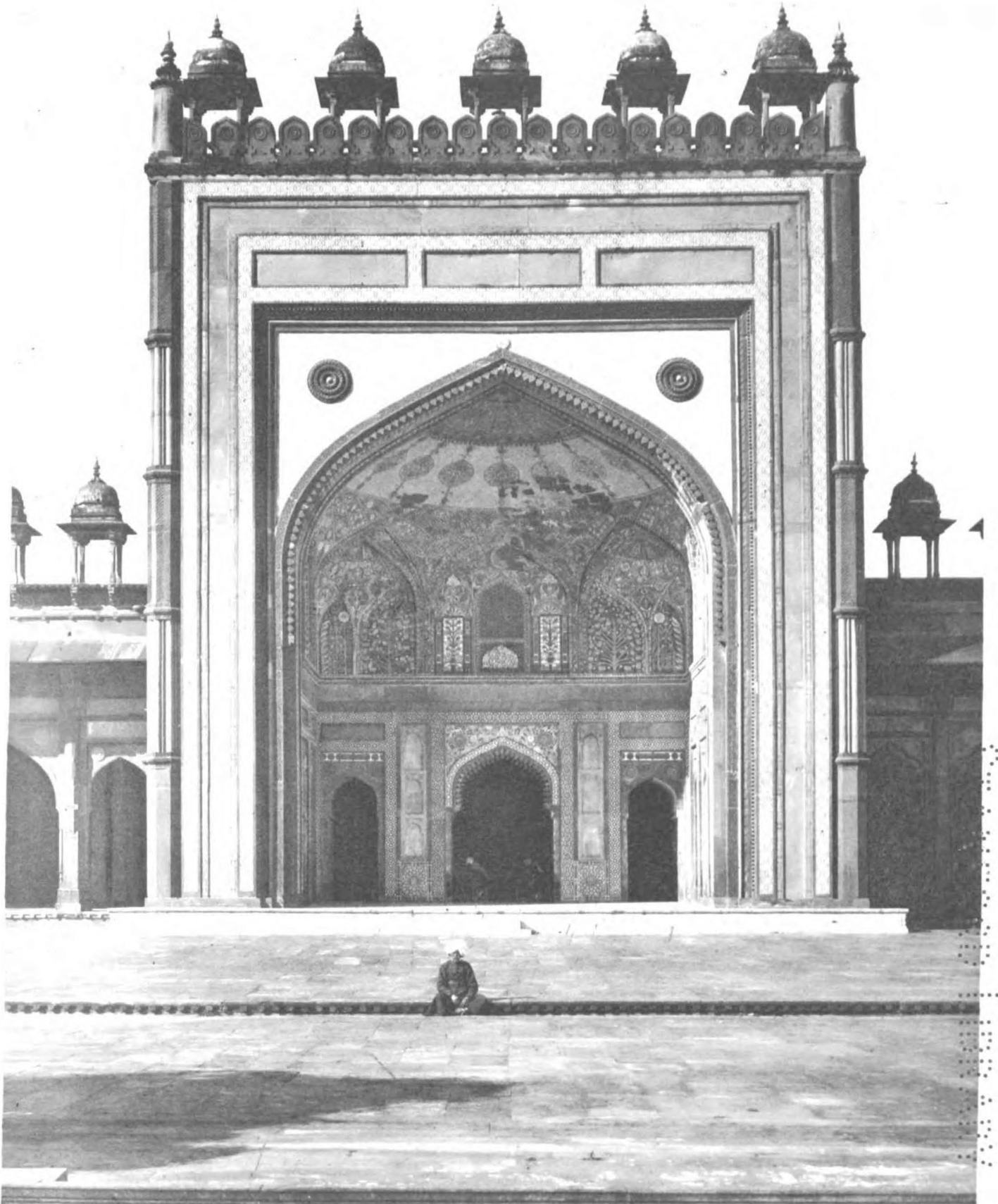




From a negative by E. W. Smith

Photo-etching: Survey of India Office, Calcutta, February, 1906.

FATEH SIKKRI - THE JAMI MASJID - CROSS VIEW OF PLAZA IN FRONT OF THE SOUTH AISLE OF THE LIWAN.
[SEE PLANS PLATES II AND XIII]



From a negative by E. W. Smith.

Photo-etching: Survey of India Offices, Calcutta, January 1898.

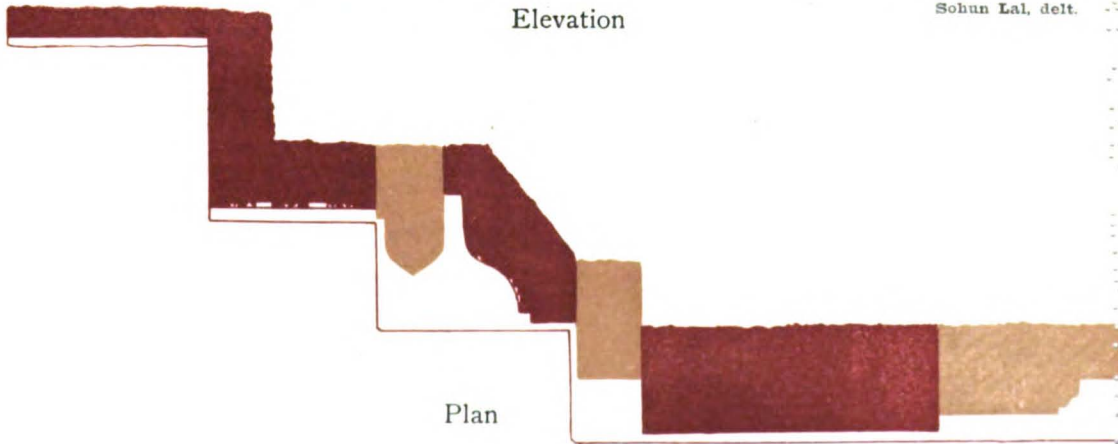
FATEHPUR SIKRI. - THE JAMI MASJID. - FRONT VIEW OF MAIN ENTRANCE TO THE LIWAN.

DETAIL OF RED SANDSTONE JAMB OF PROPYLON IN THE CENTRE OF THE WEST FAÇADE.

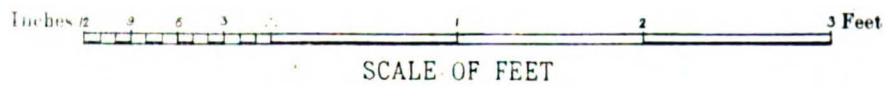


Elevation

Sohn Lal, delt.



Plan

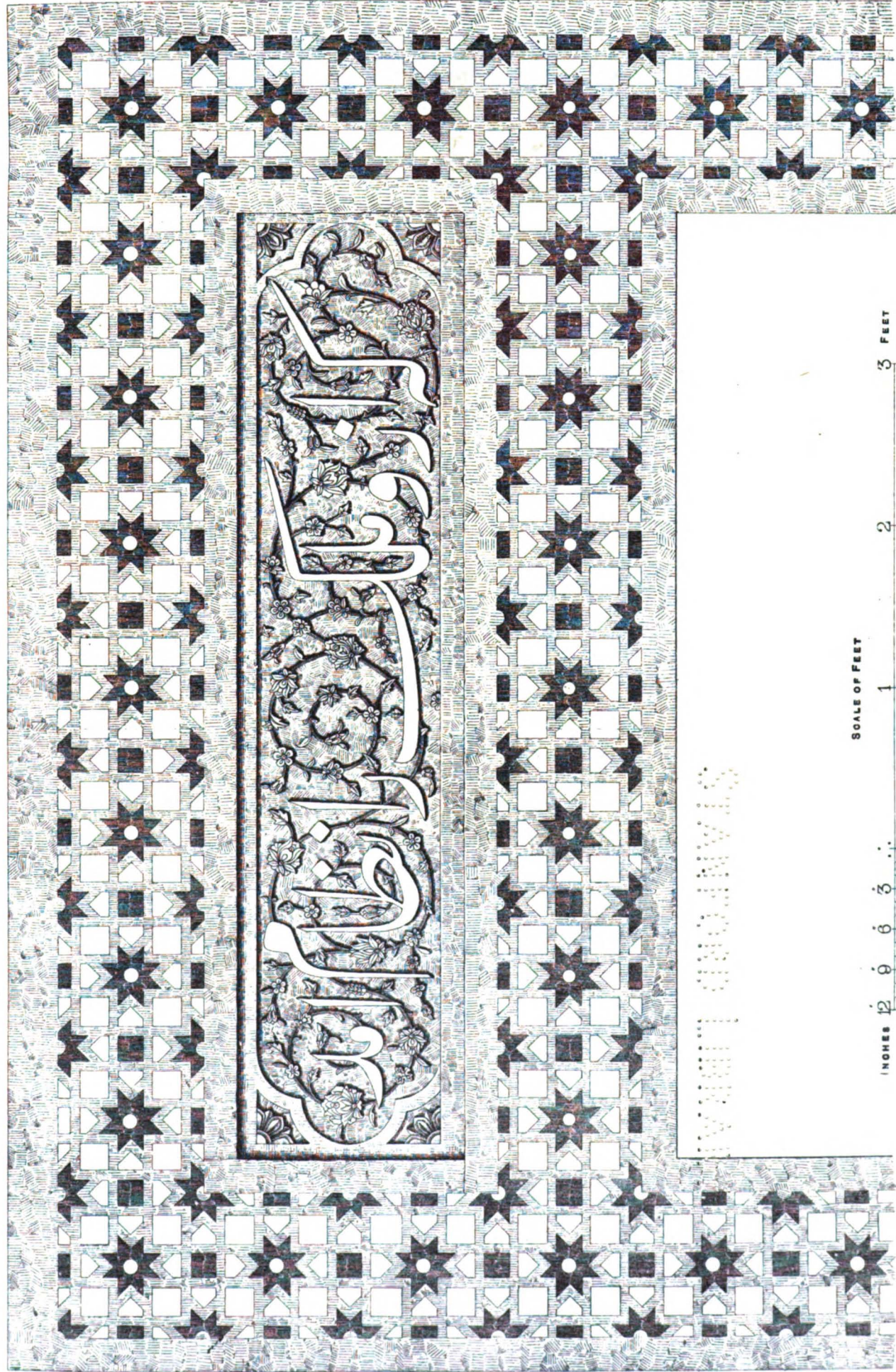


Edward W. Smith

FATHPÚR SÍKRÍ.—THE JÂMÍ MASJID.

PLATE XXIV.

BANDEROLLE BENEATH THE PROPYLEON ENTRANCE TO THE PRINCIPAL CHAMBER.



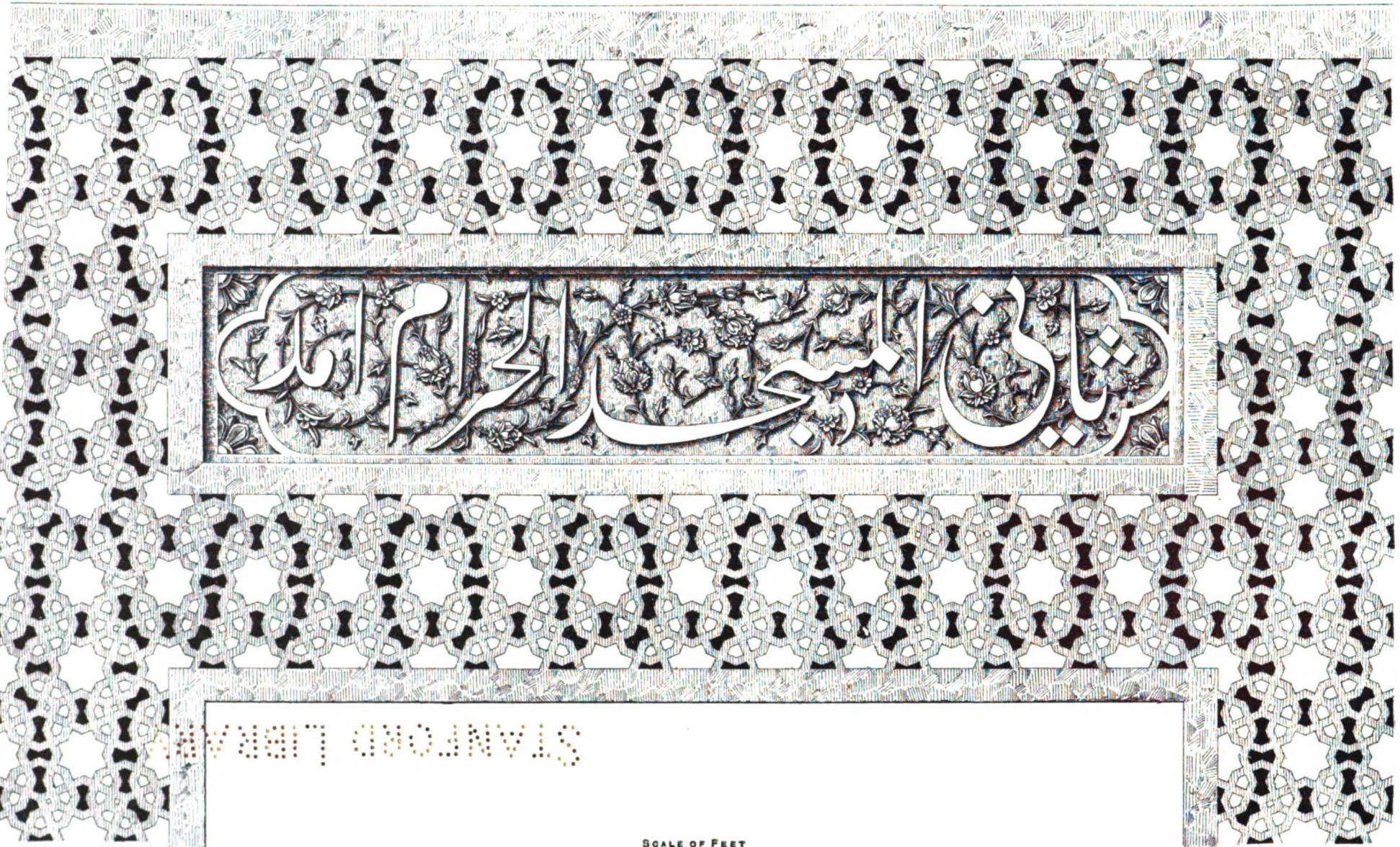
RAM PRASAD, delt.

Archaeological Survey of India, N. W. P. Circle, 1890.

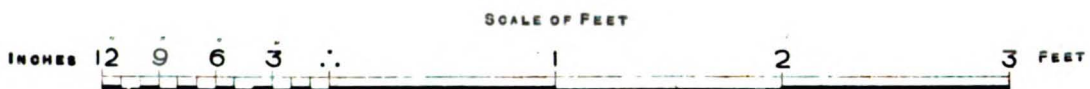
Photo-sinographed at the Survey of India Office, Calcutta, September 1897.

E. W. SMITH,
Architectural Surveyor.

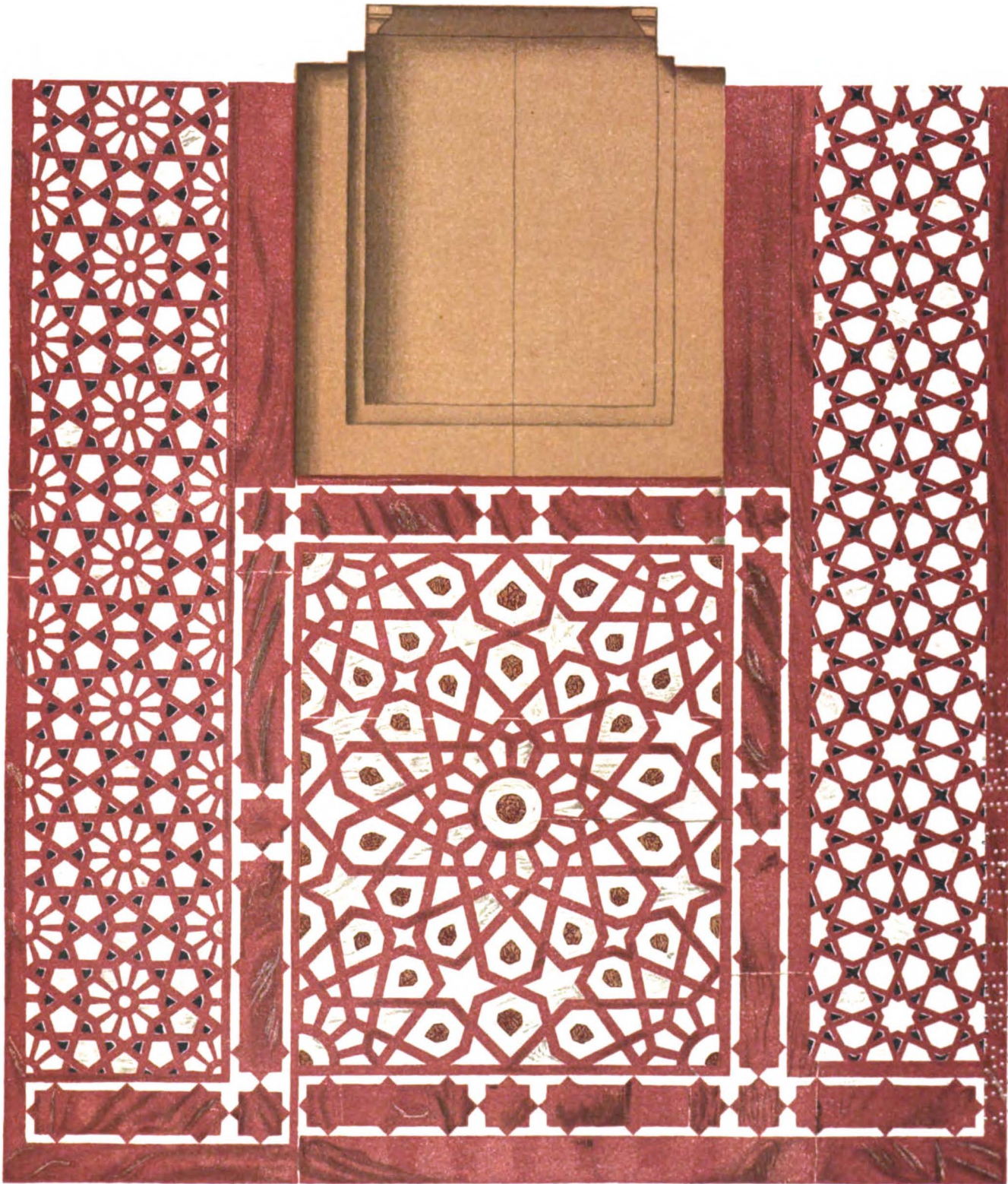
BANDEROLLE BENEATH THE PROPYLON ENTRANCE TO THE PRINCIPAL CHAMBER.



Bam Pratap. delit



GEOMETRICAL PANEL IN MARBLE AND RED SANDSTONE ON THE NORTH SIDE OF THE
CENTRAL ARCHWAY LEADING INTO THE PRINCIPAL CHAMBER FROM THE PROPYLON.



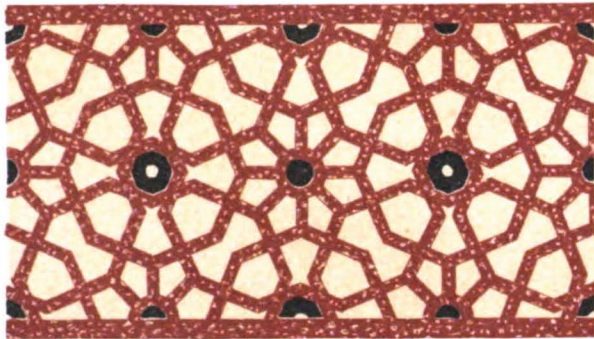
Sohn Lal, delt.

Inches 12 9 6 3 0 3 Feet

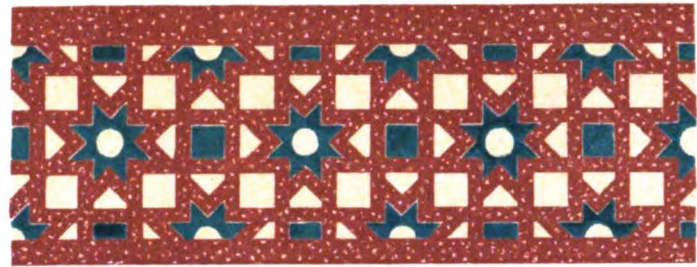
SCALE OF FEET

Edw. W. Smith

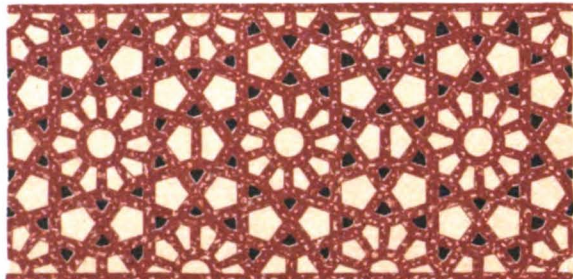
DETAILS OF INLAID ARCHITRAVES ROUND ARCHES, &c., IN THE PRINCIPAL CHAMBER.



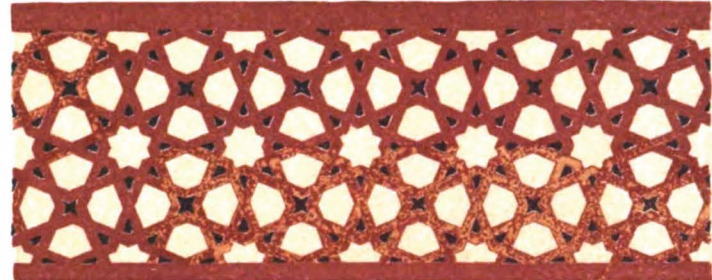
Inlaid Architraves round central arched openings in lateral wall of the principal chamber (see Pl. XXXV).



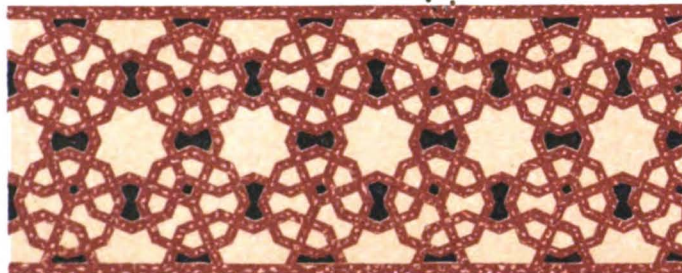
Inlaid Architraves round mihrab on each side of the principal mihrab (see Pl. XLVIII).



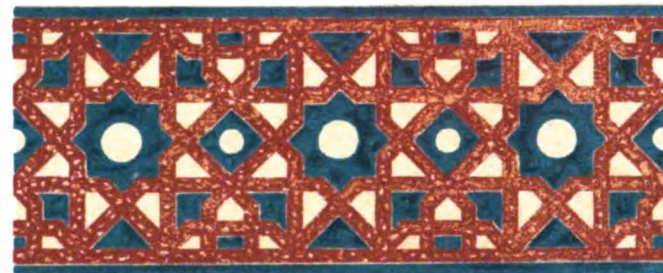
Inlaid Architraves round central entrance to the principal chamber (see Pl. XIII).



Inlaid Architraves round side entrance to the principal chamber (see Pl. XIII).



Inlaid Architraves round side entrance to the principal chamber (marked B on Pl. XIII).



Inlaid Architraves round central mihrab in side on the north side of the principal chamber.

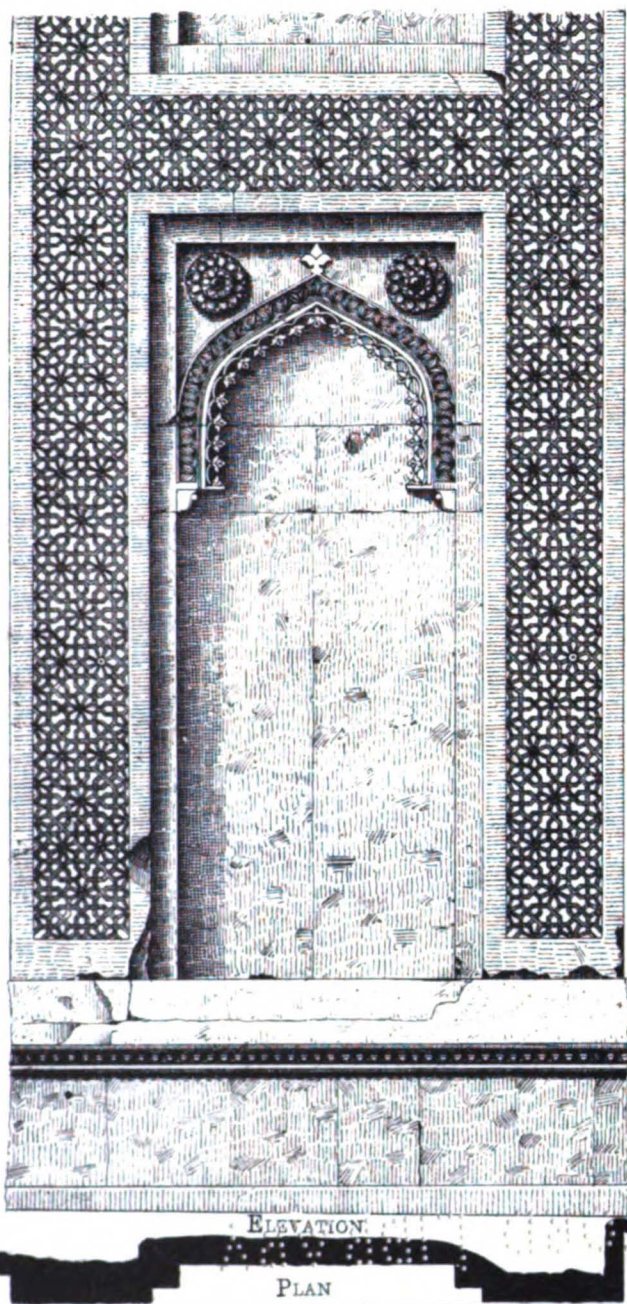
Ram Singh, } delt.
Bhairav Bakhsh, }



SCALE OF FEET

Edw. W. Smith

DETAIL OF ARCHED PANEL IN THE SOUTH SIDE OF THE ENTRANCE.



ELEVATION

PLAN

FIG. 1.

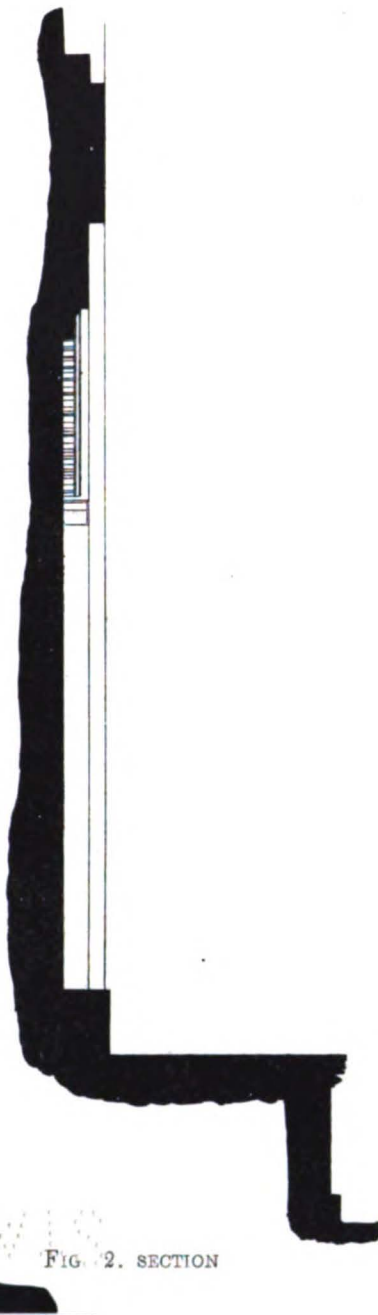


FIG. 2. SECTION

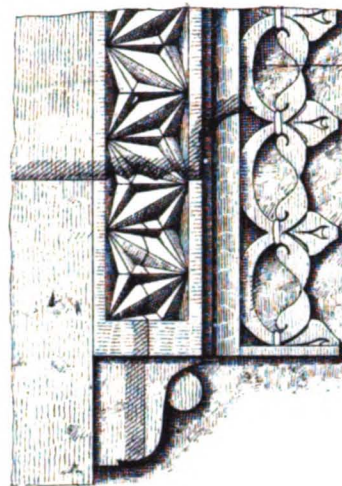
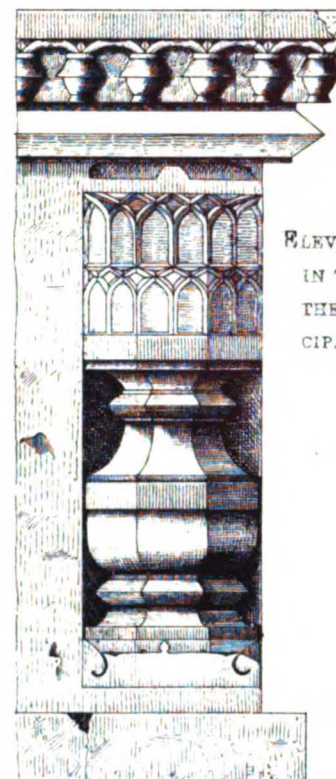


FIG. 3. DETAIL OF SPRINGING ARCH



ELEVATION & PLAN OF BALUSTERS
IN THE ANGLES OF THE PLINTH OF
THE ENTRANCE IN FRONT OF PRIN-
CIPAL CHAMBER.

FIG. 4.



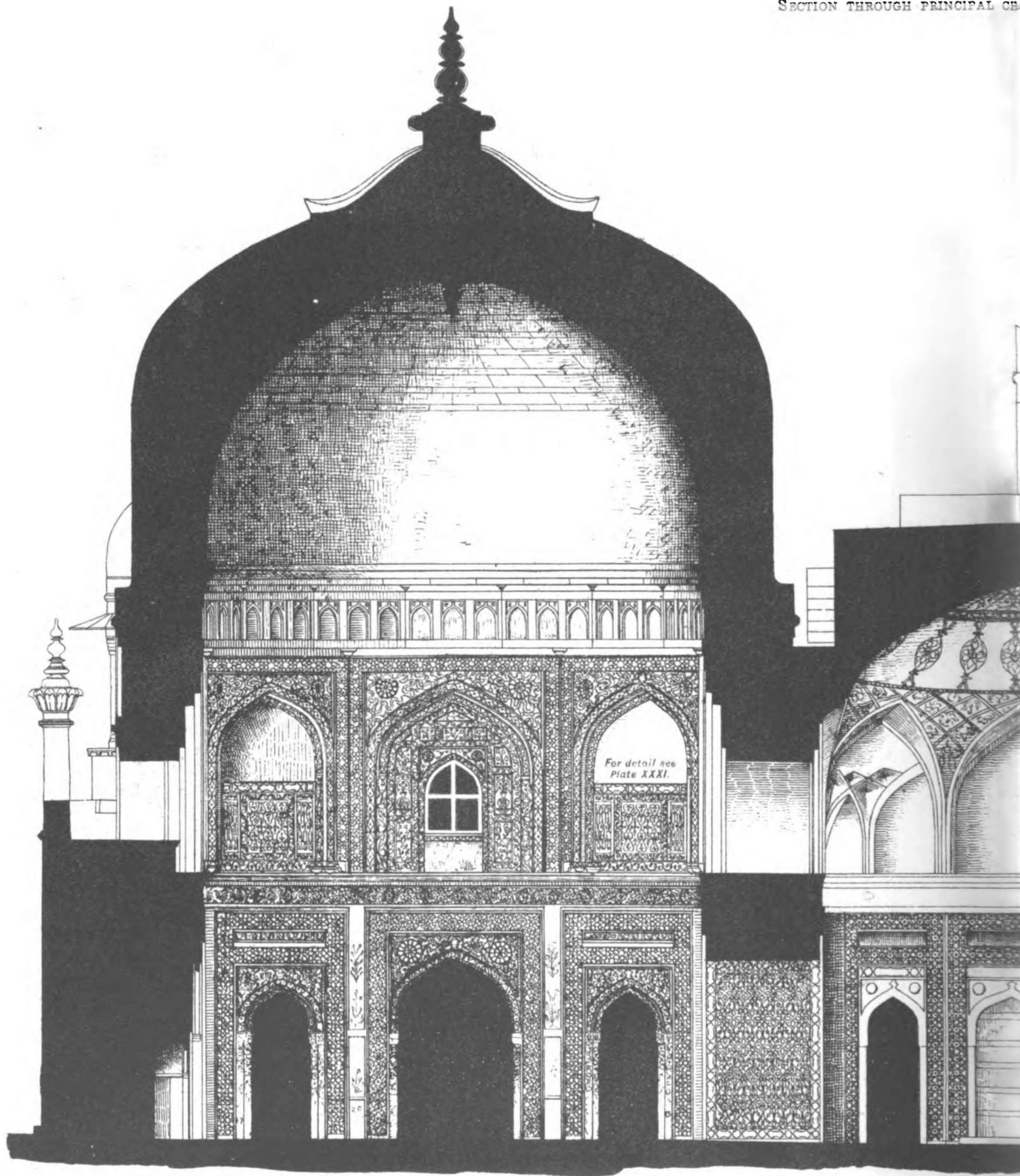
FIG. 5.



SCALE OF FEET

SCALE

FOOT



For detail see
Plate XXXI.

For details of window and arches see Plates XXVII, XXXII, and XXXV.

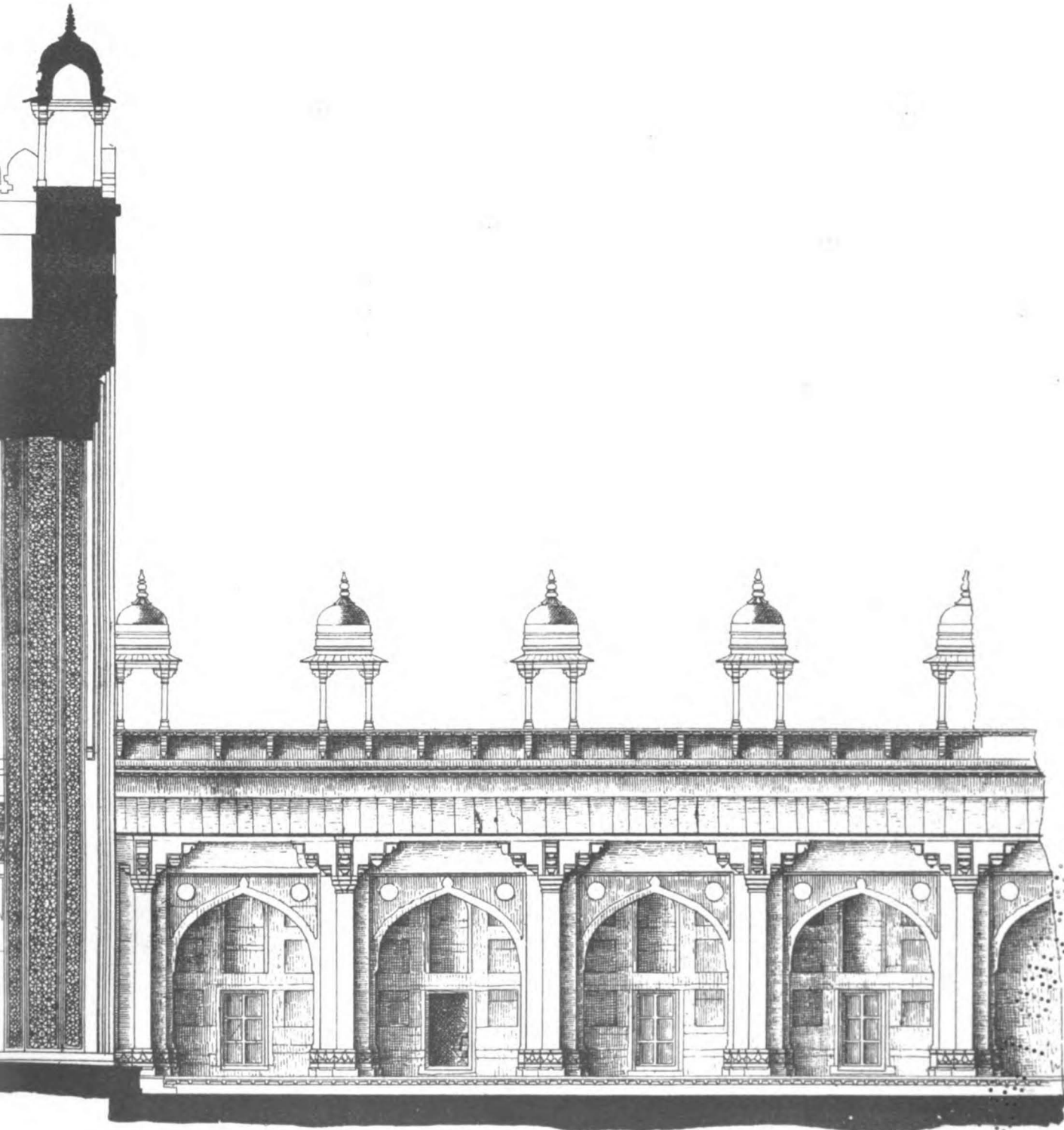
For details of panel over door
see Plates XXIV and XXV.

PRINCIPAL ARCHES.

PRINCIPAL ARCHES.

GREAT ARCH.





NORTH CLOISTER.

50 60 70 80 90 F.T.

COLOURED PANEL UNDER PENDENTIVES SUPPORTING THE GRAND DOME.



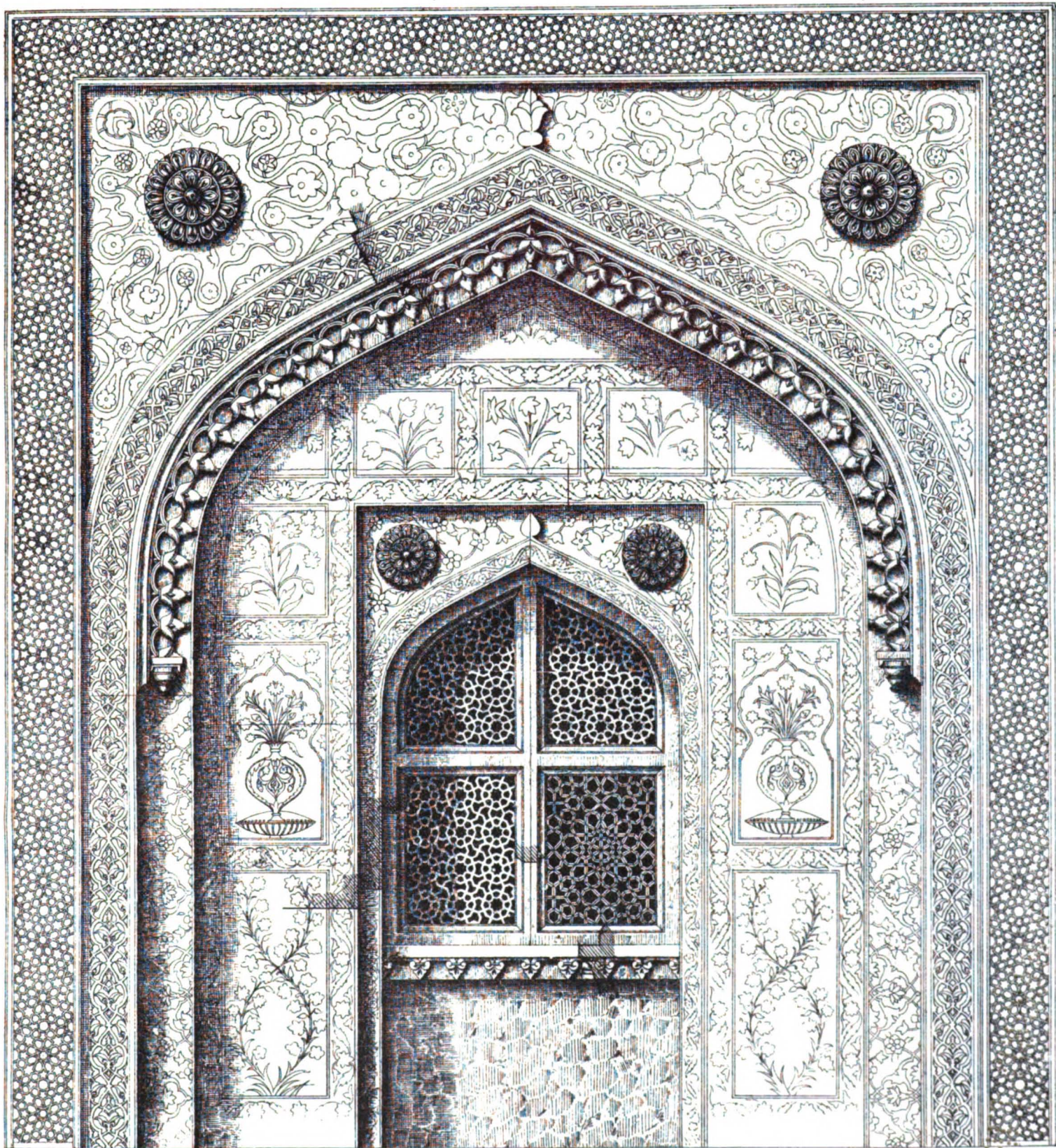
Ram Pratab II, delt.

Inches 12 9 6 3 1 2 3 Feet

SCALE OF FEET

Edw. W. Smith

DETAILS OF ONE OF THE OCTAGONAL SIDES OF THE DRUM OF THE DOME OVER THE PRINCIPAL CHAMBER.



CARVED

Ram Pratyap I. del.

PAINTED

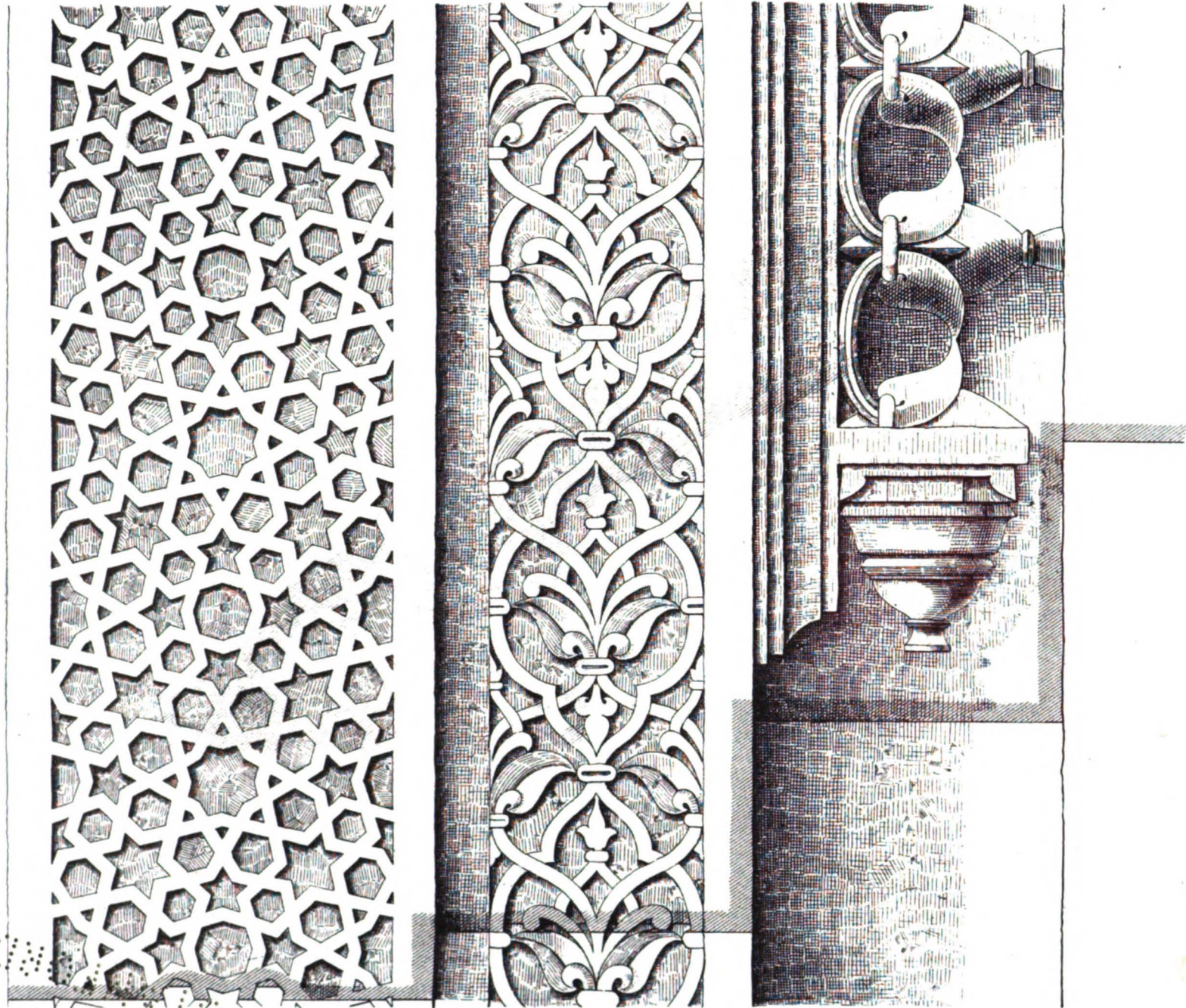
PLAN

SCALE

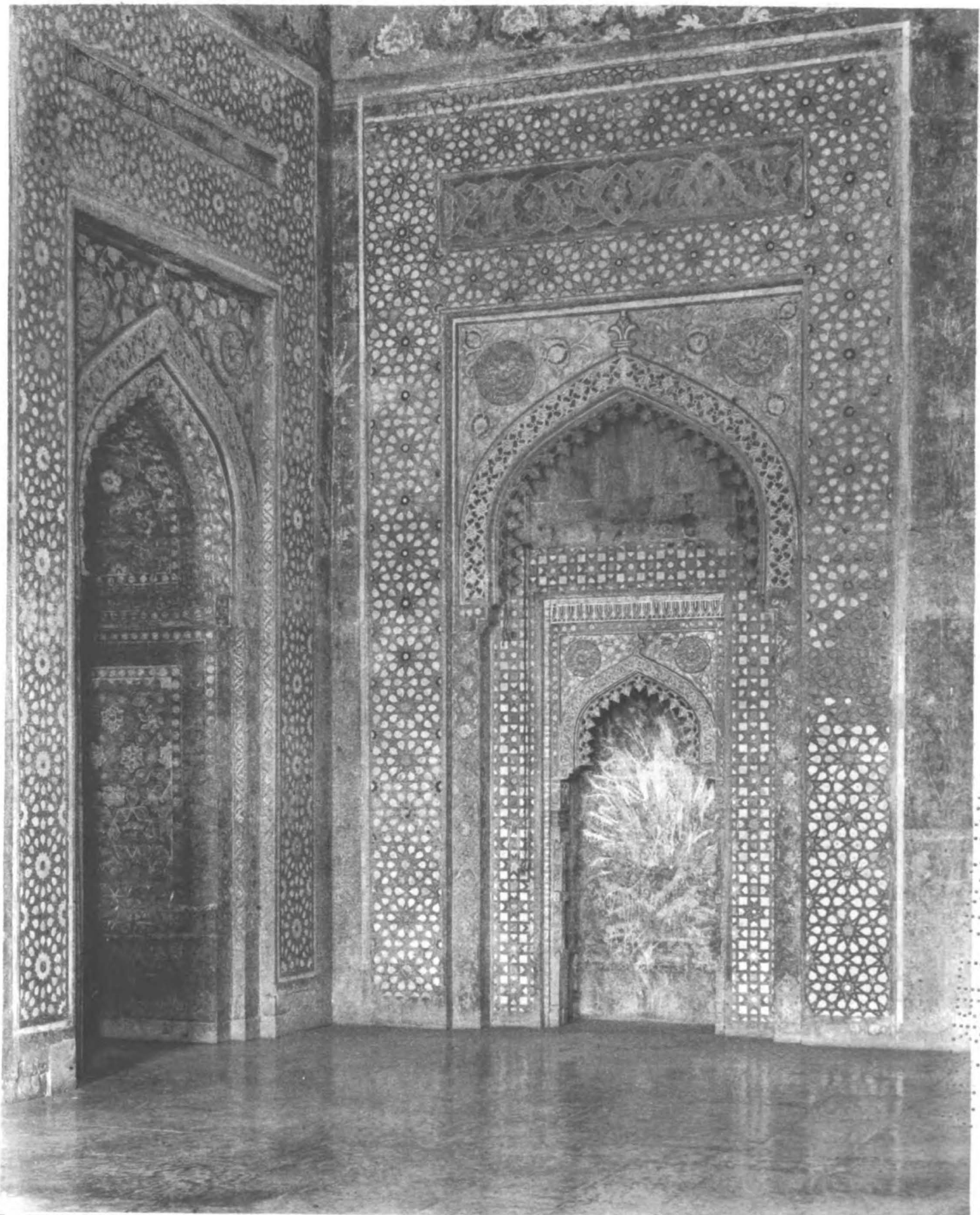
INCHES 12 9 6 3 . 1 2 3 4 5 6 7 8 9 10 FEET

DETAILS OF EPRINGING OF THE ARCHES OVER THE OCTAGONAL SIDES OF THE DRUM OF THE DOME OVER THE PRINCIPAL CHAMBER.

(See Plate XXXII.)



INCHES 12 9 6 3 0
SCALE
FOOT

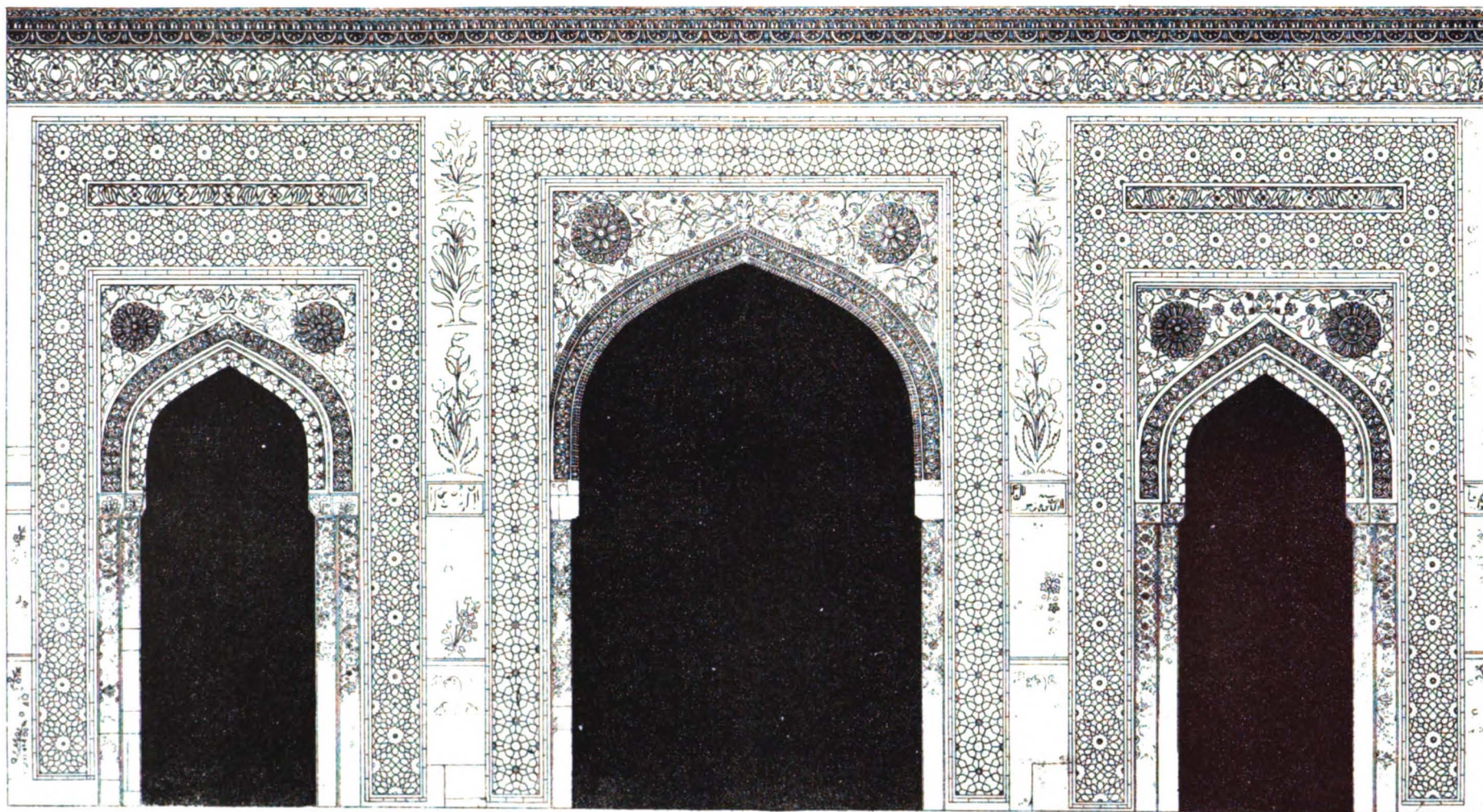


From a negative by E.W. Smith.

Photo-etching-Survey of India Office, Calcutta, January 1898.

FATHPUR SIKRI. - THE JĀMĪ MASJID. - MIHRĀB ON THE SOUTH SIDE OF THE CHAMBER BENEATH THE GREAT DOME.

ELEVATION OF THE LOWER PORTION OF THE NORTH SIDE OF THE PRINCIPAL CHAMBER. (See Plate XXIX).



For Detail
see Plate
XLI.

For detail of springing
of arch, see Plate XL

PAINTED INLAID PAINTED INLAID

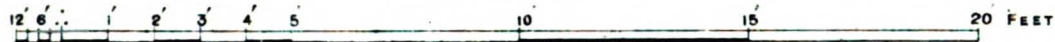
For detail of springing
of arch, see Plate XL.

ELEVATION.



PLAN.

SCALE OF FEET



COLOURED DECORATION UPON SOFFITS OF ARCHWAYS LEADING FROM THE
PRINCIPAL CHAMBER TO THE WINGS.



Ram Pratab II. delt.

Inches 12 9 6 3 1 Foot

SCALE

Edmund W. Smith

COLOURED DECORATION ON PIERS SUPPORTING ARCHWAYS LEADING INTO THE AISLES
FROM THE PRINCIPAL CHAMBER.



Ehairav Bakhsh, delt



SCALE OF FEET

Edw. W. Smith

COLOURED DECORATION UPON SOFFITS OF SMALL ARCHWAY LEADING FROM
THE PRINCIPAL CHAMBER TO THE WINGS.



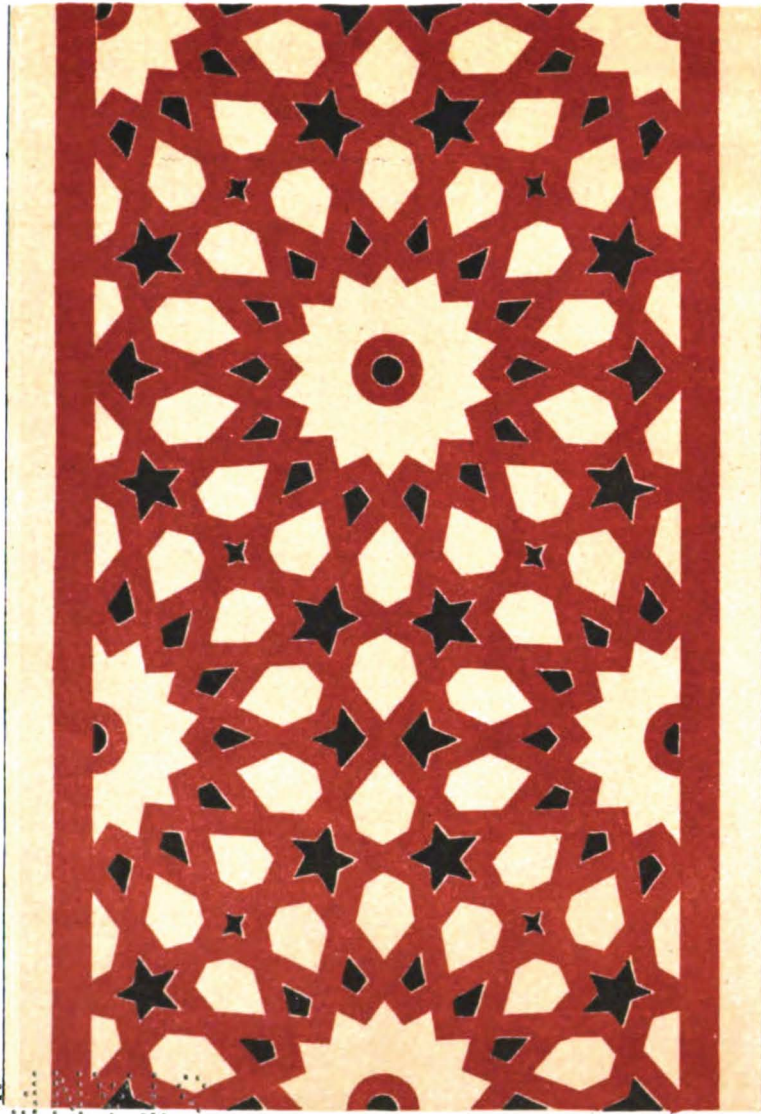
Bhairav Bakhsh, del.

Inches $\frac{1}{2}$ 1 2 3 4 5 6 7 8 9 10 11 12 Foot

SCALE

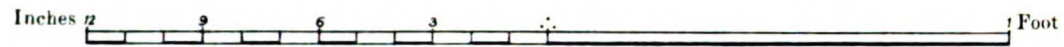
Edw. W. South

INLAID BORDERS ROUND SIDE ARCHWAYS LEADING FROM
THE PRINCIPAL CHAMBER TO THE AISLES.



Ram Singh, } delt.
Sohn Lal, }

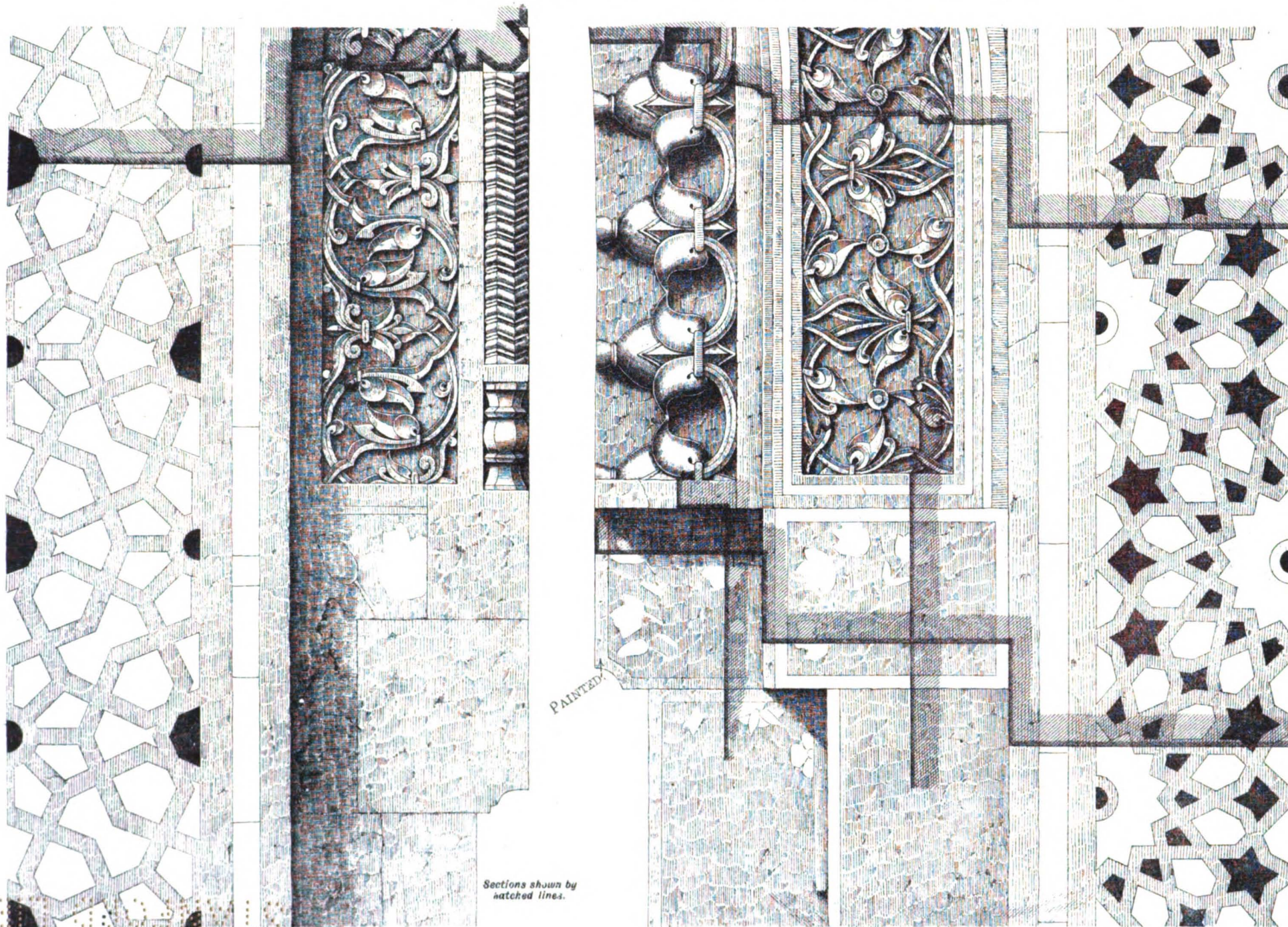
INLAID BORDERS AROUND THE
PRINCIPAL MIHRAB.



SCALE

Edw. W. Smith

DETAIL OF SPRINGING OF ARCHES IN THE LATERAL WALLS OF THE PRINCIPAL CHAMBER (See Plate XXXV).



Sections shown by hatched lines.

Sobun Lal, det. INLAID.

CARVED.

PAINTED.

INCHES 0 3 6 9 SCALE 1 FOOT

CORNICE AND STRING BENEATH THE PENDENTIVES SUPPORTING THE GRAND DOME.

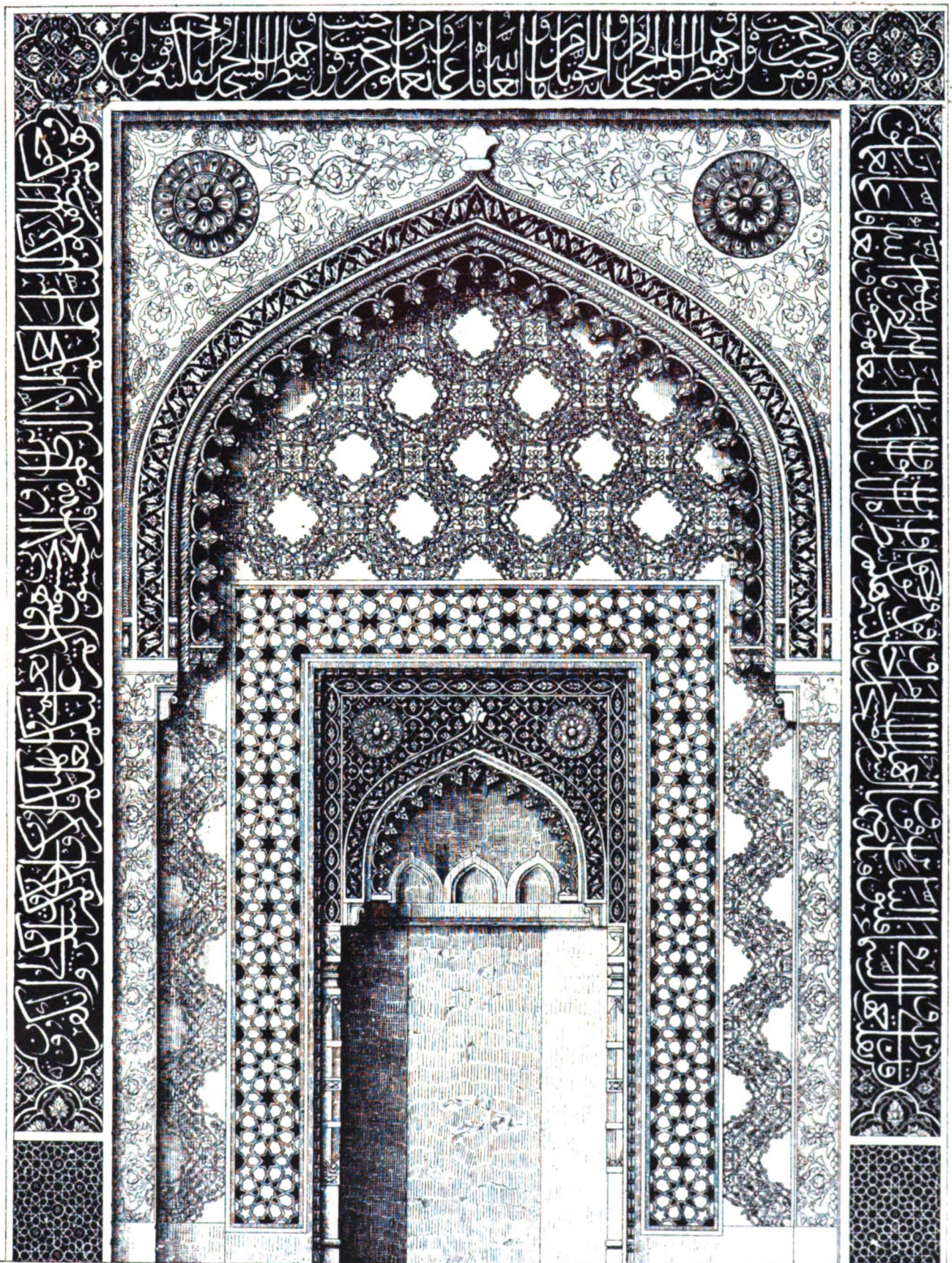


Ram Pratab II, del.

Inches 12 9 6 3 Foot

SCALE

Edw. W. Smith



FOR DETAIL OF ARCH SEE PLATES XLIII & XLIV.

FOR DETAIL OF INNER SPANDRIL SEE PLATE XLVI.

Fazul-ud-din, del.

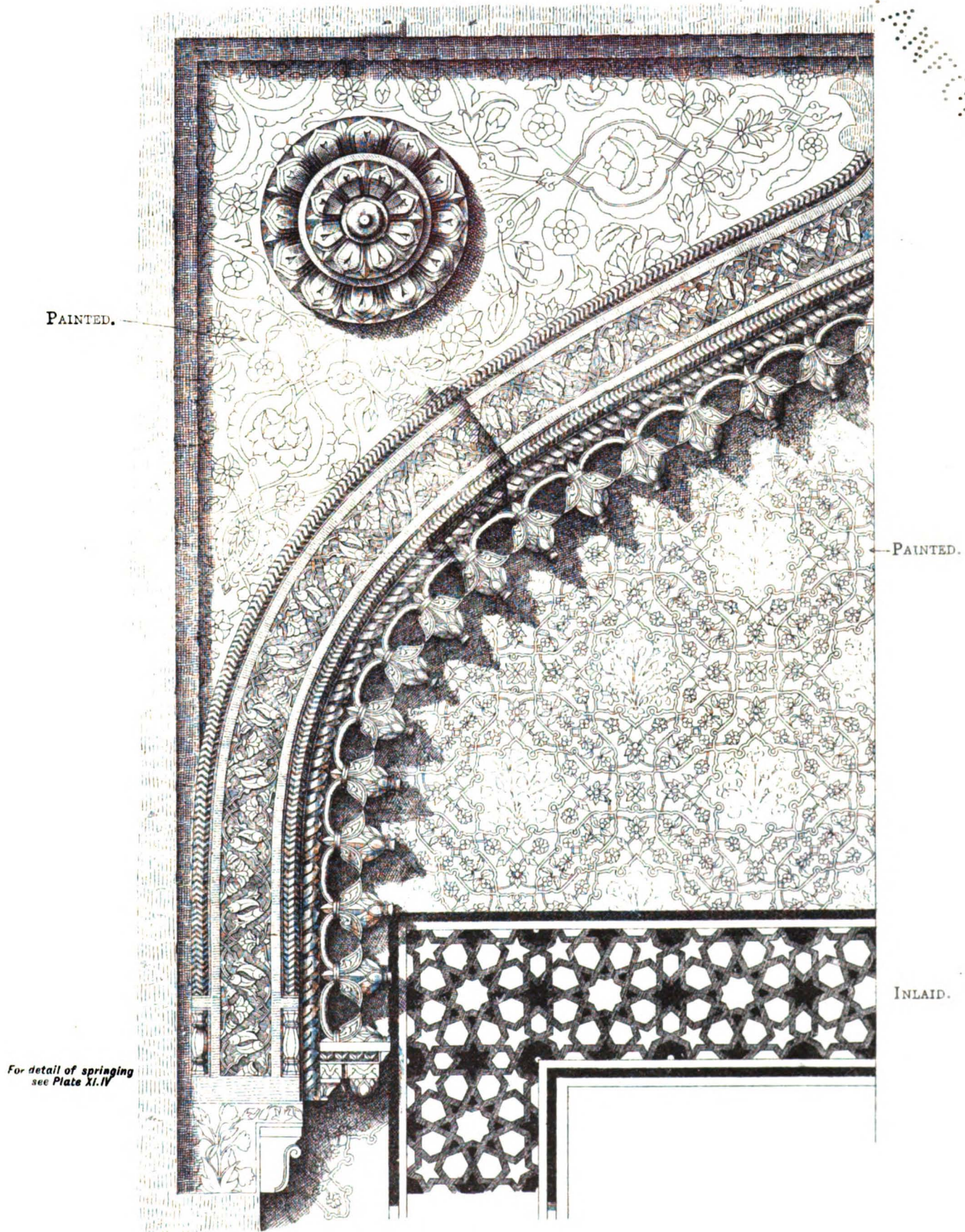
FOR PLAN & SECTION SEE PLATE XLV.



PLAN.

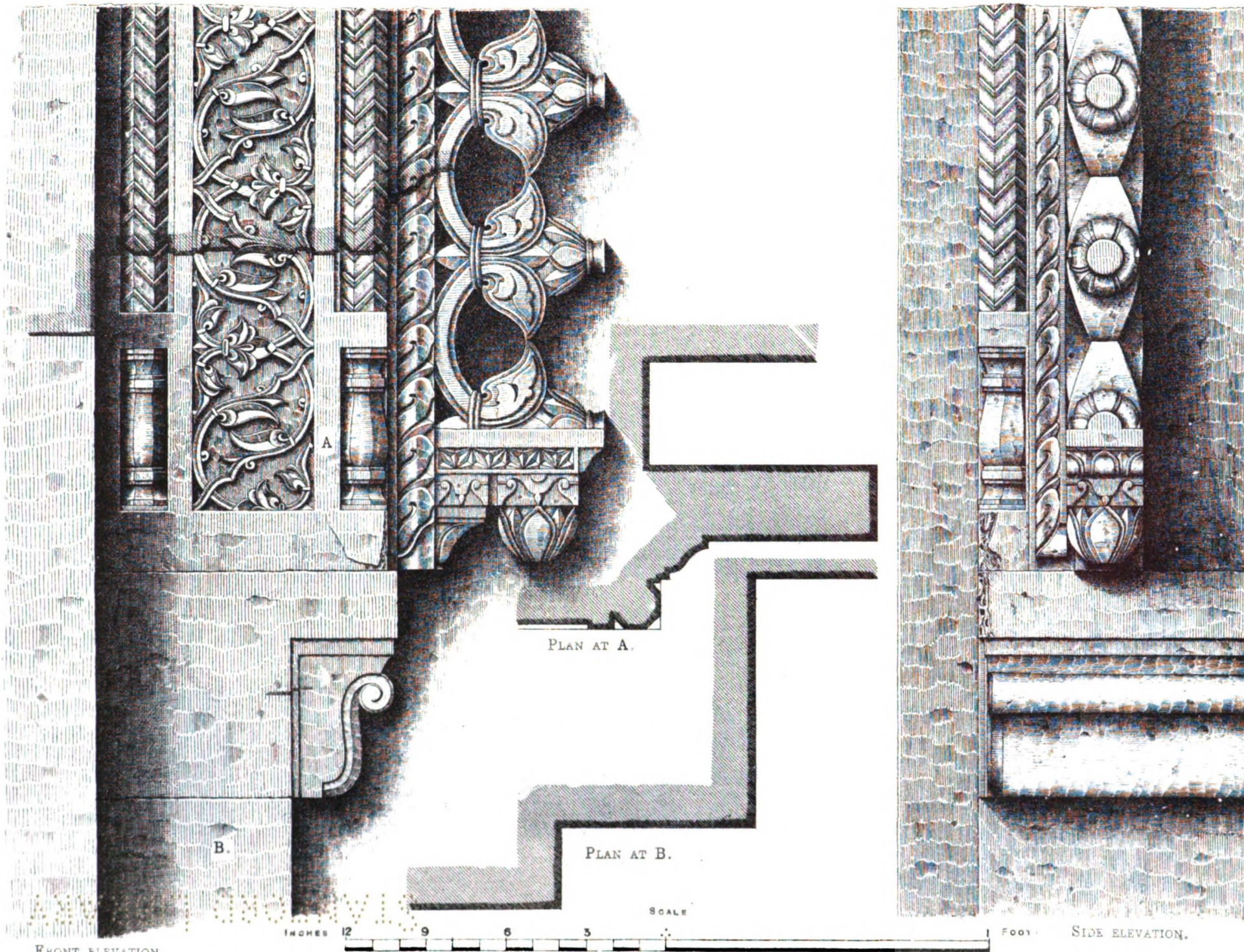
FATHPÛR SÎKRÎ.—THE JÂMÎ MASJID
DETAILS OF THE UPPER SPANDRILS OVER THE PRINCIPAL MÎHRÂB.

PLATE XLIII.



SCALE OF 12 9 6 3 : 1 2 3 4 FEET

Ram Pratap S. del.



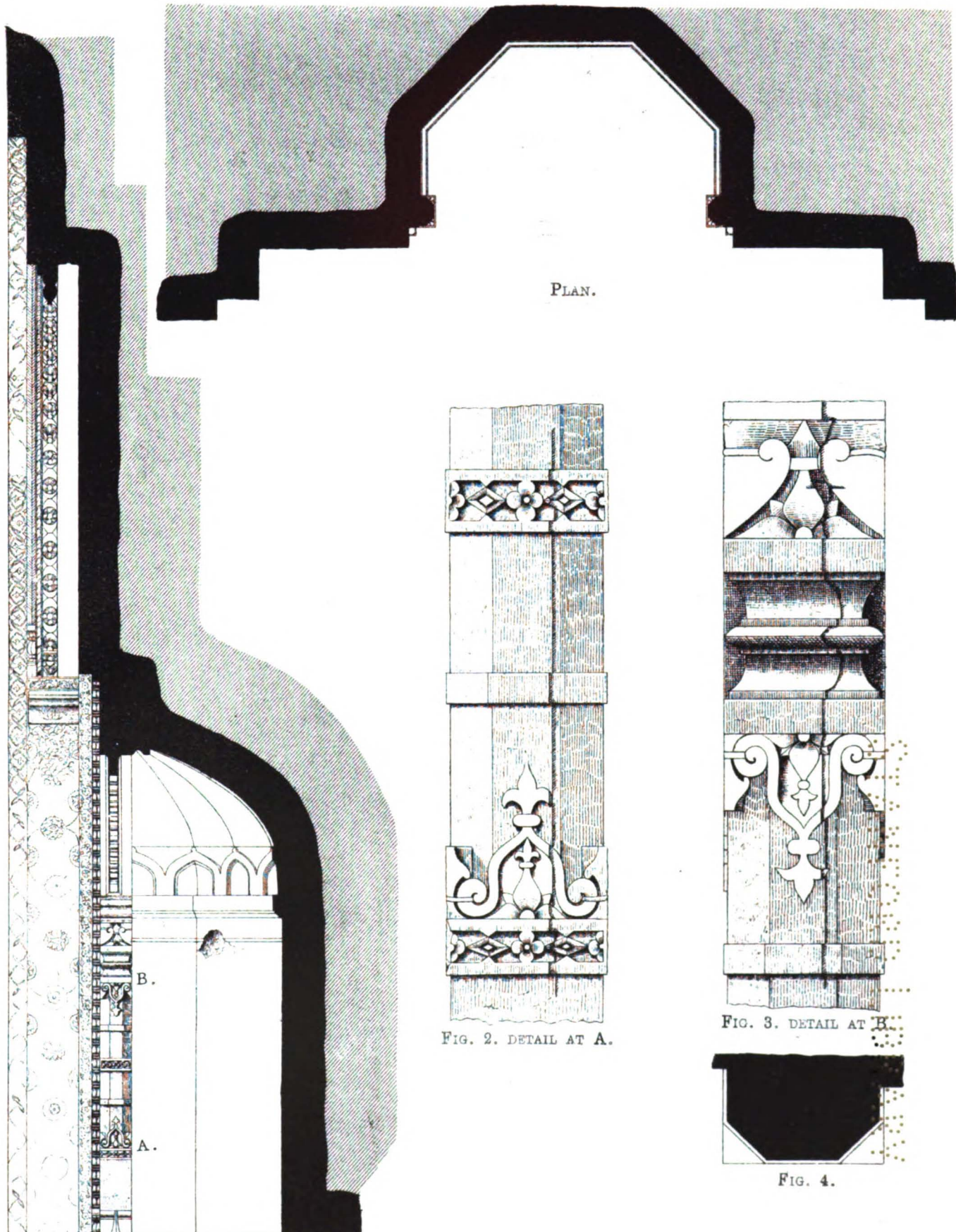
FRONT ELEVATION.

PLAN AT A.

PLAN AT B.

SCALE

SIDE ELEVATION.



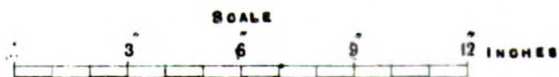
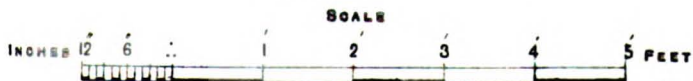
PLAN.

FIG. 2. DETAIL AT A.

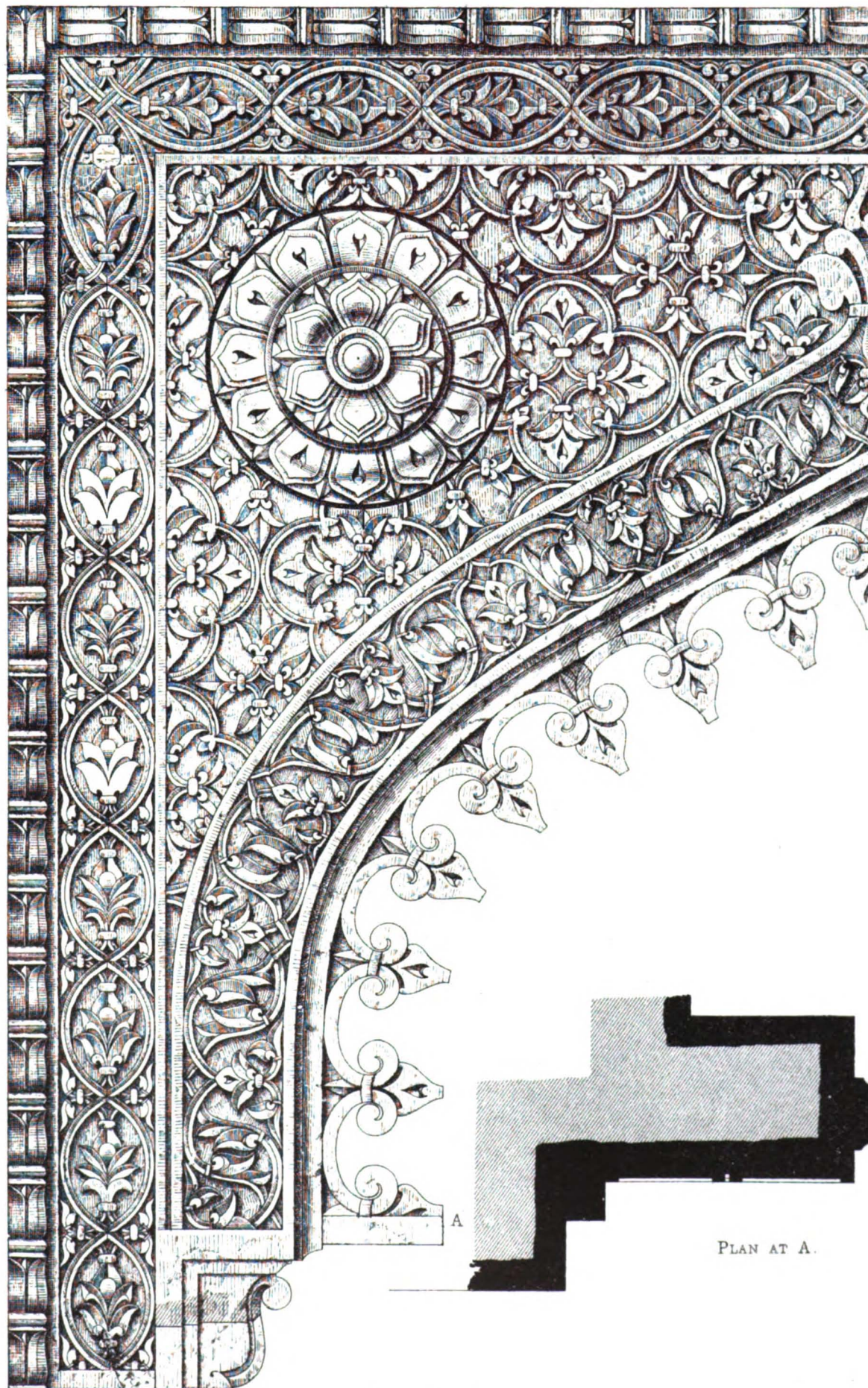
FIG. 3. DETAIL AT B.

FIG. 4.

FIG. 1.



THE PRINCIPAL MÏHRÂB. DETAIL OF CARVED SPANDRIL. (See Plate XLII)



The Ground of the spandril was coloured Dark-blue and the carving upon it was gilded.

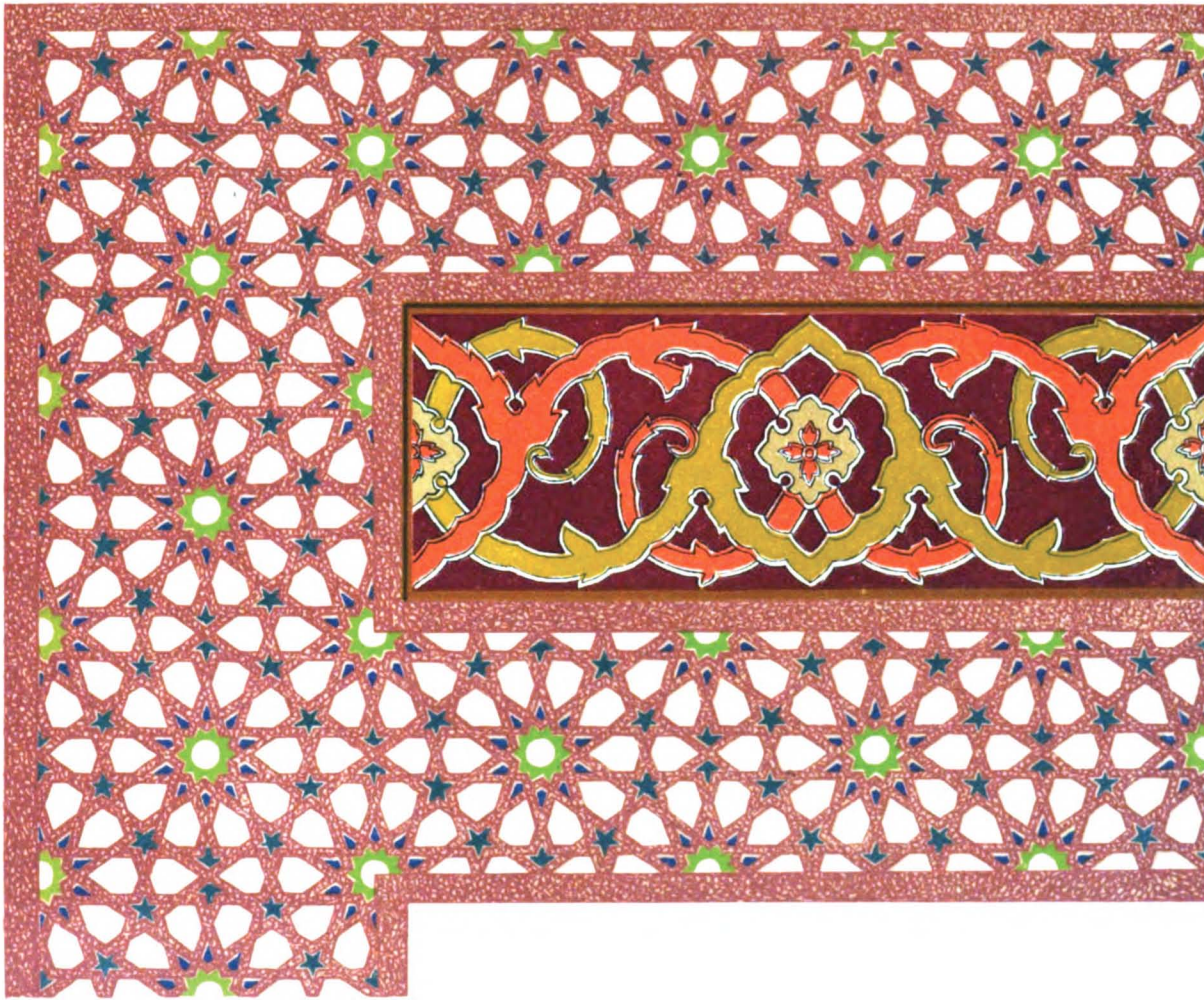
SECTION OF PATERA.

PLAN AT A.

INCHES 2 4 6 8 3 SCALE FOOT

BRITISH MUSEUM

INLAID BORDERS AROUND MIHRABS ON THE SIDES OF THE CHIEF MIHRAB
IN THE PRINCIPAL CHAMBER.

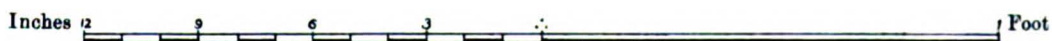


SCALE OF FEET

COLOURED DECORATION UPON FRONT FACE OF THE REVEALS.



Bhairav Bakhsh, delt

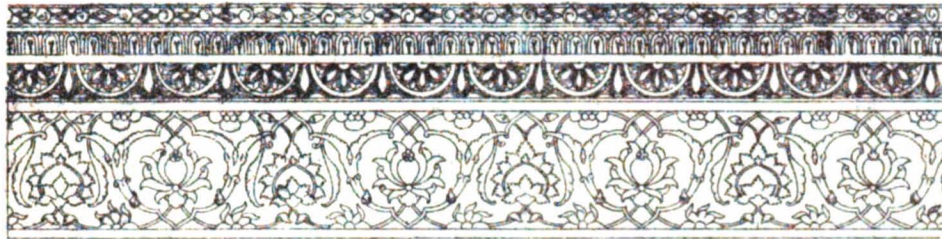


SCALE

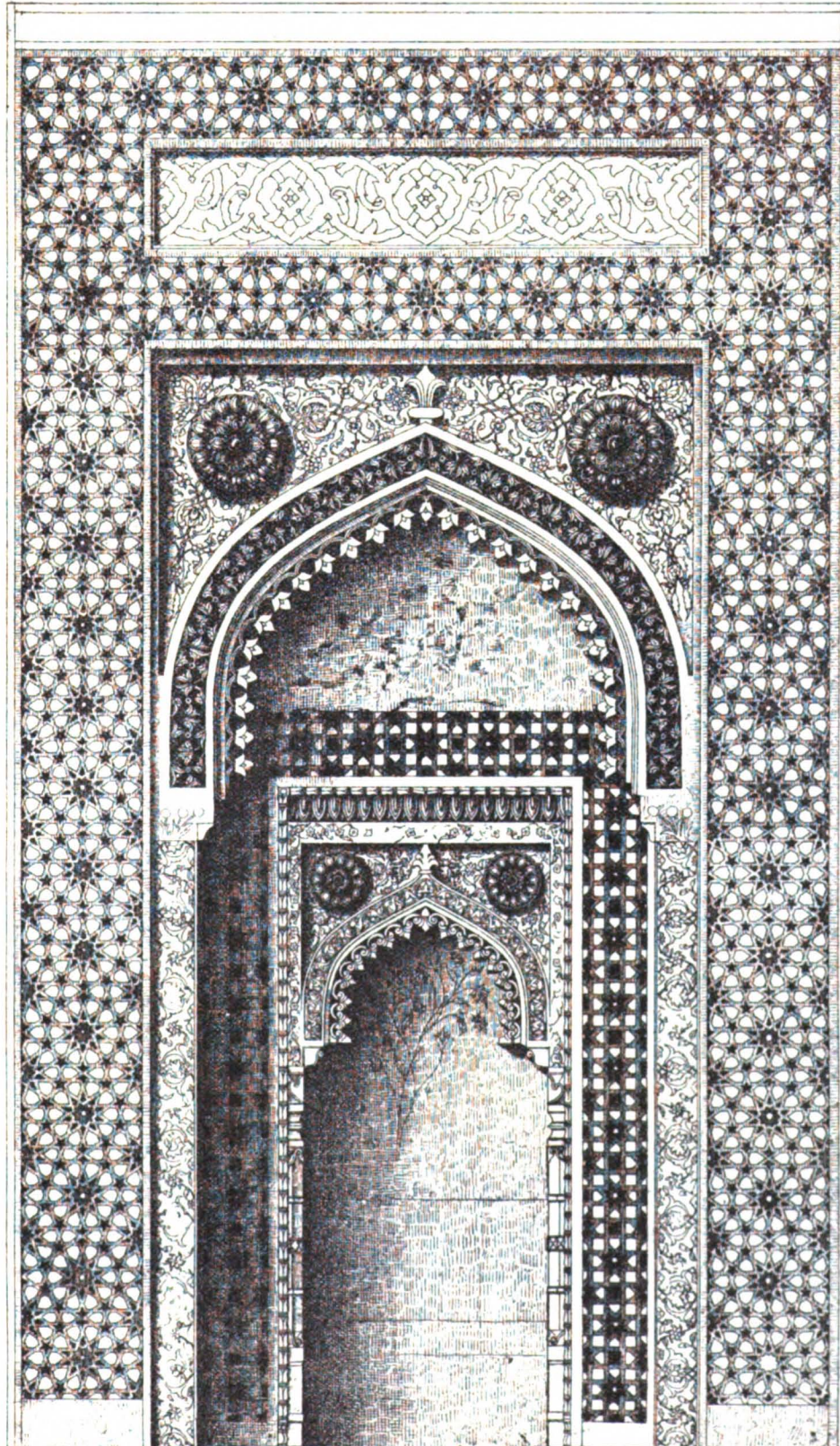


Edmund W. Smith

DETAIL OF MIHRĀB ON THE SOUTH SIDE OF THE PRINCIPAL MIHRĀB.

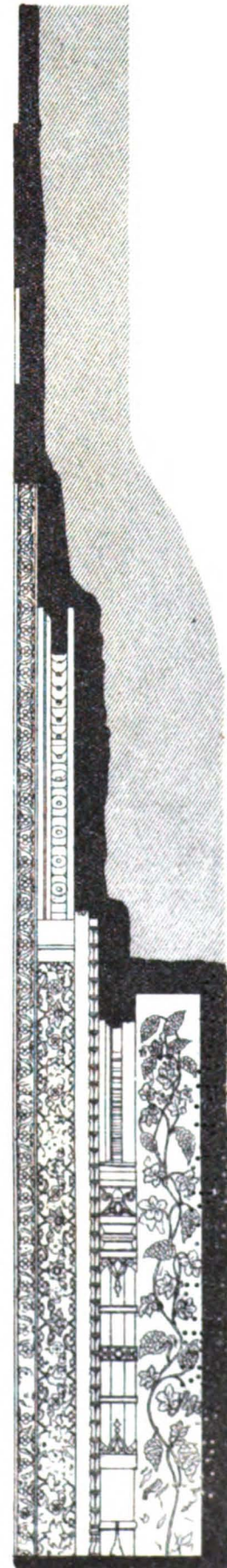


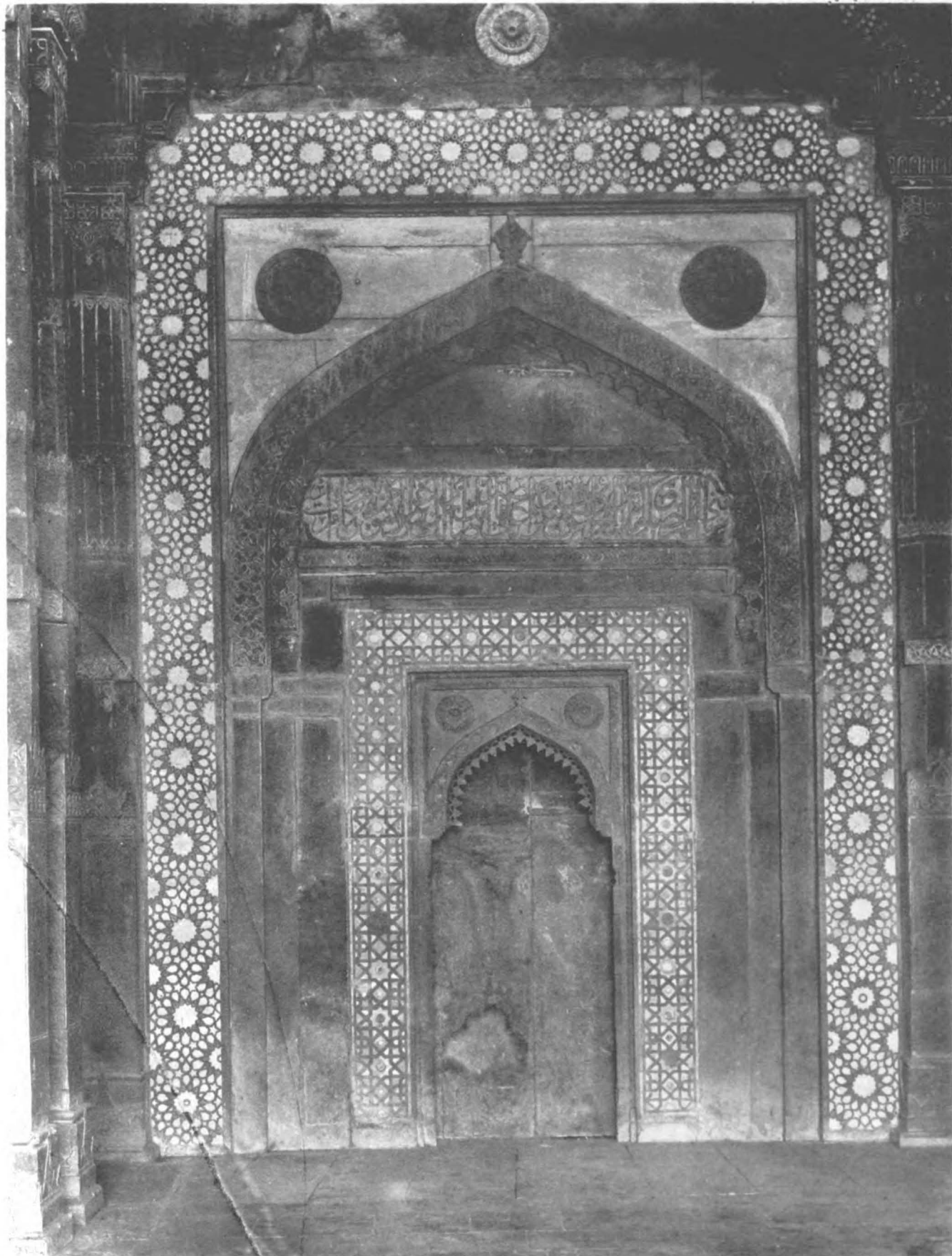
(For detail see
Plate XLI.)



Bhairav Bakliash del.

ELEVATION.



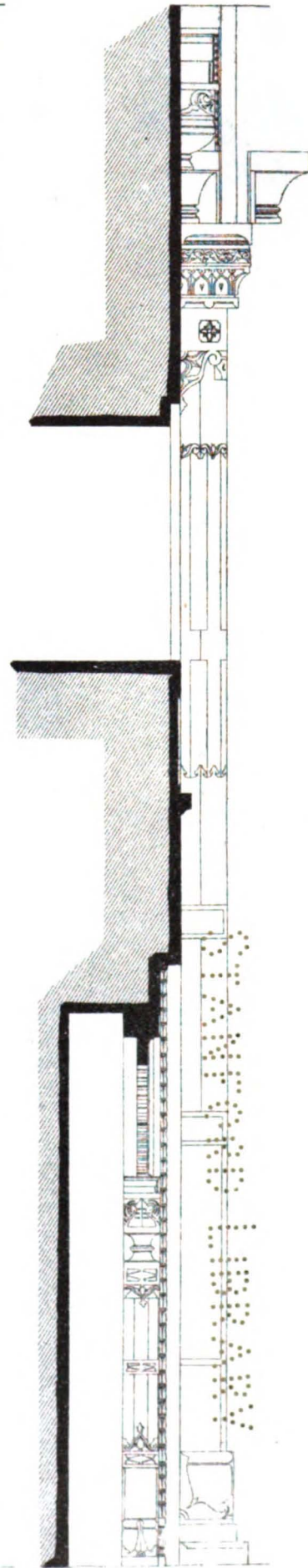
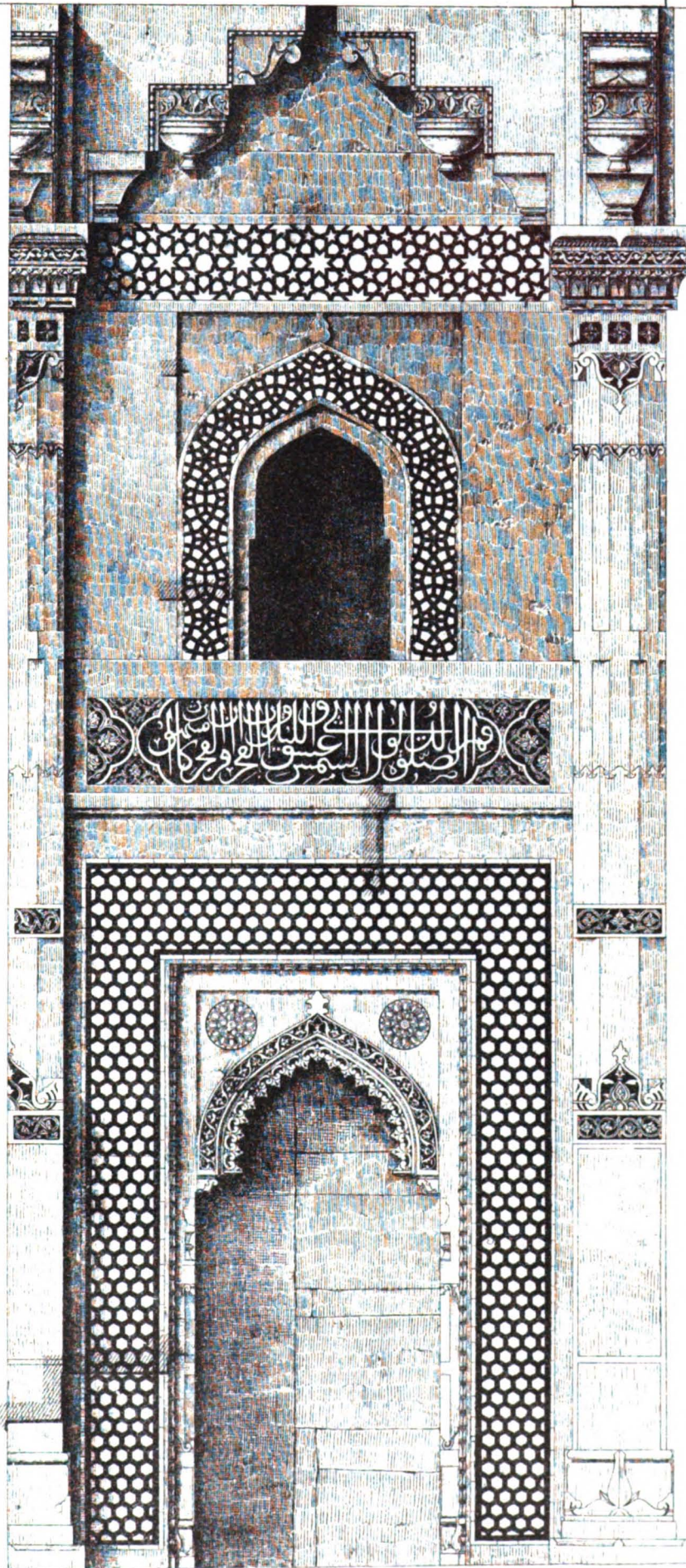


From a negative by E.W. Smith.

Photo-etching, Survey of India Office, Calcutta, February, 1898.

FATEHPUR SIKRI. - THE JAMI MASJID. - THE PRINCIPAL MIHRAB IN THE NORTH AISLE.

DETAIL OF A MIHRĀB IN THE SOUTH AISLE.



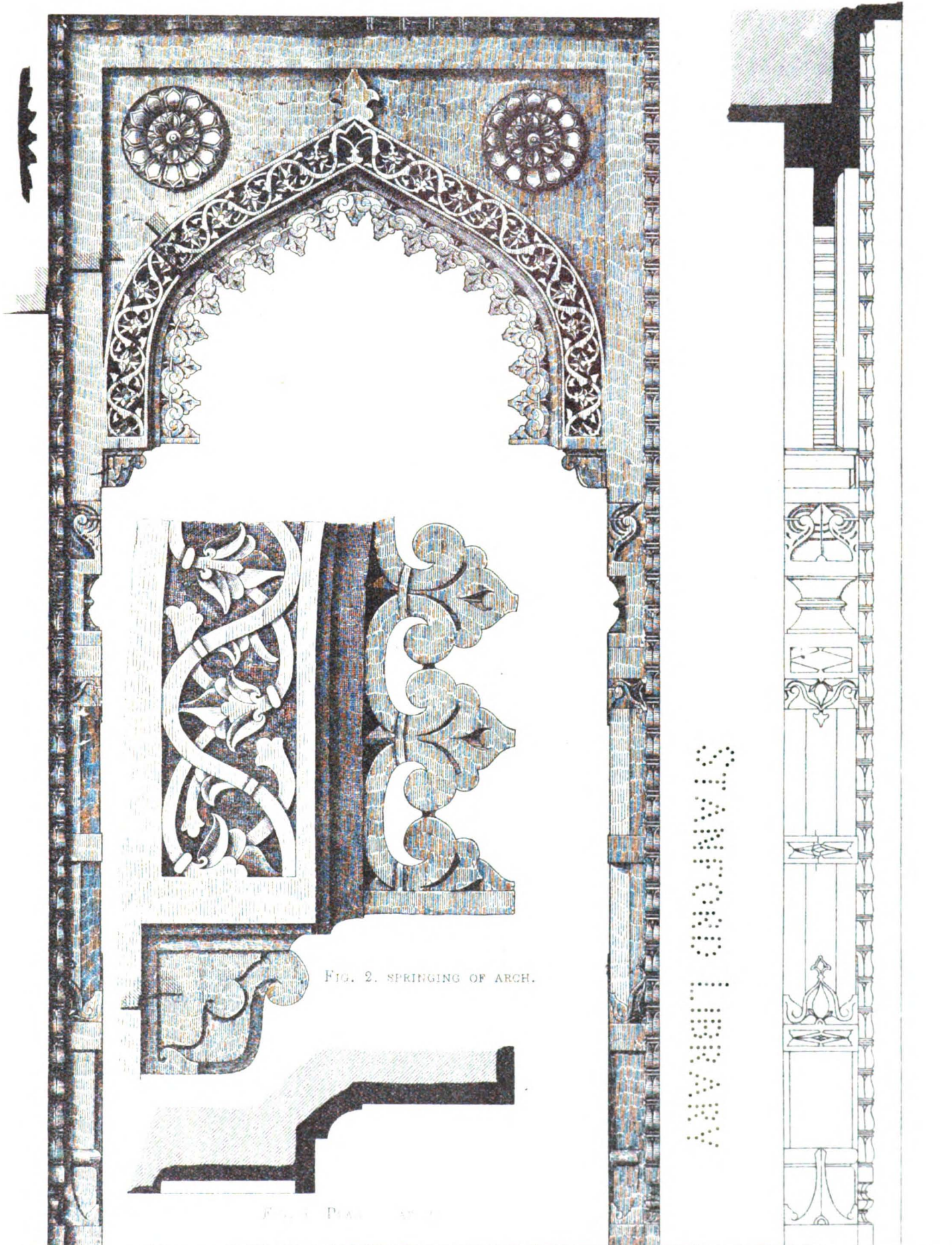
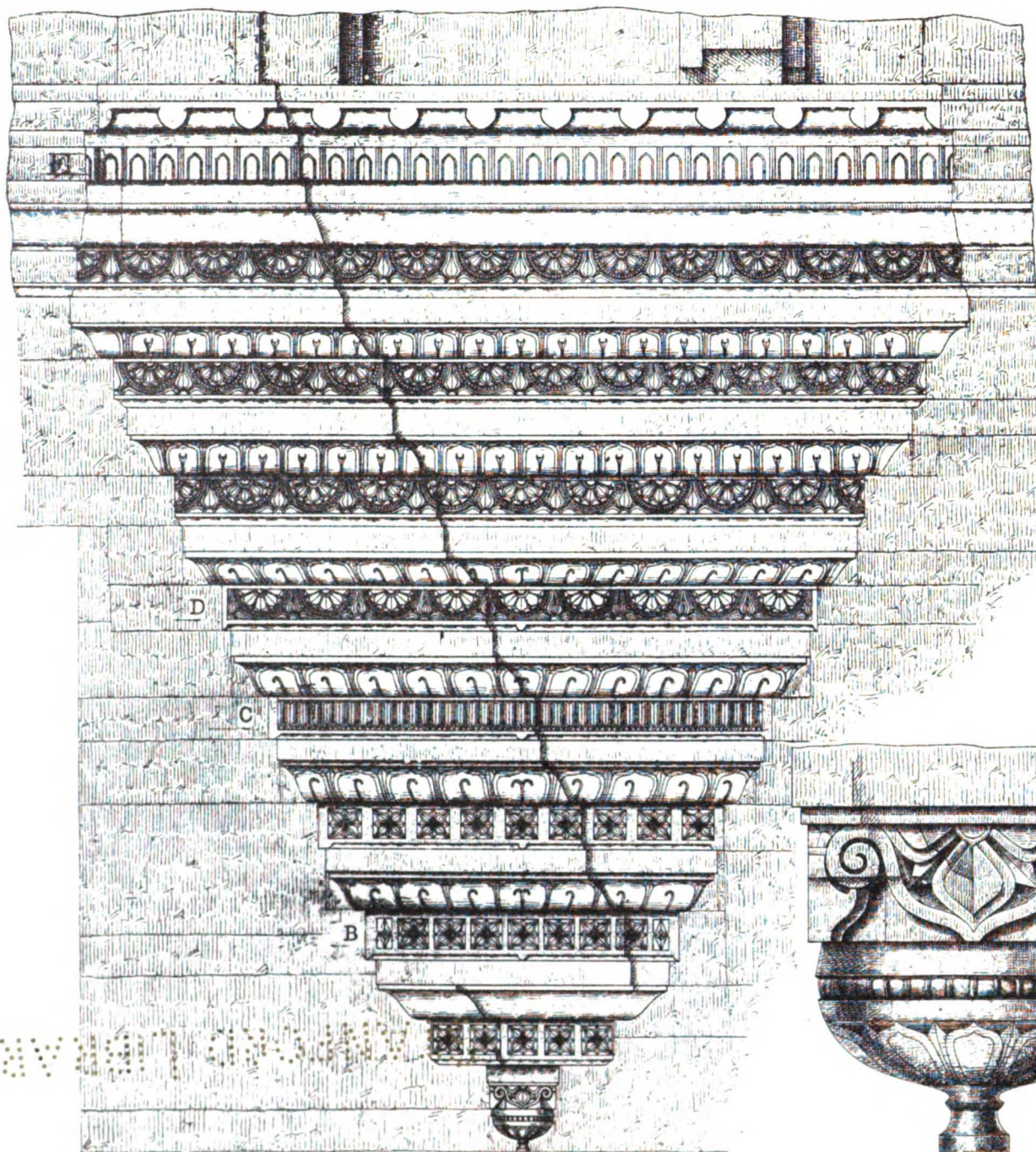


FIG. 2. SPRINGING OF ARCH.

ELEVATION.

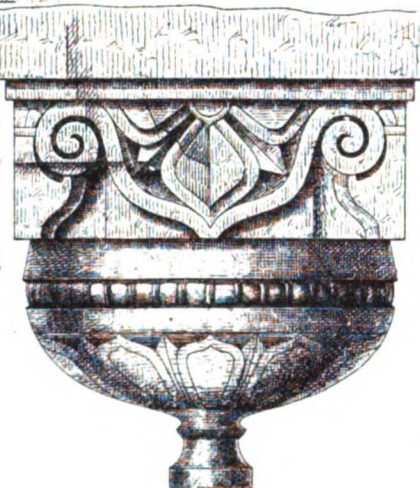
SECTION.

DETAILS OF CARVED CORBELS SUPPORTING THE DOMES OVER THE CHAPELS IN THE NORTH & SOUTH AISLES.



Fasul uddin, del.

A

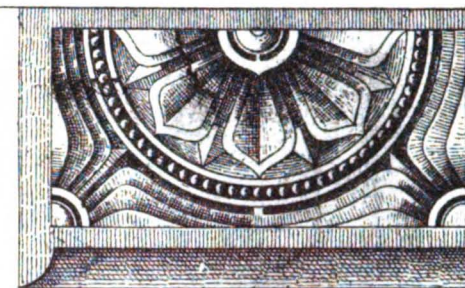


A

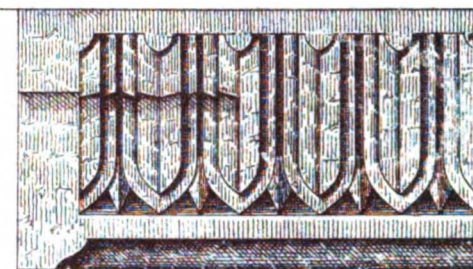


E

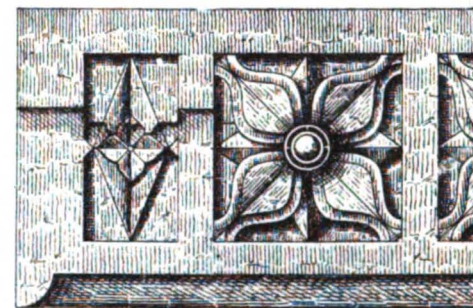
Section lines hatched.



D



C



B



SPECIMENS OF ARCHES OVER MIHRĀBS IN THE SOUTHERN AISLE.

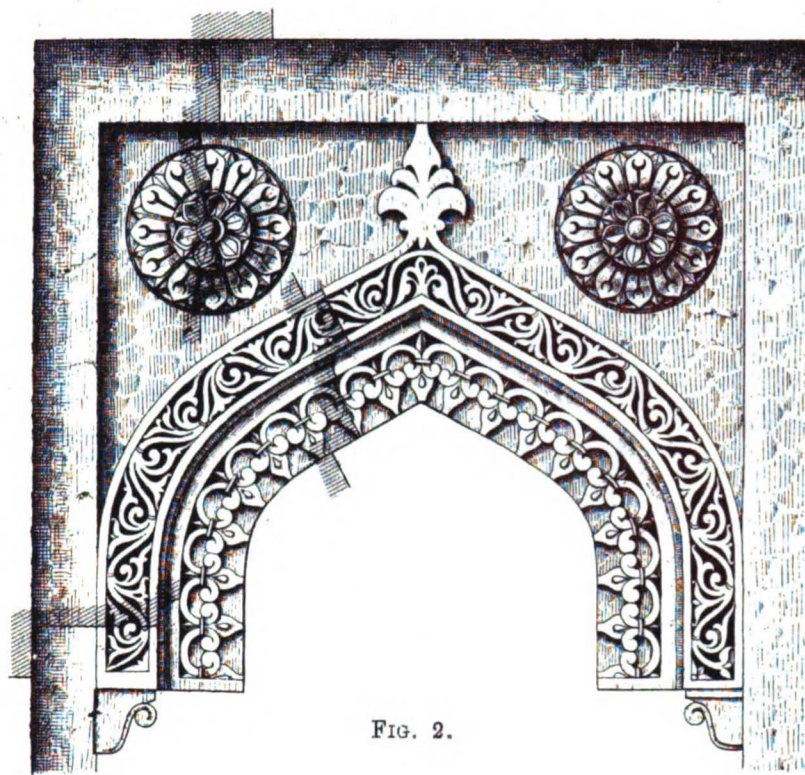


FIG. 2.

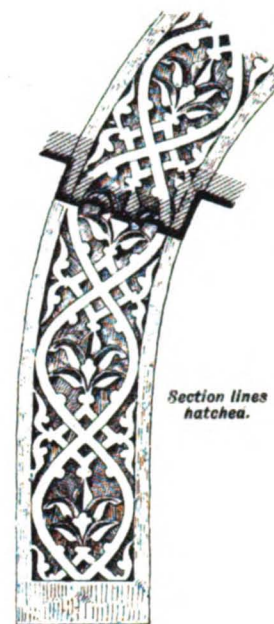
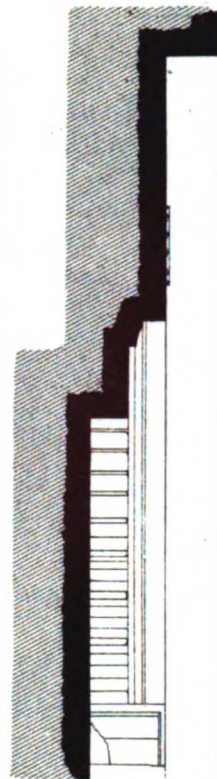


FIG. 5.

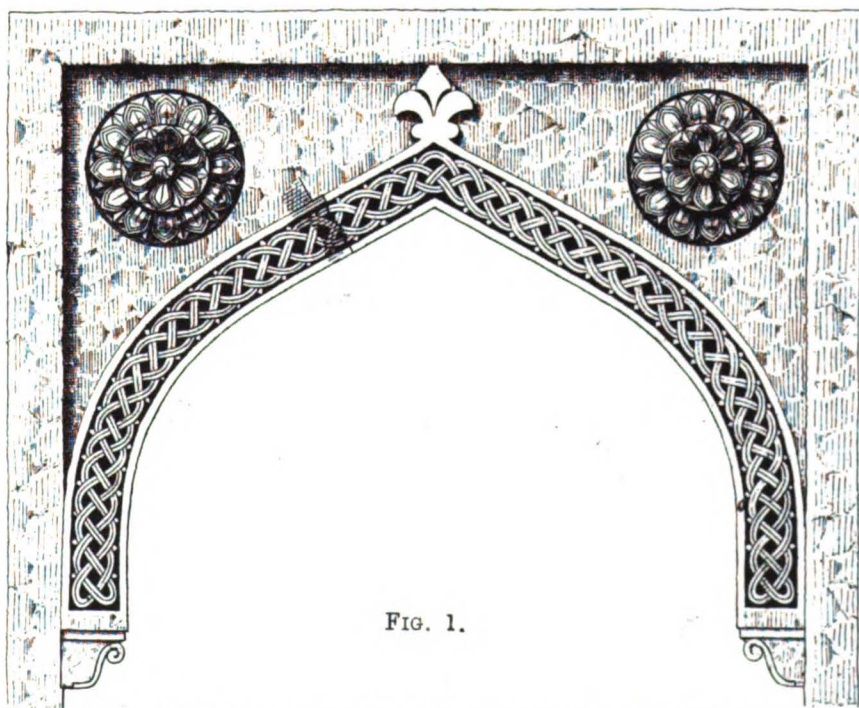
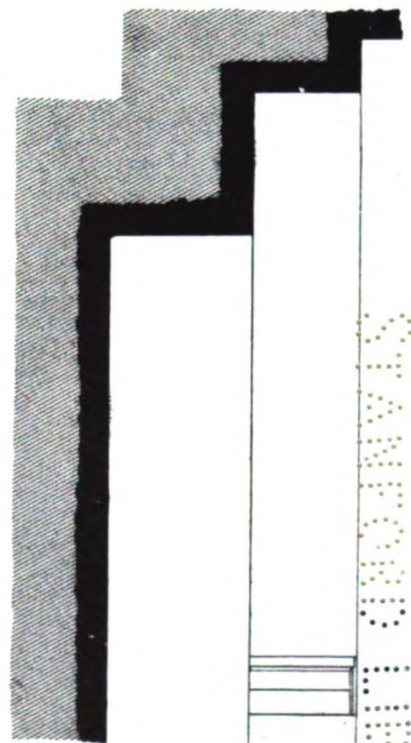
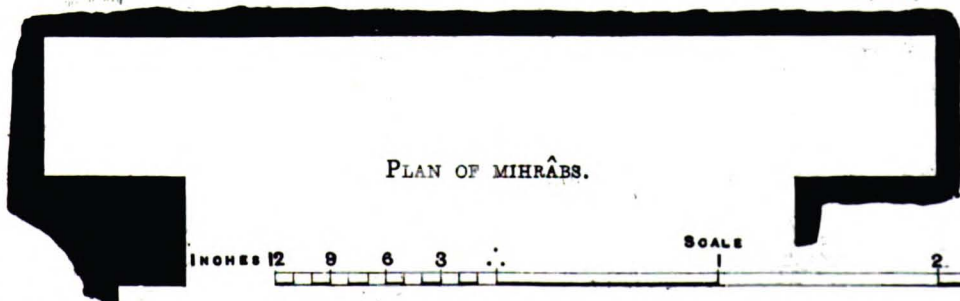


FIG. 1.

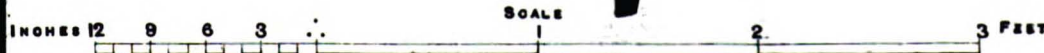


SECTION.

SECTION THROUGH MIHRĀB.



PLAN OF MIHRĀBS.



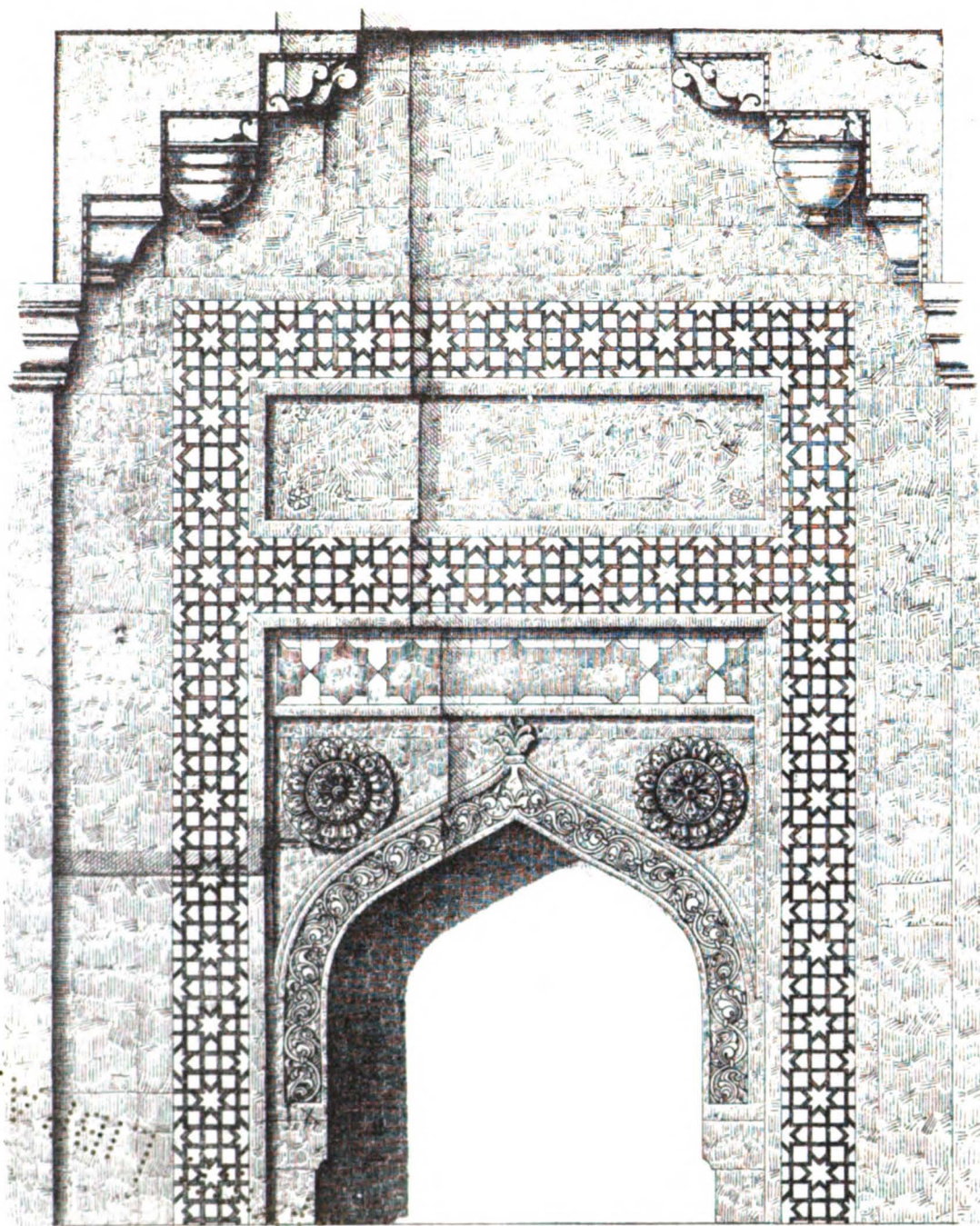


FIG. 1. DETAIL OF ARCH.



SECTION THROUGH PATERA.

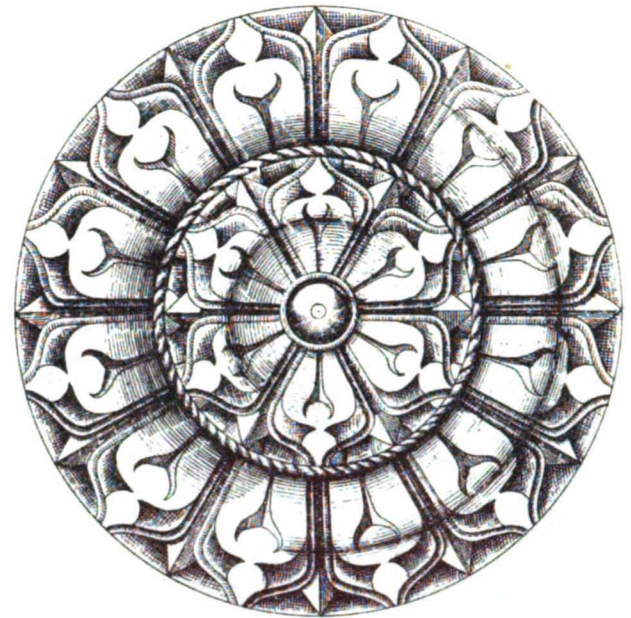
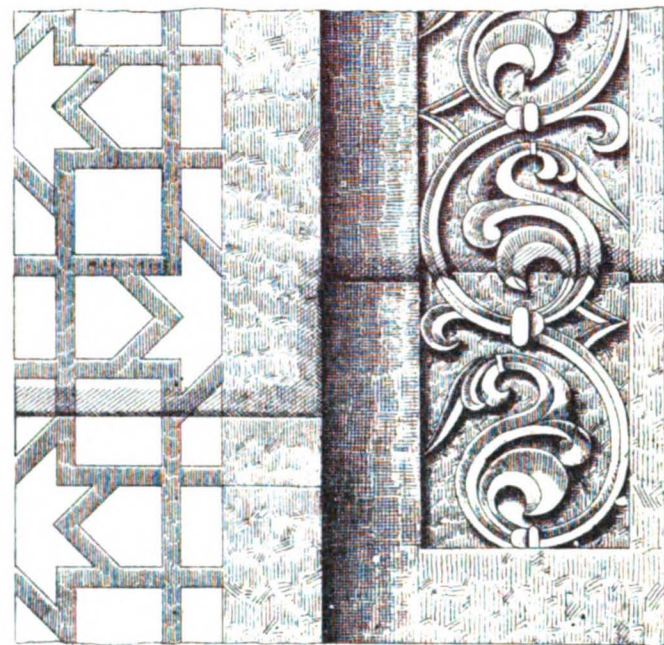


FIG. 2. DETAIL OF PATERA.



Plan shown by hatched lines.

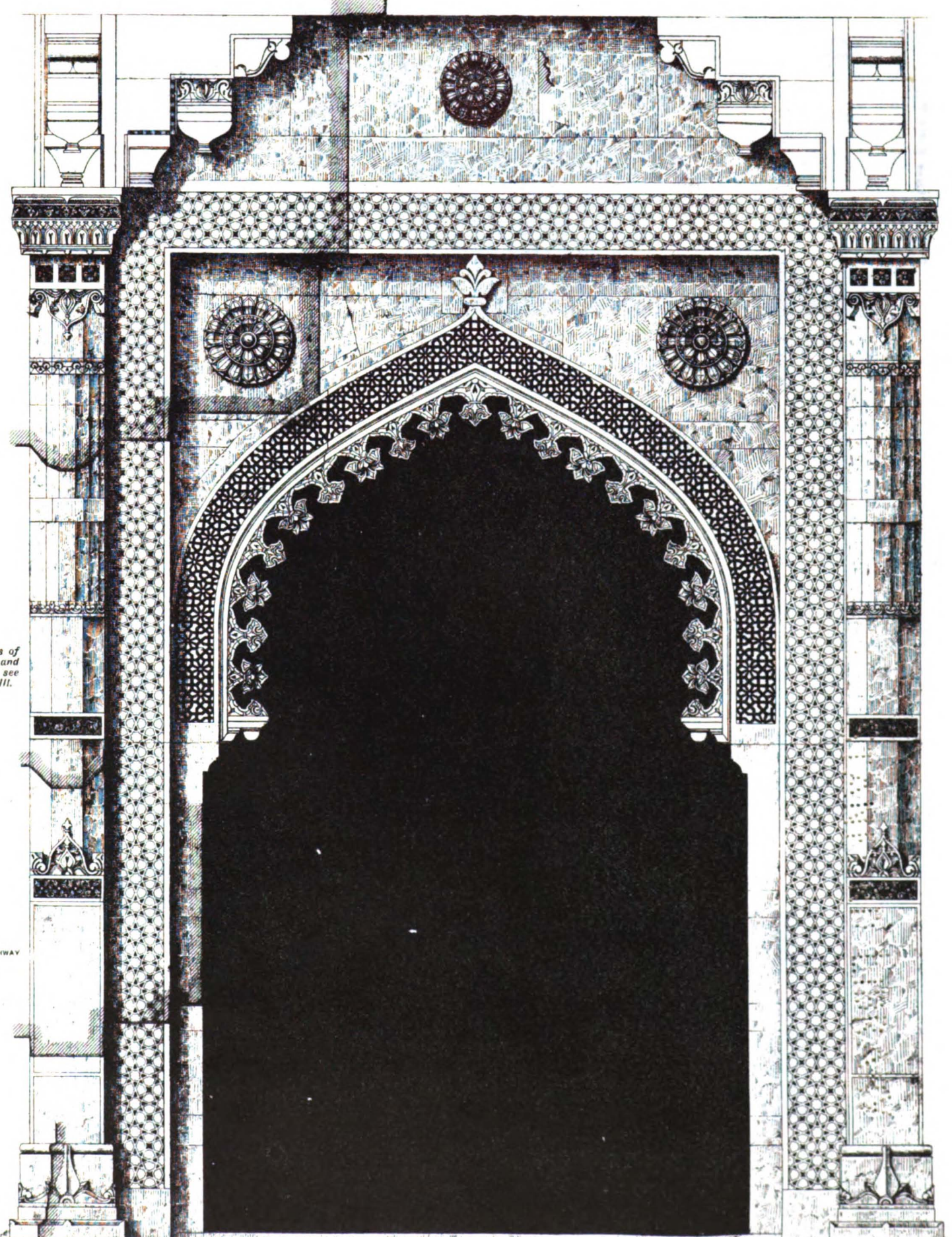
FIG. 3. DETAIL OF SPRINGING OF ARCH.



ARCHWAY LEADING FROM THE AISLES INTO THE CHAPELS. [MARKED A ON THE PLAN, PLATE XIII].

For details of
columns and
arch
see
Plate LVIII.

PLAN OF ARCHWAY



DETAILS OF THE COLUMNS.

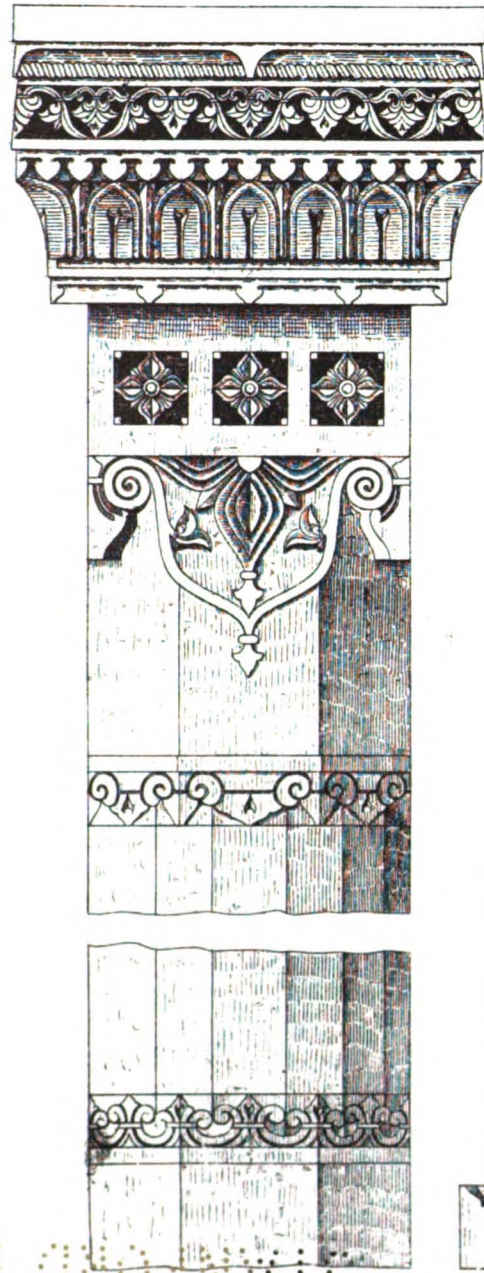


FIG. 4. CAP & UPPER PART OF THE COLUMN.

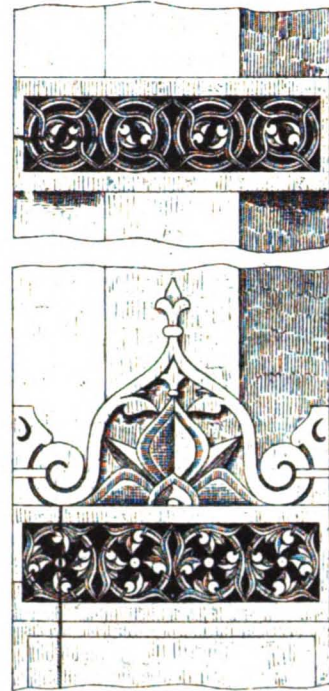


FIG. 3.

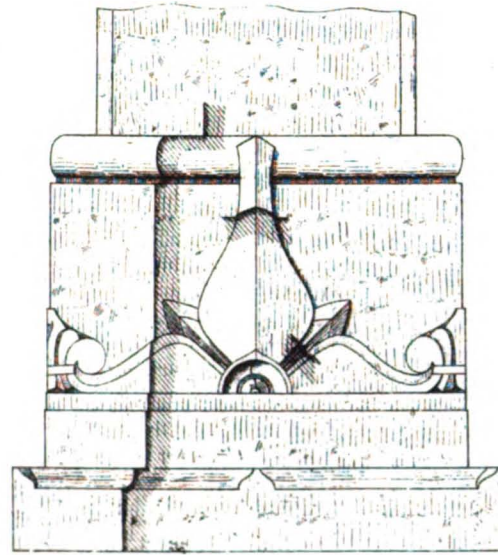


FIG. 2. BASE & LOWER PART OF THE COLUMN.

FIG. 5.

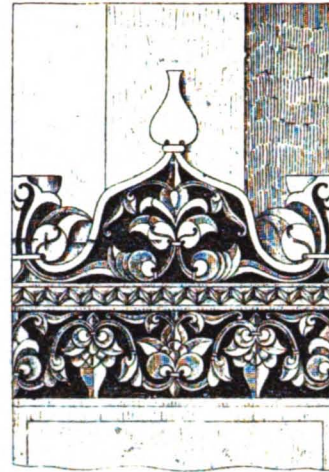
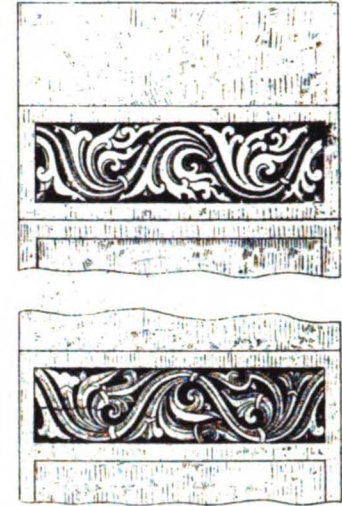
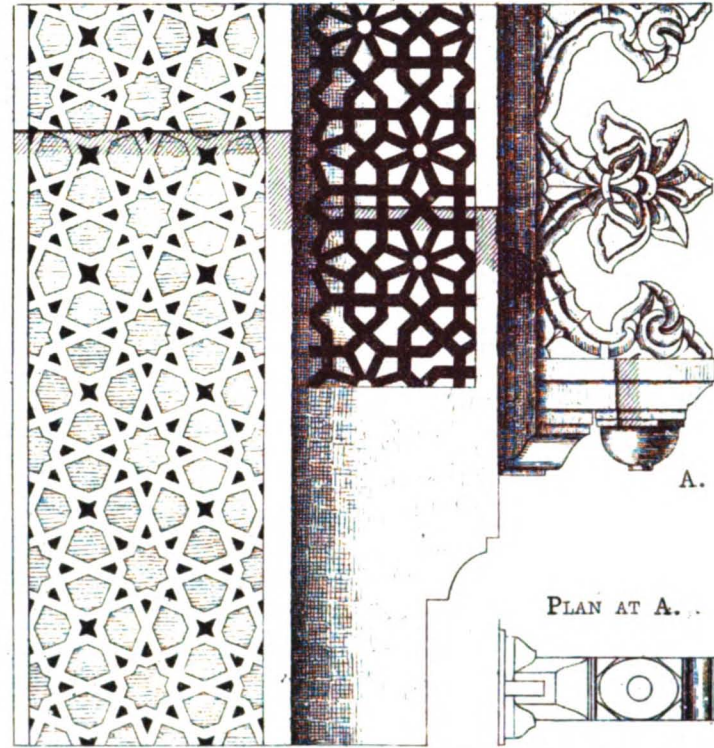


FIG. 6.



DETAIL OF CARVED BAND



SPRINGING OF ARCHWAY LEADING FROM AISLES INTO CHAPELS.

(See Plate LVII).



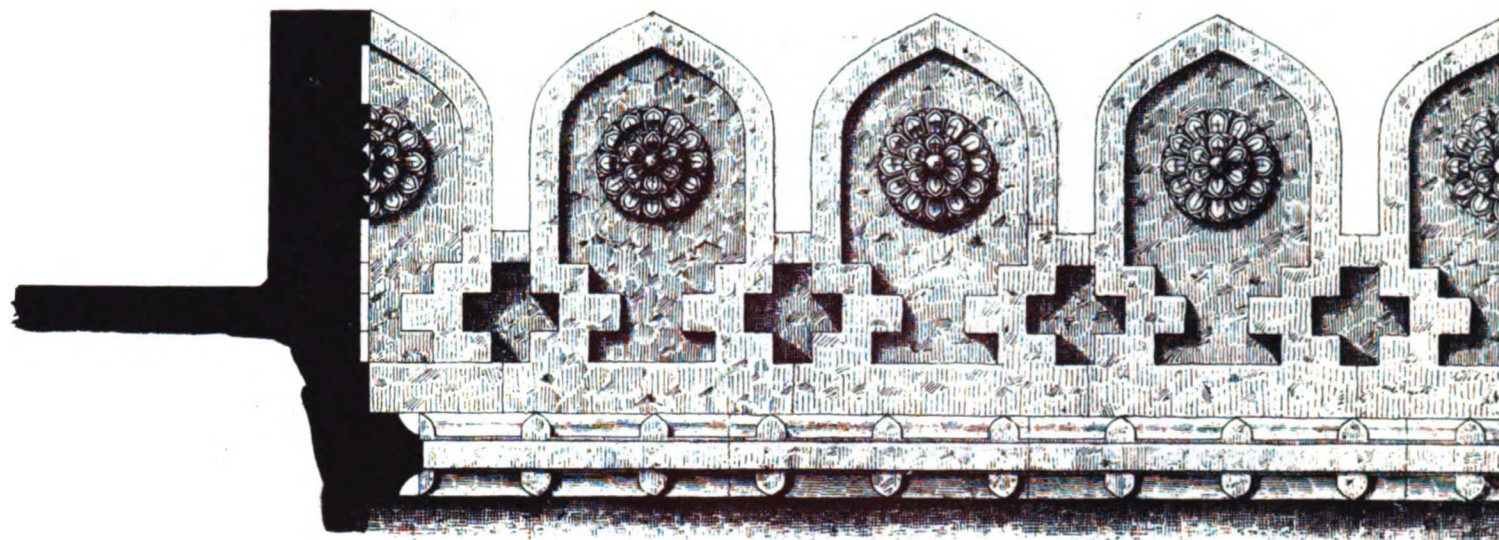


FIG. 1. PARAPET ALONG TOP OF GREAT ARCH IN FRONT OF GRAND DOME.

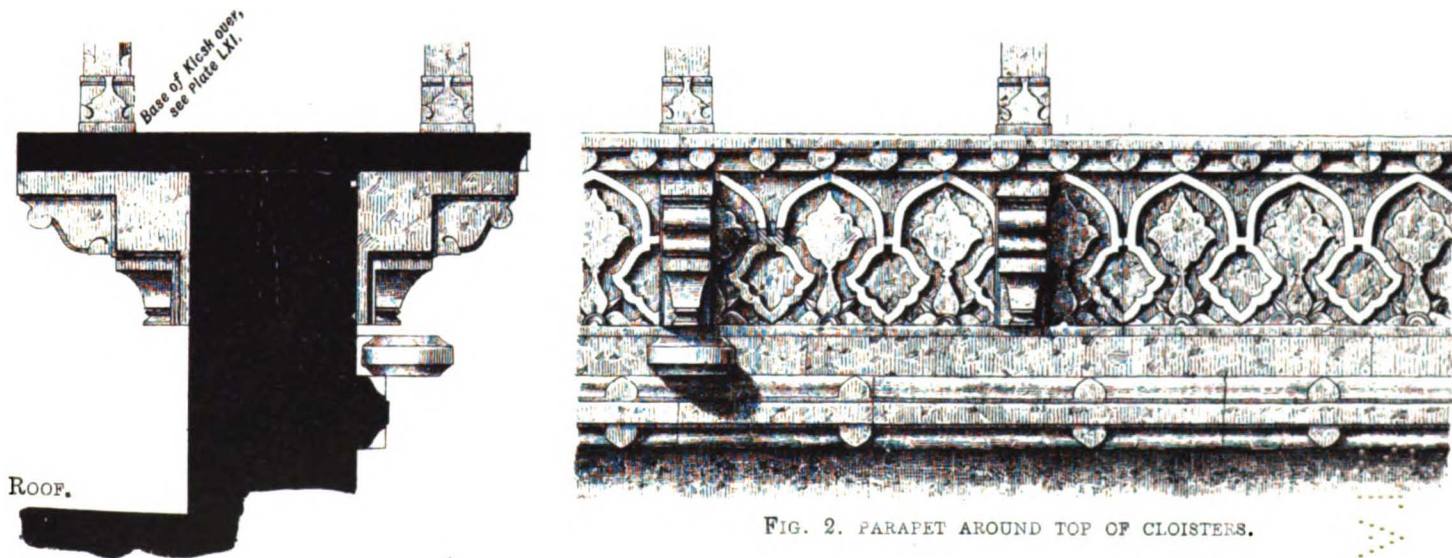


FIG. 2. PARAPET AROUND TOP OF CLOISTERS.

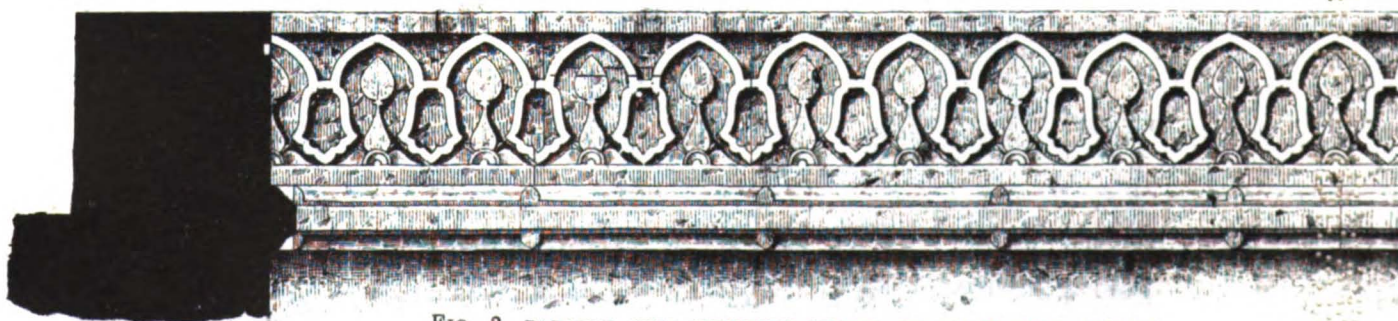
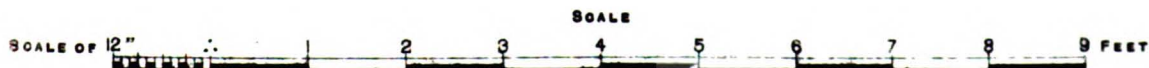


FIG. 3. PARAPET OVER CEMETERY CHAPEL ON SOUTH-WEST CORNER OF THE MASJID.



DETAIL OF PARAPET & PANNELING ON EXTERIOR OF GRAND DOME.

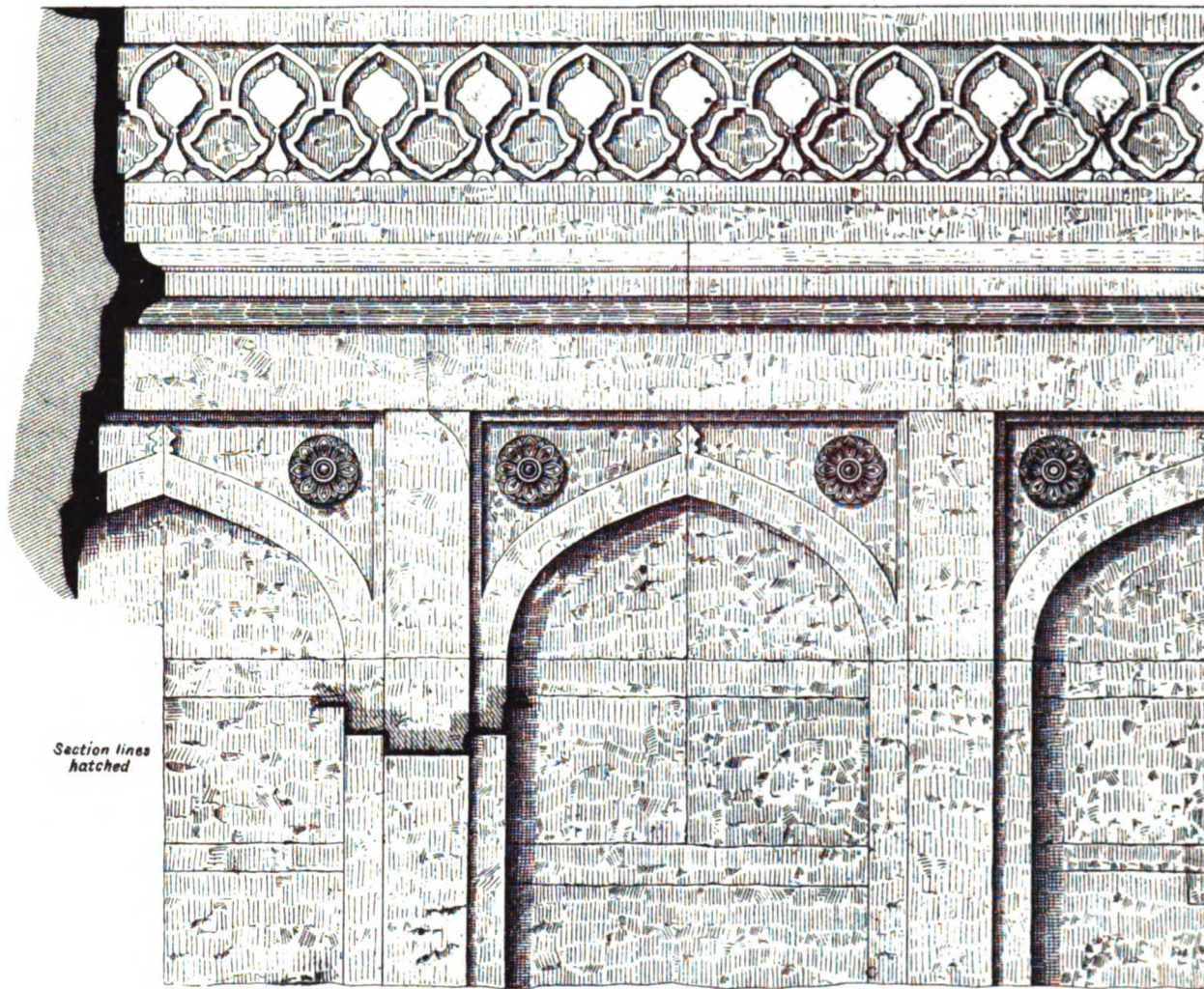


FIG. 1. PANNELING ON THE EXTERIOR OF THE GRAND DOME ABOVE THE DRUM.

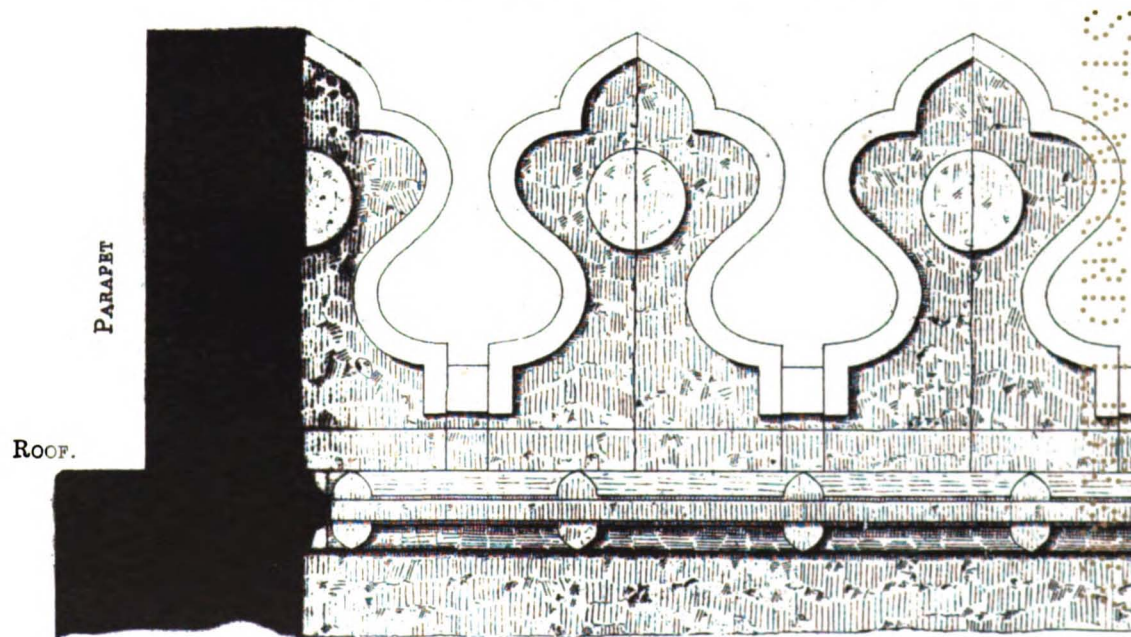
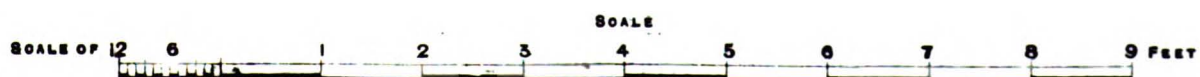


FIG. 2. MAIN PARAPET ROUND EXTERIOR WALLS OF THE MASJID.



DETAILS OF FINIALS.

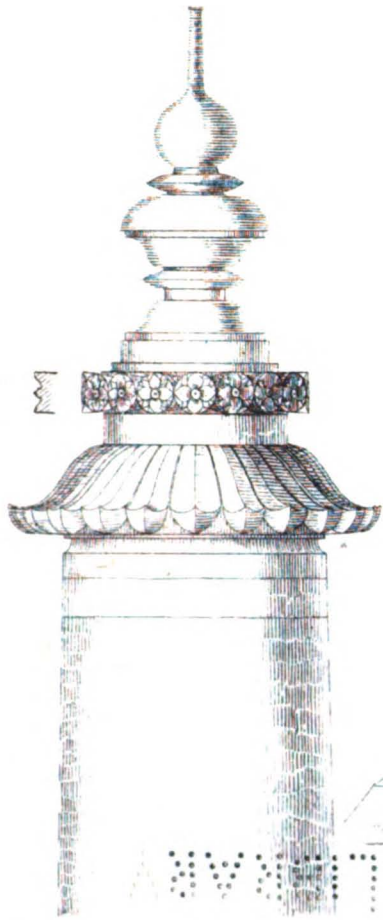


FIG. 1. FINIAL OVER GREAT ARCH
IN FRONT OF THE GRAND DOME.

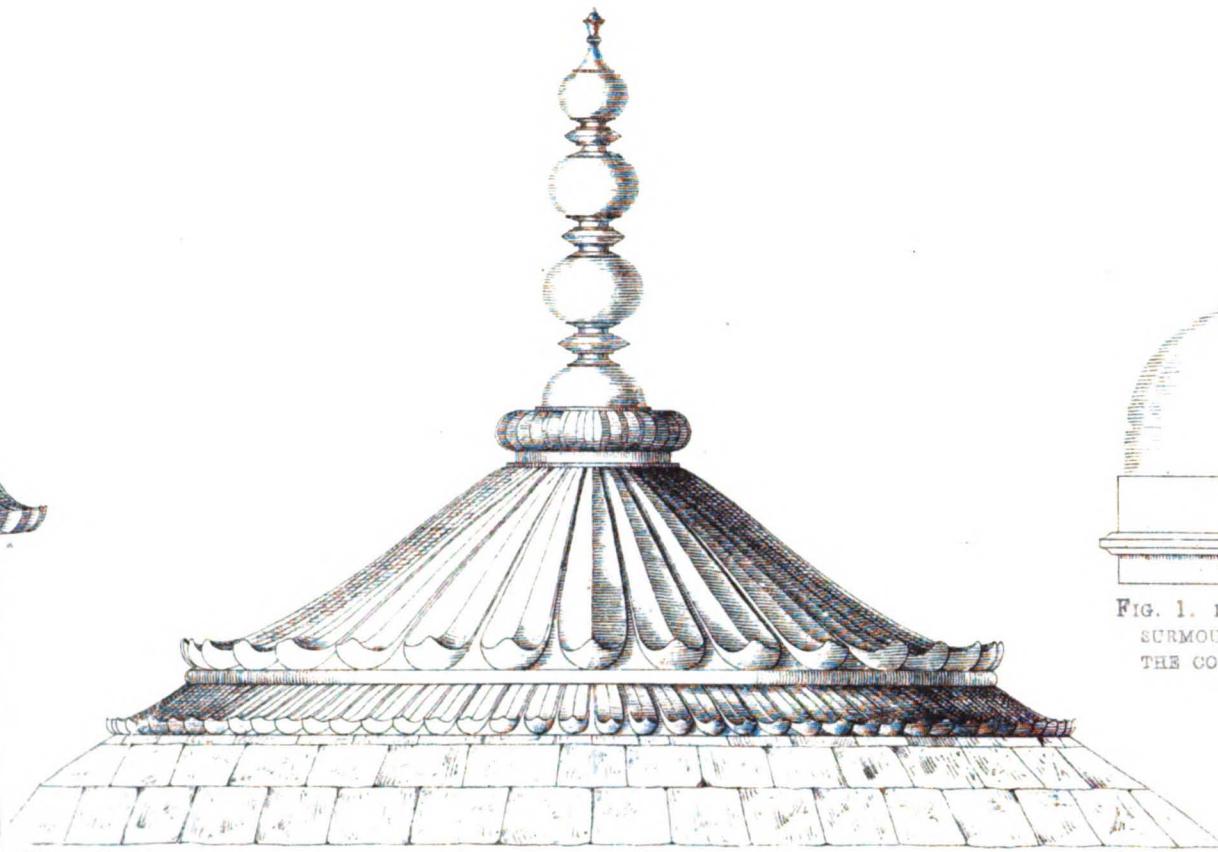


FIG. 1. FINIAL OVER SALIM CHISHTI'S TOMB.

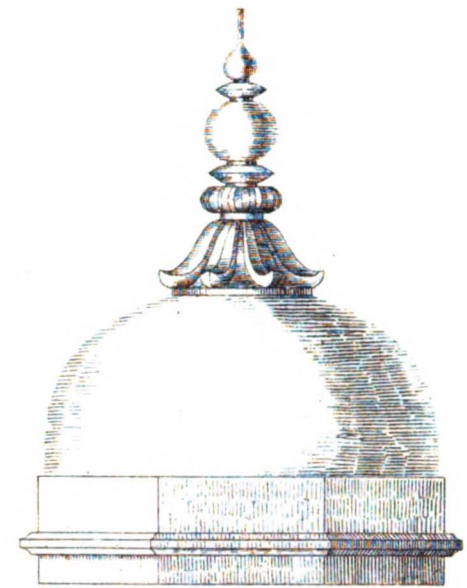


FIG. 1. FINIALS OVER SMALL KIOSKS
SURMOUNTING CLOISTERS AROUND
THE COURTYARD. (See Plate LIX).



DETAILS OF FINIALS.

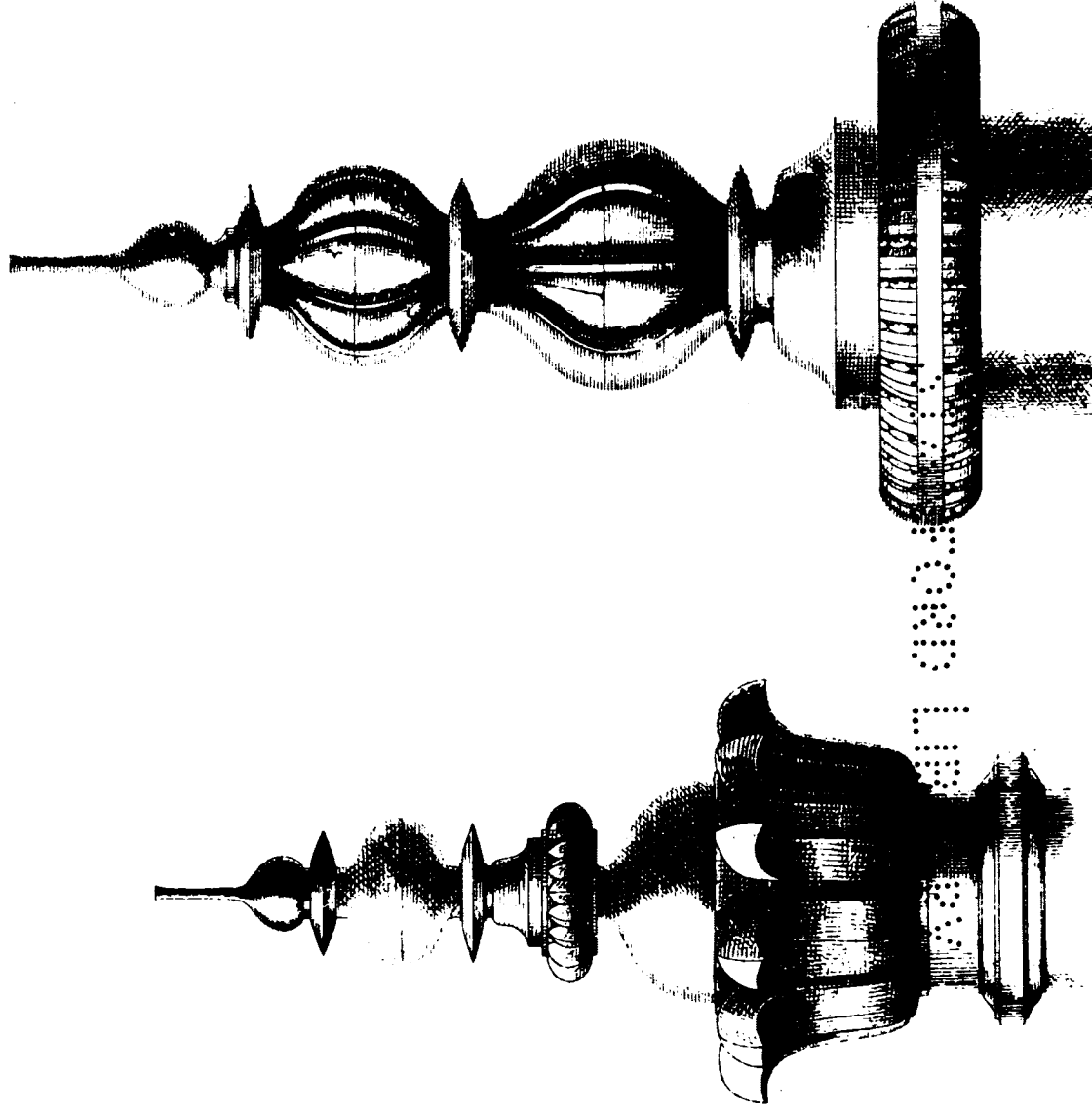


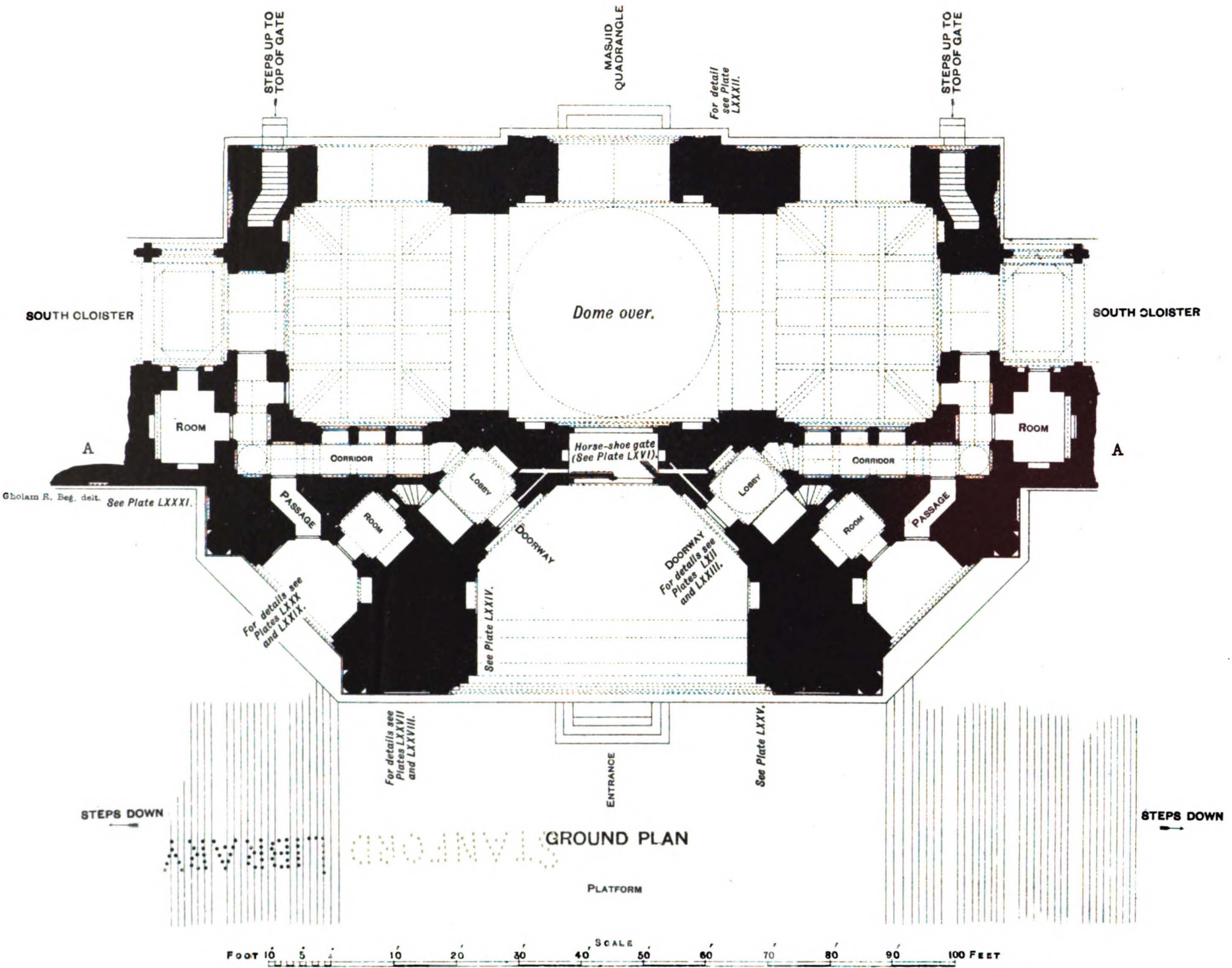
FIG. 1. FINIALS OVER EXTERIOR CORNERS OF THE PRINCIPAL MIHRÁB.

FIG. 2. FINIAL OVER THE GRAND DOME.

FIG. 3. FINIALS OVER DOMES SURMOUNTING THE CHAPELS IN THE LÍWÁN.



THE PALAND DARWAZA.



Gholam R. Beg. del. See Plate LXXXI.

For detail see Plate LXXXII.

For details see Plates LXX and LXXI.

For details see Plates LXII and LXIII.

For details see Plates LXXVII and LXXVIII.

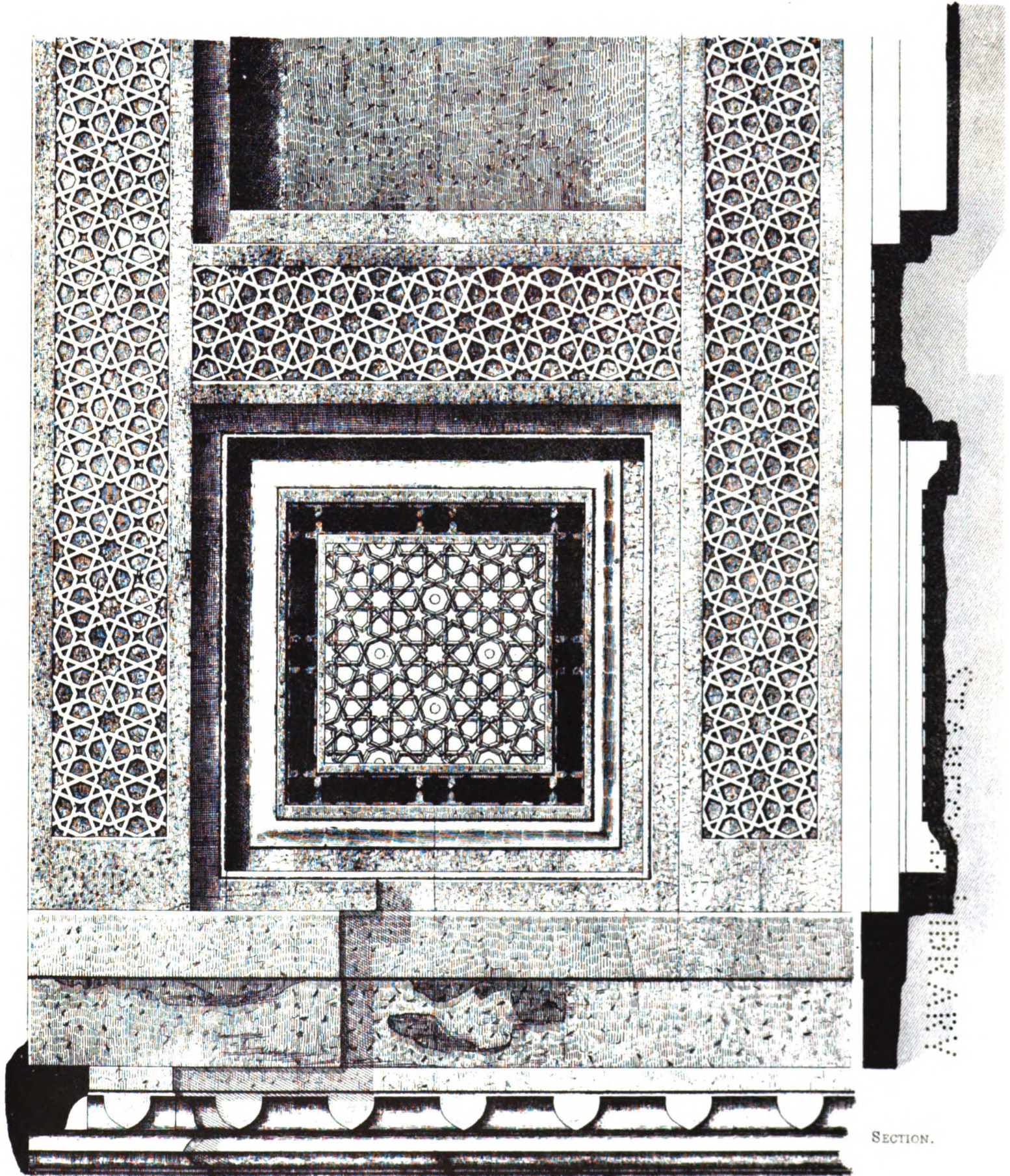
See Plate LXXV.

GROUND PLAN

PLATFORM



THE BALAND DARWAZA. DETAIL OF STONE PANELS ON GROUND FLOOR, EAST & WEST RETURN SIDES OF GATE.



SECTION.

Ram Pratab I. del't

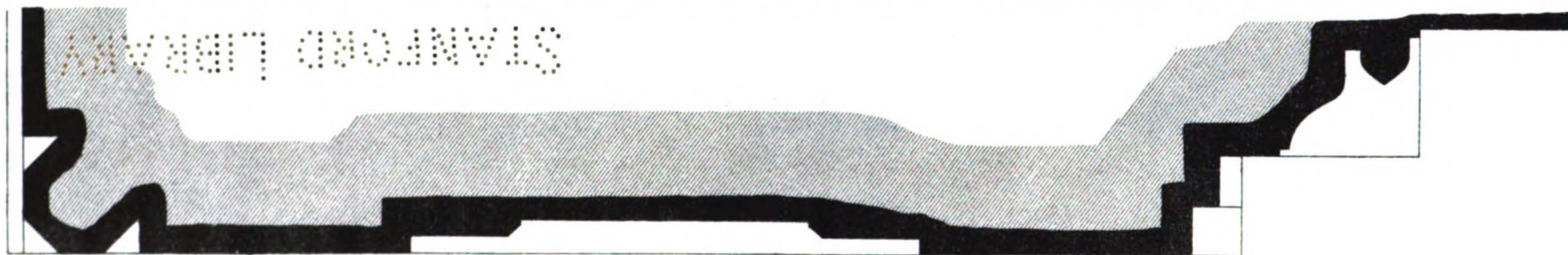
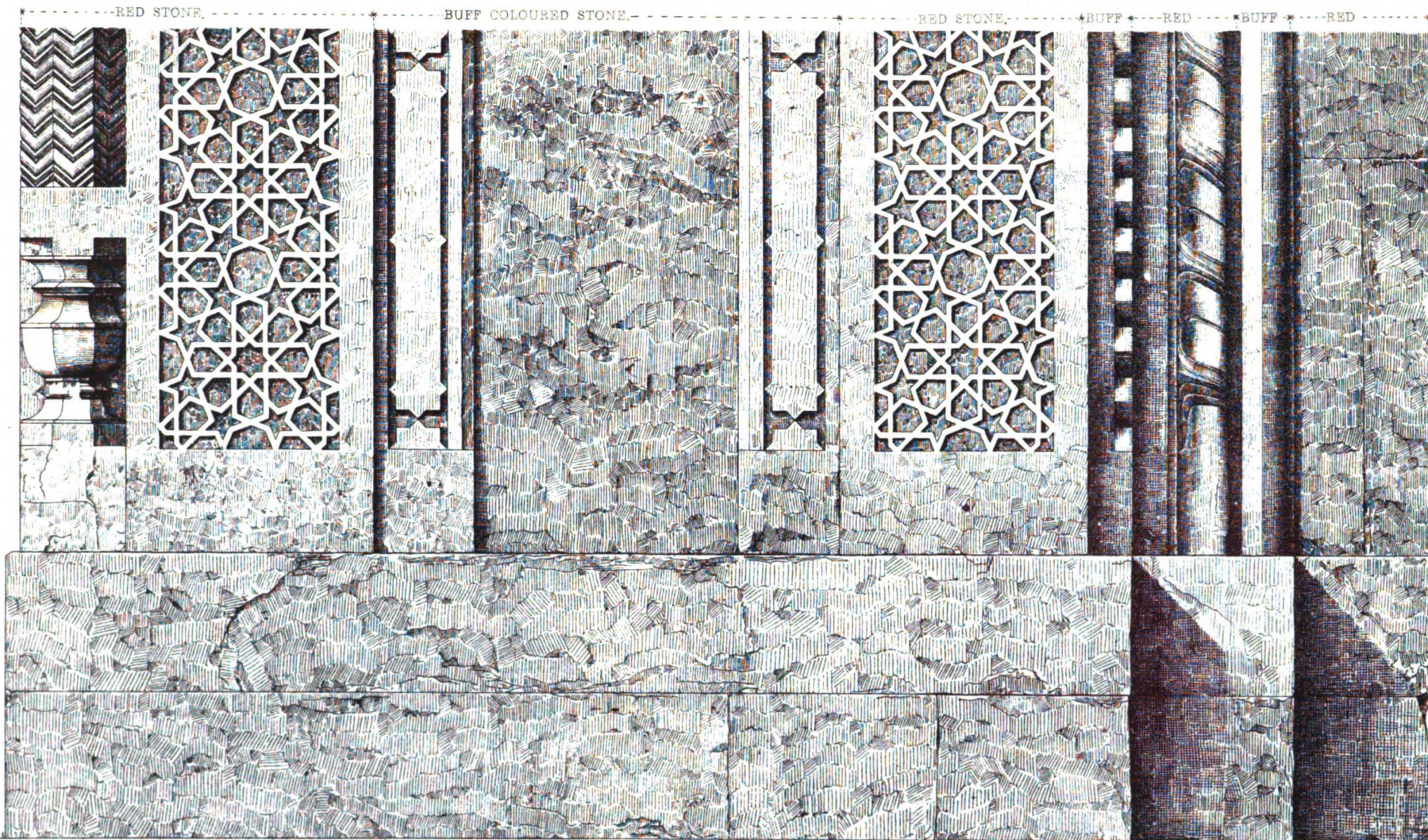
INCHES 12 9 6 3 . . 1 ELEVATION. 2 3 4 FEET

SCALE

E. W. SMITH,

Architectural Surveyor.

THE BALAND DARWAZA. JAMB OF MAIN ARCHWAY LEADING INTO THE COURTYARD OF THE MASJID.



THE BALAND DARWAZA. DETAILS OF PARAPETS.

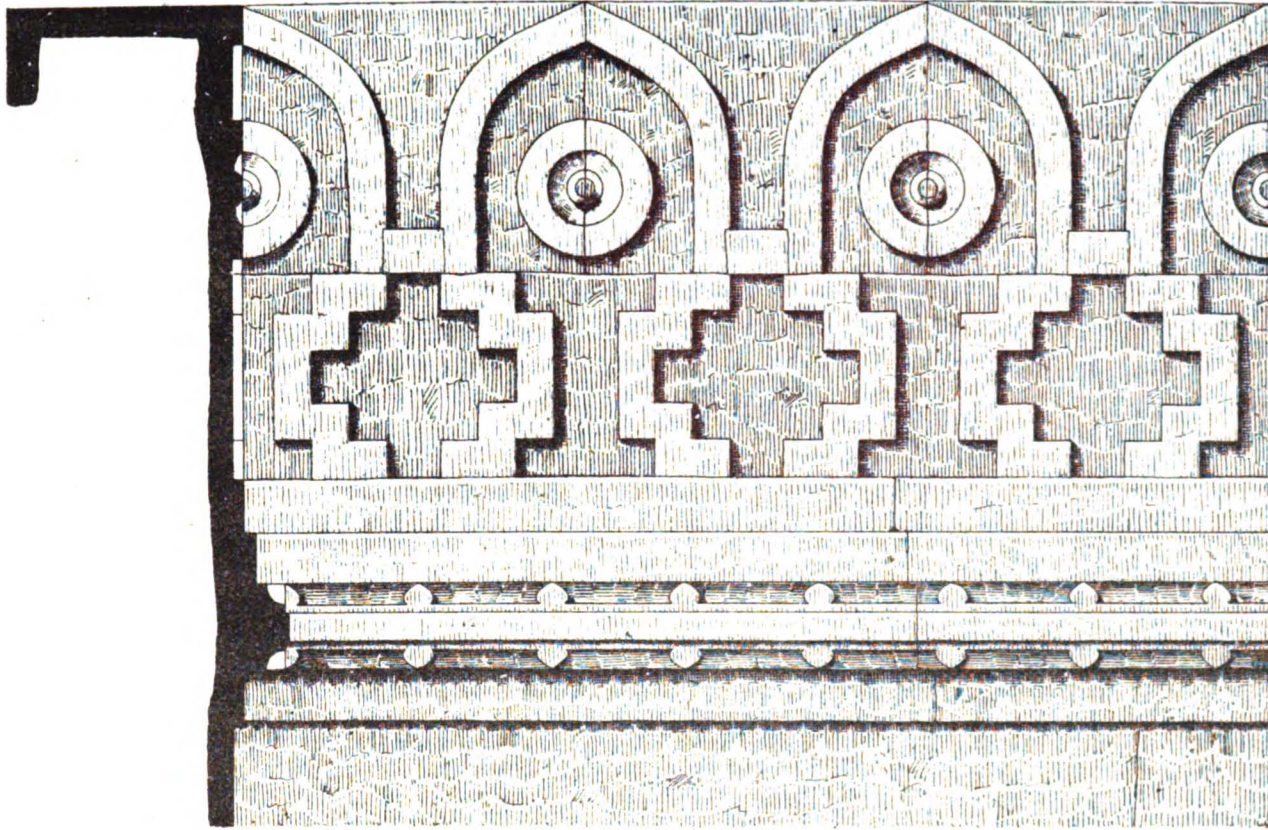


FIG. 1. DETAIL OF PARAPET AROUND SIDES OF GATE.

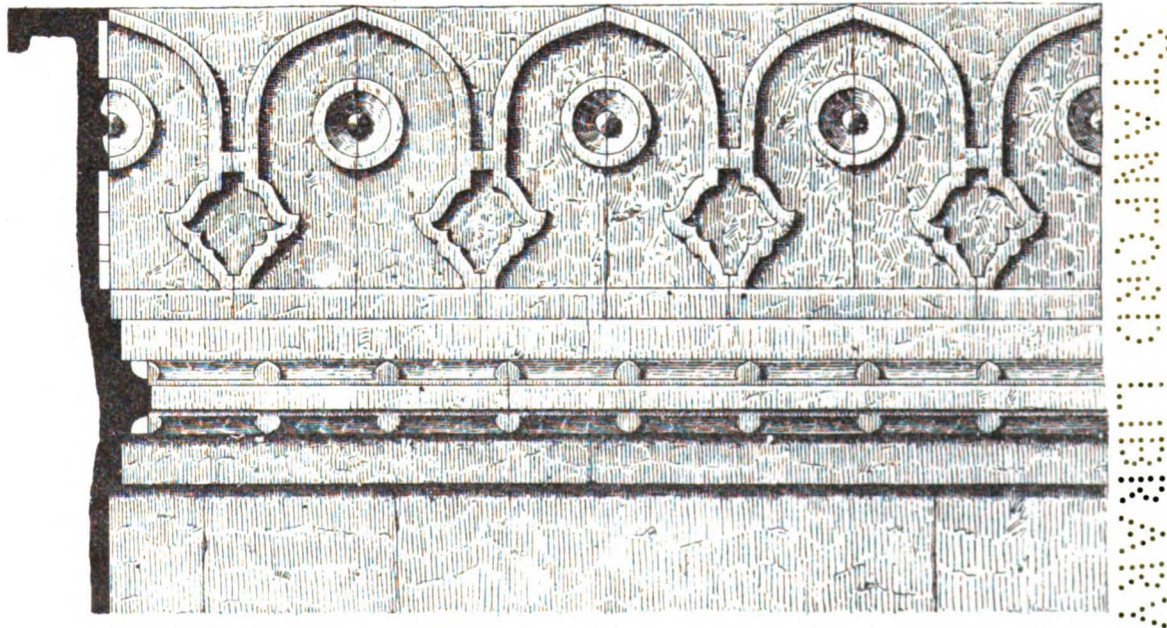
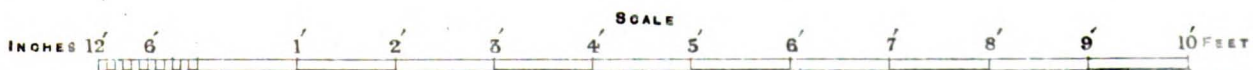
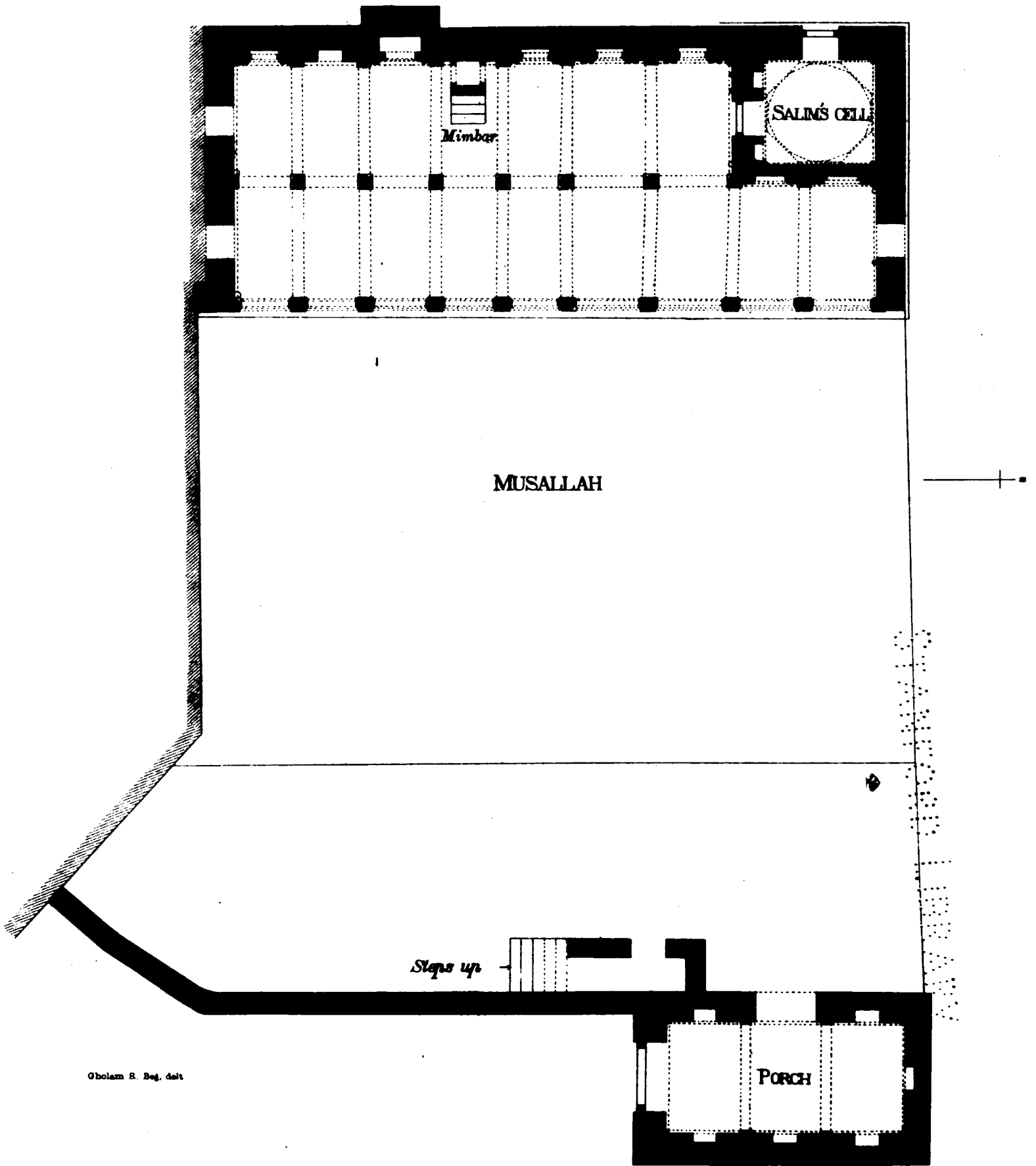
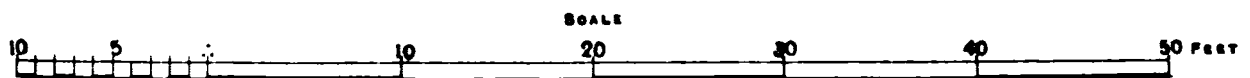


FIG. 2. DETAIL OF PARAPET AT BACK OF GATE.





Gholam R. Beg, delt



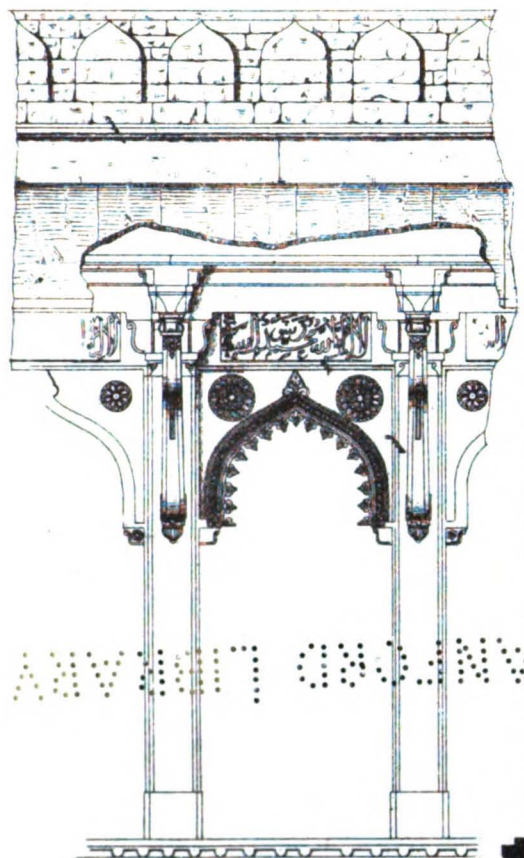


FIG. 1. ELEVATION OF ONE BAY OF THE
FACADE

FIG. 2 PLAN

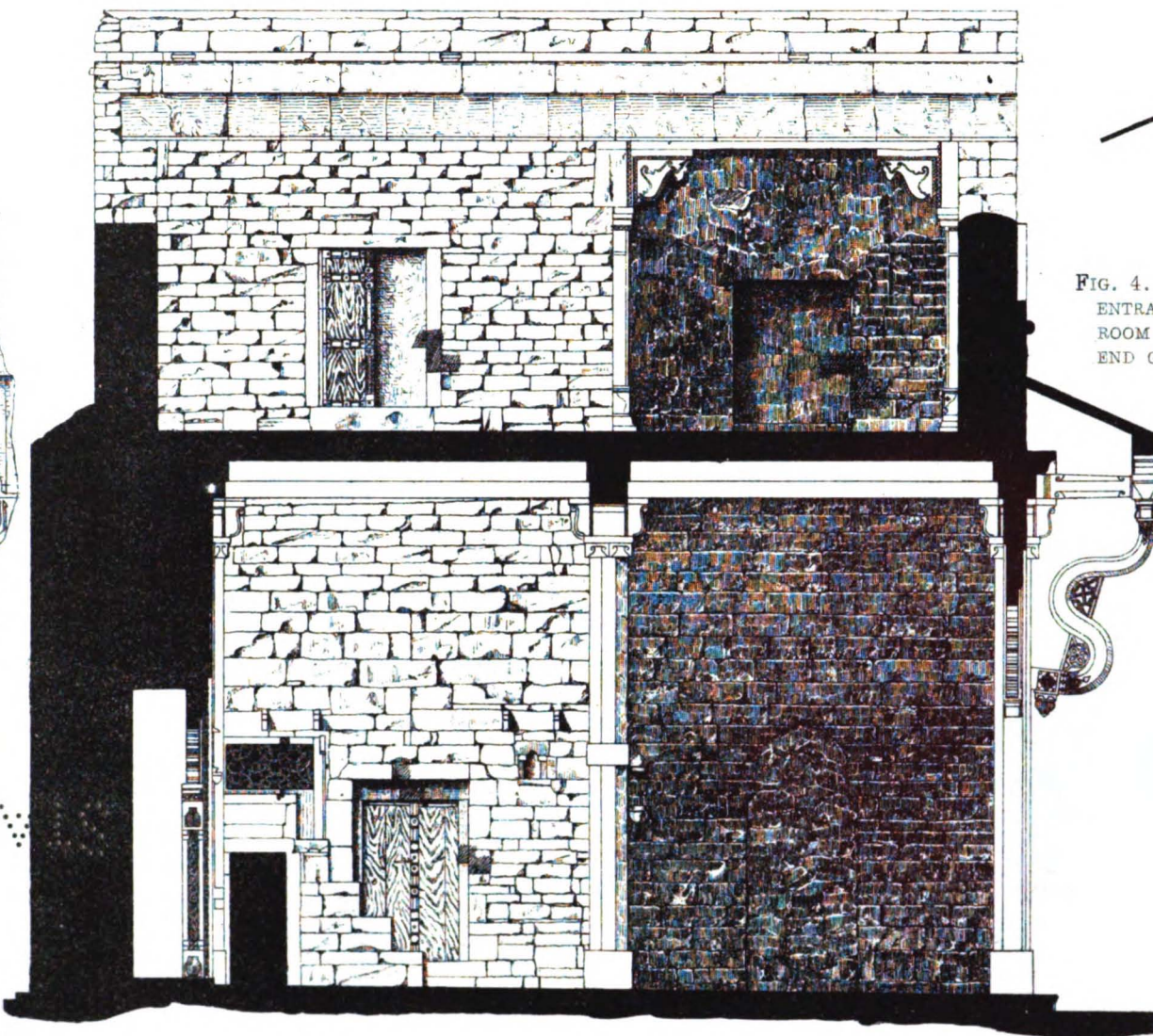


FIG. 3. SECTION
FROM WEST TO EAST

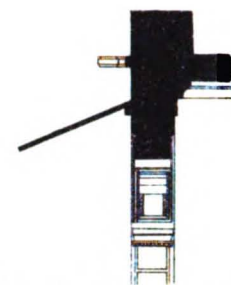
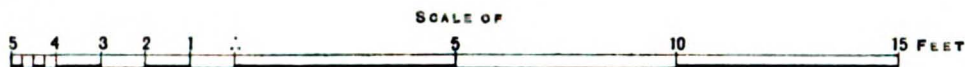
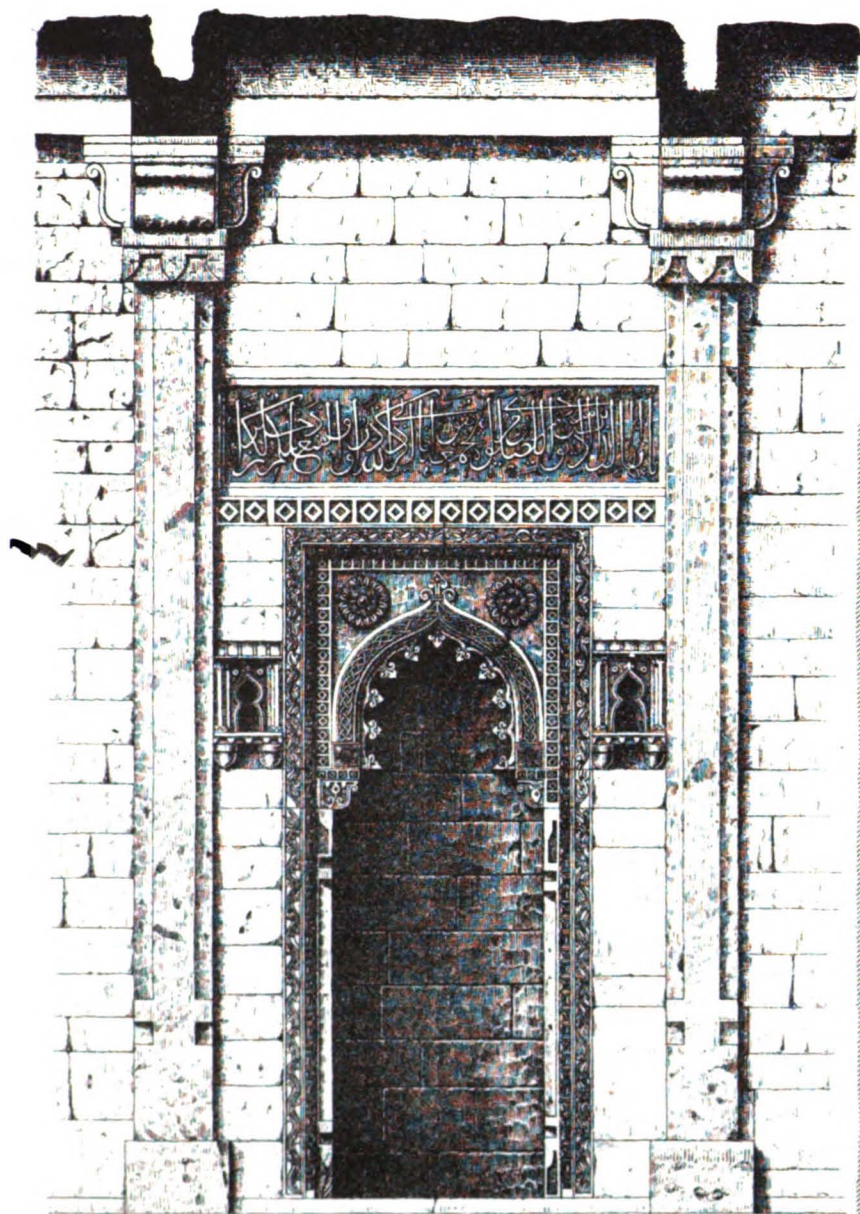


FIG. 4. SECTION THROUGH
ENTRANCE TO EASTERN
ROOM OVER NORTH-EAST
END OF MASJID





FIGS. 1 & 2. PLAN AND ELEVATION

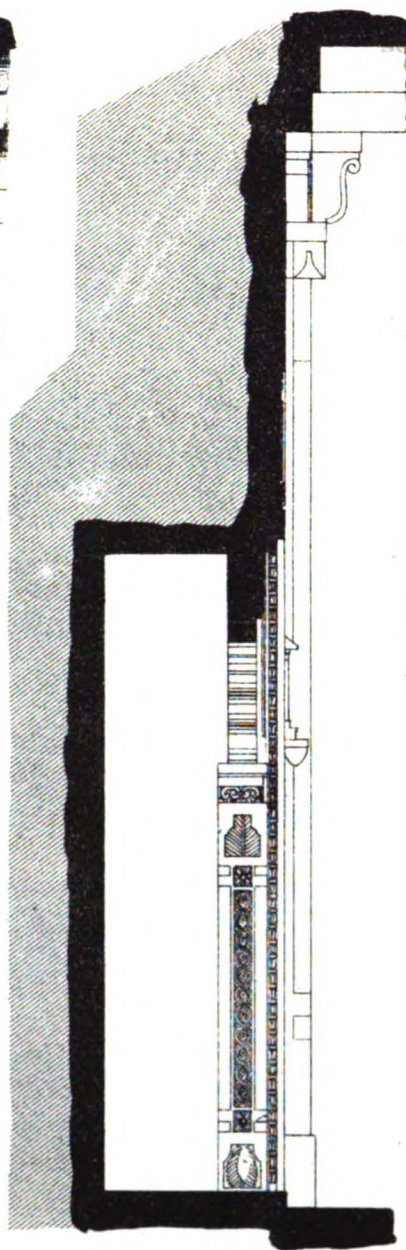


FIG. 3. SECTION

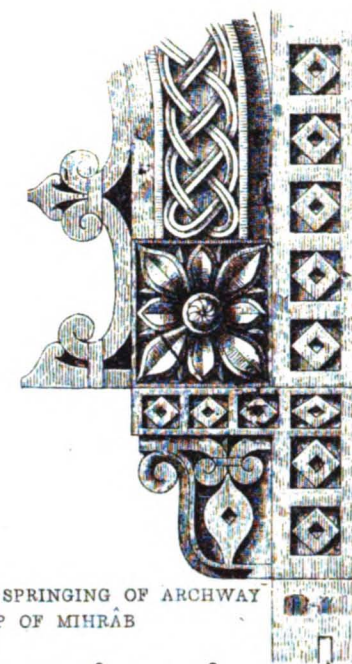


FIG. 4. DETAIL OF SPRINGING OF ARCHWAY OVER TOP OF MIHRÂB



SCALE

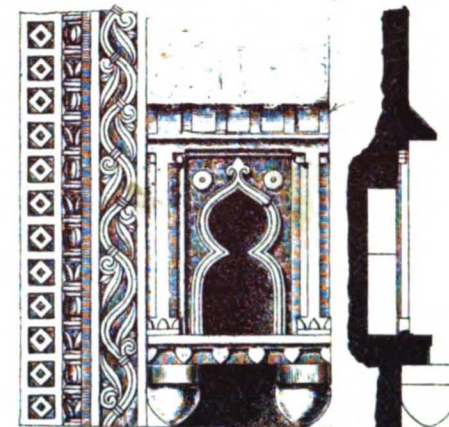


FIG. 5. ELEVATION AND SECTION OF RECESSES ON SIDE OF MIHRÂB

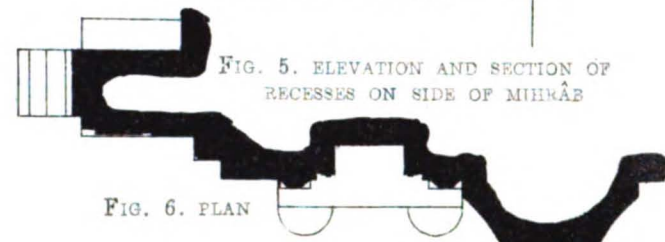
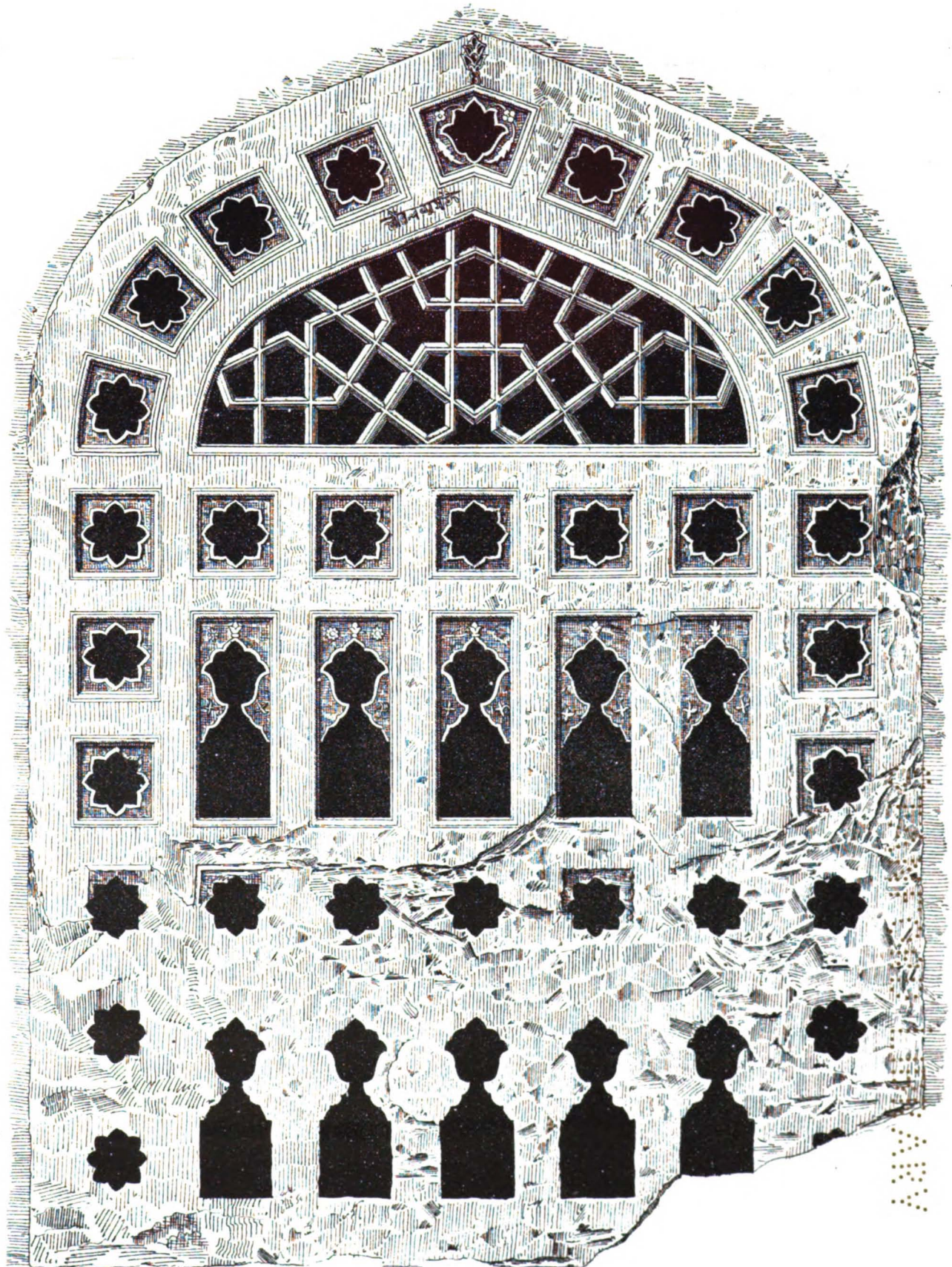


FIG. 6. PLAN



PERFORATED SCREEN IN NORTH WALL.



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