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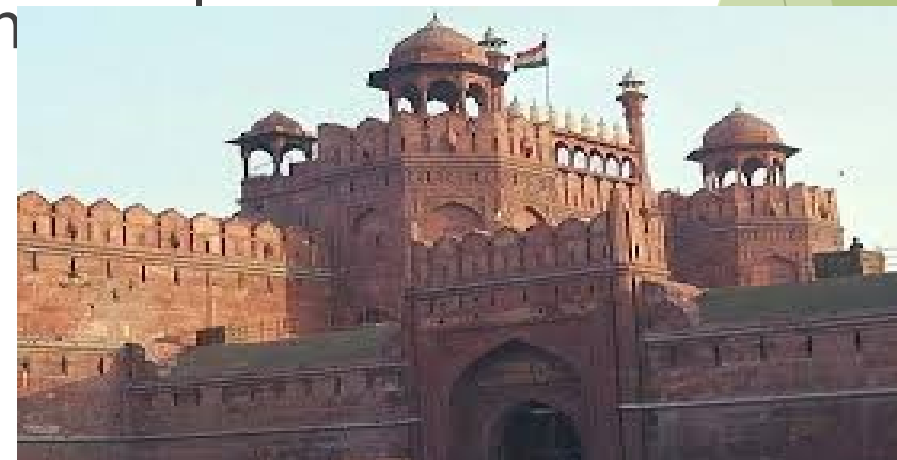
Unit 4 - Art and Architecture in Mughal period

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Architecture

The Mughals magnificent forts , palaces , gates , public buildings , mosques , water tanks and wells , etc. They also laid down many formal gardens with running water.

Babar was very fond of gardens and laid out a few in the neighborhood of Agra and Lahore. Some of the Mughal gardens , Such as Nishat Bagh garden in Kashmir , the Shalimar at Lahore, the Pinjore garden in Punjab foothills, etc., have survived to this day. A new impetus to the architecture was given by Sher Shah. His famous mausoleum at Sasaram (Bihar) and his famous mosque in the old fort at



Akbar was the first Mughal ruler who had the time and means to undertake constructions on a large scale . He built a series of forts, the most famous of which is the fort at Agra. Built in red sandstone, this massive fort had many magnificent gates. The Climax of Fort building was reached at Delhi where Shah Jahan built his famous Red fort .

In 1572, Akbar commenced a palace-cum-Fort complex at Fatehpur Sikri, 36 kilometers from Agra, which he completed in eight years. Built atop a hill, along with a large artificial lake , it included many buildings in the style of Gujrat and Bengal. These included deep caves, balconies, and fanciful kiosks.



In the Panch Mahal built for taking the air, all the types of pillars used in various temples were employed to support flat roofs. The Gujrat style of architecture is used most widely in the palace built probably for his Rajput wife or wives. Buildings of similar types were also built in the fort at Agra, though only a few of them have survived. Akbar took a close personal interest in the work of construction both at Agra and Fatehpur Sikri. Persian or Central Asian influence can be seen in the glazed blue tiles used for decoration in the walls or for tiling the roofs. But the most magnificent building was the mosque and the gateway to it called Buland Darwaza or the Lofty Gate built to



in The gate is in the style of what is called a half dome portal. What was done was to slice a dome into half . The sliced portion provide the massive outward facades of the gates , while smaller gates could be made in the rear wall where the dome and

With the consolidation of the empire, the Mughal architecture reached its Climax. Towards the end of Jahangir's reign began the practice of putting up entirely of marble and decorating the walls with floral designs made of some precious stones. This method of decoration , called pietra dura, became even more popular under Shah Jahan who used it on a large scale in the Taj Mahal, justly regarded as a jewel of the builder's art.

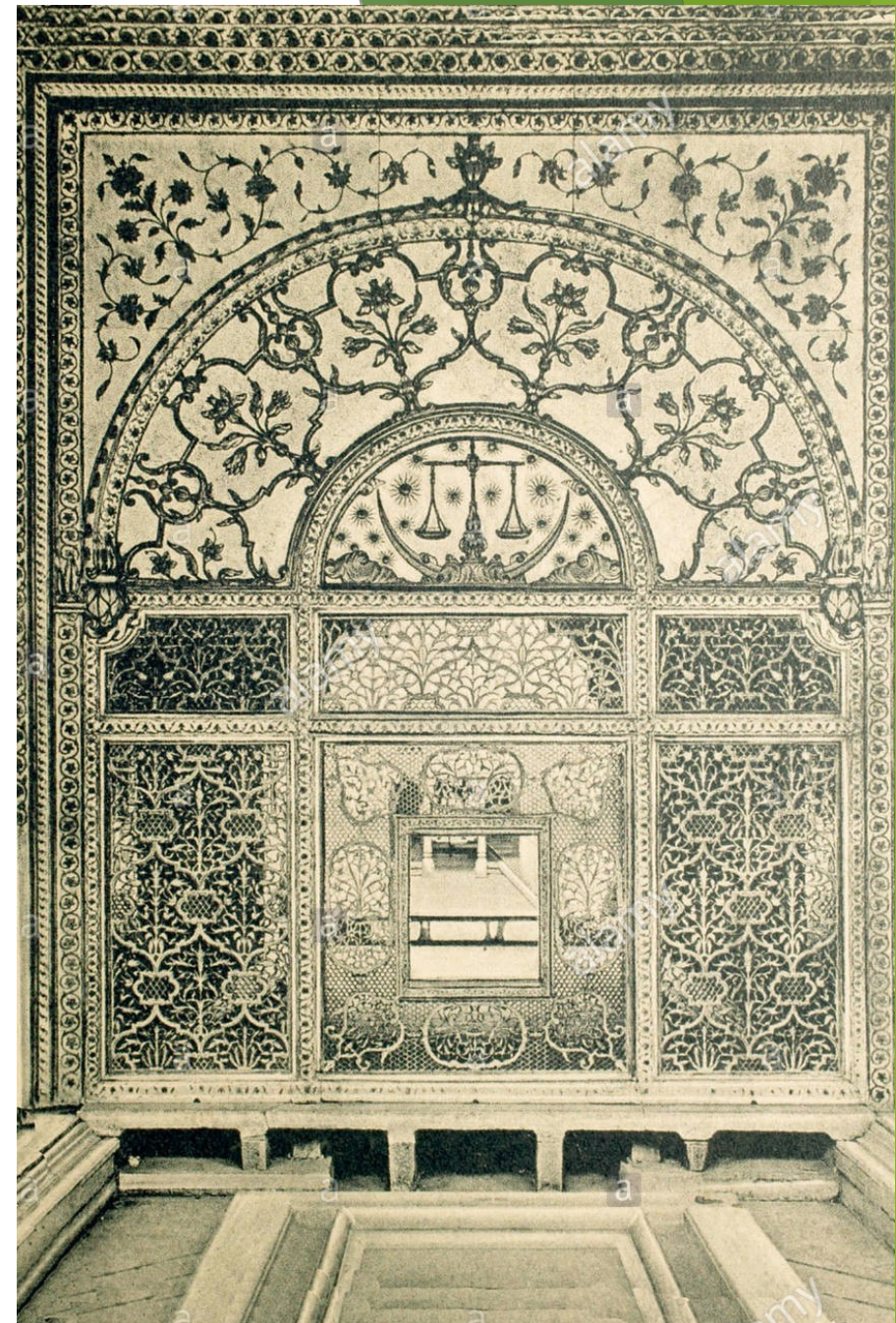
The Taj Mahal brought together in a pleasing manner all the architectural forms developed by Mughals . Humayun's tomb built at Delhi towards the beginning of Abkar's reign, and which had a massive dome of marble, maybe considered a precursor of the Taj.



The double dome was another feature of this building. This devise enabled a bigger dome to be built with a smaller on inside . The chief glory of Taj is the massive dome and the four slender minarets linking the platform to the main building.

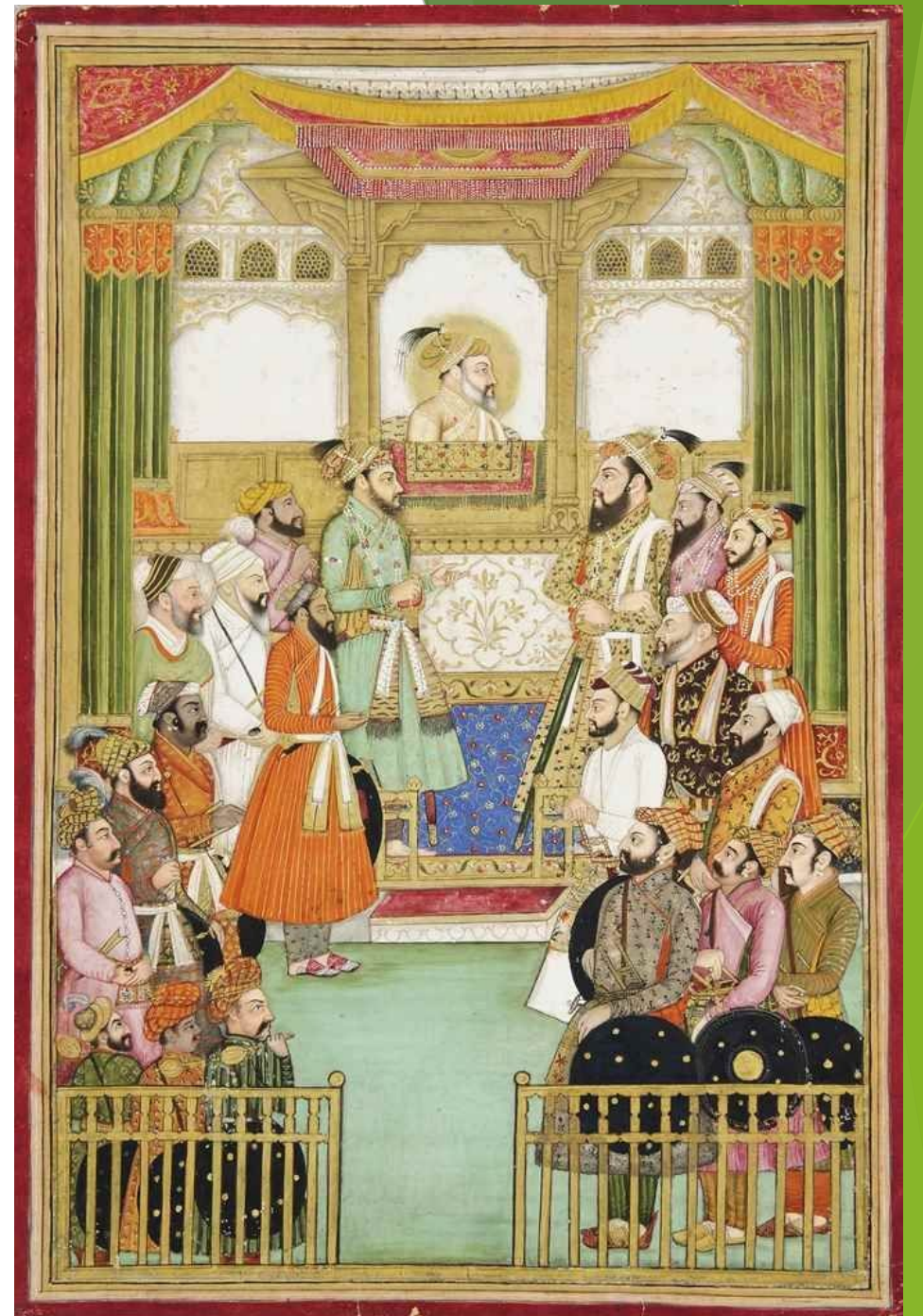
The double dome was the another feature of this other the Jama Masjid at Delhi built in red sandstone . A lofty gate, tall, slender minarets, and a series of domes are a feature of a Jama Masjid.

Although not many buildings were put up by Aurangzeb who was economy minded, the Mughal architectural traditions based on a combination of Hindu and Turko - Iranian forms and decorative designs, continued without a break into the eighteenth and early nineteenth centuries. Thus Mughals traditions influenced the palaces and forts of many provincial and local kingdoms. Even the Golden Temple of the Sikhs at Amritsar which was rebuilt several times during the period was built on the arch and dome principle and incorporated many features of the Mughal traditions of architecture.



Mughal painting

Mughal painting is a particular style of South Asian painting confined to miniatures either as book illustrations or as single works to be kept in albums (muraqqa). It emerged from Persian miniature painting (itself partly of Chinese origin) and developed in the court of the Mughal Empire of the 16th to 18th centuries. The Mughal emperors were Muslims and they are credited with consolidating Islam in South Asia, and spreading Muslim (and particularly Persian) arts and culture as well as the faith.



Mughal painting immediately took a much greater interest in realistic portraiture than was typical of Persian miniatures. Animals and plants were the main subject of many miniatures for albums, and were more realistically depicted. Although many classic works of Persian literature continued to be illustrated, as well as Indian works, the taste of the Mughal emperors for writing memoirs or diaries, begun by Babur, provided some of the most lavishly decorated texts, such as the Padshahnama genre of official histories. Subjects are rich in variety and include portraits, events and scenes from court life, wild life and hunting scenes, and illustrations of battles. The Persian tradition of richly decorated borders framing the central image was continued, as was a modified form of the Persian convention of an elevated viewpoint.



The Mughal painting style later spread to other Indian courts, both Muslim and Hindu, and later Sikh, and was often used to depict Hindu subjects. This was mostly in northern India. It developed many regional styles in these courts, tending to become bolder but less refined. These are often described as "post-Mughal", "sub-Mughal" or "provincial Mughal". The mingling of foreign Persian and indigenous Indian elements was a continuation of the patronization of other aspects of foreign culture as initiated by the earlier Turko-Afghan Delhi Sultanate, and the introduction of it into the subcontinent by various Central Asian Turkish dynasties, such as the Ghaznavids.

