



Historical Analysis Of Akbar Period Architecture

Rahimov Laziz Abduazizovich
PhD

Samarkand State Architecture and Construction University,
Republic of Uzbekistan, Mobile number: +998904456000.
E-mail: doktorant.scorp@gmail.com

ABSTRACT

In given article we will try to analyze architecture of Akbar period and it's evolution process. Moreover, we will try to clear up the role of Akbar in formation of Baburid architecture. Lastly, we describe how Akbar's buildings has begun and its development over the years, also, we have given an evidence supporting our points.

Keywords:

Akbar's architecture, Central Asian architecture, Indian local traditions, Baburid architecture, architecture of Delhi and Fathpur Sikri.

Jalal ud-din Muhammad Akbar was born on October 15, 1542 (5th Rajab 949 AH) in the house of Raja Virsal, governor of Amarkot region. At this time, his father Humayun was living in exile [1]. These fourteen years are the most difficult period in Akbar's life. It was during these years that Akbar's personality was formed. Iron strength and firm determination; courage and enthusiasm to reach the logical conclusion of the gradual scale; shriveled feature; bold initiative and wisdom; active creativity; will and dedication to one's work; modesty and elegance, and the prestige of the house of Timur; virtues such as an undying faith in truth and a thirst for knowledge were inherited from his early life and shaped Akbar's personality. The development of Akbar's worldview was greatly influenced by his generational aspects. After all, Akbar, who was the successor of the Great Amir Timur and a nobleman of Babur's house, inherited a unique culture and behavior [2].

Muhammad Akbar, like his grandfather Mirza Babur, was declared the heir to the throne of India at a very young age, at the age of 13, at the

military fort of Kalanaur in Punjab [1]. At the same time, Bayram Khan was appointed as a paternal tutor to the young king, and until 1560, all work was carried out by the father on behalf of the heir. Immediately after becoming an independent ruler, Akbar invaded Gondwana and Rajasthan and marched into Gujarat and Bengal. By the sixties of the 16th century, Jalal ud-din Akbar expanded the territory of the country from the Tibetan border in the north to the south, from Gujarat in the west to the Bay of Bengal in the east, and launched an attack against the Muslim rulers of Berar, Ahmadnagan and Handesh in the Deccan [3]. With this, the whole of northern India was taken over and turned into a centrally-ruled settled kingdom, and became the largest country in the Indian subcontinent [1].

According to Abdul Qadar Badaoni: "Akbar in the month of Zil-Qaddah of the year 982 AH (1575), Fatehpur Sikri orders the construction of the Ibadat Khana building next to the new palace in Sikri. The building consists of four porches and was completed one year later (1576) [4]. This building was built as a place

where Akbar and scholars of science and religion held philosophical discussions [4],[5]. Akbar fell ill in October 1603 [1]. And because of this disease, Muhammad Akbar died at the age of 66 (on October 25, 1605) after almost half a century of rule [3].

Delhi was the capital of the Baburids until 1565. During these years, Akbar resided in Din Panah Ark, built by his father. However, there is almost no information about the buildings he built in Delhi during these early periods. However, constructions built by Akbar's officials are mentioned. For example, in 1561, Maham Anaga built Khairul Manzil mosque and madrasa next to Din Panah [6]. The main feature of the mosque is that the main focus in its design is not on the prayer room, but on the entrance gate [7]. The mosque is actually decorated with blue and yellow tiles [8]. The single-aisled, five-span mosque is typical of the style of the Sher Shah Mosque in Delhi. However, the fact that its historical structure consists of a system of small rooms with two floors on three sides around the inner courtyard indicates that it was taken from the architecture of Muhammad Sultan in Samarkand [9]. The architectural structure of the mosque is similar to the method of Qila-i-Kuhna Mosque, but unlike this mosque, red sandstone was not used in late decoration [10]. Percy Brown wrote: "Although the architectural structure of this mosque is very simple, it is this mosque that embodies the architectural achievements of two great dynasties and acts as the main link" [11].

Before this period, Babur and Humayun had carried out several repairs around Nizamuddin Auliya's mausoleum. It is at this point that from Babur to the last Baburids, large constructions are considered valuable and carried out by representatives of this generation. From the inscriptions on marble stones found in the northern part of Amir Khusrau's Mausoleum, Babur's official Mahdi Khoja built an "incomparable" building in 1528 and 1530 [12]. Humayun built a marble fence over the grave of Amir Khusrau [13]. Jahangir built a mausoleum over the grave of Amir Khusrau in 1605 [12].

The two-story Chini ka Burj Mosque and Kokaldi mausoleum built by the Baburids were built around Nizamuddin Dargah. In the west of the

mausoleum, the Kani Davron Khan Mosque, which belongs to the last Baburid architecture, and in the eastern part, an anchor house will be built [14].

This tradition continued during the reign of Akbar. In 1562, Farid al-Khan, Akbar's loyal official, restored Nizamuddin Auliya's mausoleum [7]. Similar to the dome in Amir Khusrau's mausoleum, a Gujarat-style marble dome with a wooden construction will be built over Nizamuddin Auliya's mausoleum [12]. During the reign of Shah Jahan, a porch typical of the Shah Jahan style with a double portico was built in the Dargah [12][14].

During the years 1566-67, based on the order of Akbar, Mirza Aziz Koka built a mausoleum near this dargah in the name of his father Ataga Khan. Ataga Khan Tomb is made of stone, decorated with red sandstone and marble. The sides of the building and the part under the dome are built in the form of a 10-meter cube. Like Humayun's Tomb, the double dome method was used. Three sides of the tomb consist of silent bars. One of the unique features of the tomb is its patterns of verses from the Qur'an. Inside Ataga Khan Tomb, his wife's Jiji Anaga grave, and the third grave are made up of the tombstones of his alleged son Yusuf Muhammad Khan [6]. The rectangular structure of the mausoleum is typical of the style of earlier Indian mausoleums, and it is no exaggeration to say that the use of red sandstone patterns and white marble Arabic inscriptions are influenced by the architecture of Qila-i-Kuhna [7]. In terms of its construction, this mausoleum, which is considered a small copy of Humayun's Tomb, is the main element in the decoration of Akbar's Tomb, which was later built in Sikandra with its decorative motifs [8].

There are three octagonal mausoleums in the western and eastern parts of the Humayun Tomb. Each is built on the basis of a low base, a cylindrical drum under a high dome, and a dome above it [10]. One of the mausoleums is the Sabz Burj Tomb, which belongs to the Timurid architecture and was built in the Baghdadi style, and was built around this time. This mausoleum with an octagonal arch is covered with a colored tiled dome typical of the Timurids [7]. This dome is similar to the Timurid dome in

Samarkand [15]. The dome of the Sabz Burj was originally decorated with green tiles and had a green tint, after renovation it became a blue dome [16]. The second one is Nili Gumbad, built in this style. The pediments of Sabz Burj and Nila Gumbad were built higher in the tradition of the Timurids [17]. The size of the Nila Gumbad is 33 x 33 m. It is rectangular in shape and stands on a 1.5 m base. The dome is built on a drum with a high dome. The external style has an octagonal shape and consists of a construction in the style of a "chahartaq" [18]. Also, the third one is Afsarwala Gumbad, whose styles are decorated with red sandstone and white marble, unlike the two tombs. The style of Asfarwala Gumbad is typical of the late Timurid period, and it is known from the tombstone inscriptions that it was built in 1566-1567 [10]. Asfarwala Tomb has an octagonal arch [18]. The interior of the three tombs was designed on the basis of the Hasht Bihisht concept [17]. The last octagonal mausoleum built in Delhi was built in 1562 for Adham Khan. The most beautiful example of this type of mausoleum is the Khani Jahani Tilangani Mausoleum, built in 1388-89 [8].

During his creative period, Akbar mainly used red sandstone, local building materials and laws, as well as stone construction concepts, elements such as pillars, bracket-supports, flat roof, "chhatri" and "chhajja". The buildings led to the formation of his personal architectural style. It is no exaggeration to say that the formation of this style was caused by the repetitive and rhythmic use of architectural elements. The constructions of this period are distinguished by their outstanding constructions and functions. Despite the fact that the buildings have such a construction, special attention has been paid to their unique artistic aesthetic appearance. However, despite the fact that Akbar's main inspiration was the architecture of the Man Mandir in Gwalior, the attraction of Indian master craftsmen from almost all oases of that period led to the formation of a new unique architectural style. Stone carvings in buildings are the main ornaments of this period. Elements belonging to Indian culture, such as "chakra", "padma", "swastika", "hastin", "makara" and "mayura", were widely used during this period. Elephant,

peacock, and Indian plant elements are also carved from stone in the buildings. At the same time, in the main decoration of the buildings, geometric patterns, as well as Arabic and Persian inscriptions and plant motifs were used. In the style of buildings, colored tiles are used in combination with red sandstone. Two elements had a major influence on the main aspects of the buildings of this period, i.e. the "chhatri" was the main emphasis on the completion of the building, while the base spiral ornamentation were the main form in its structure.

References

1. Satimov G'ofurjon. Markaziy Osiyo va Hindiston tarixida Boburiylar davlati. Toshkent – 2008 y.
2. Nath R. History of Mughal Architecture. Vol.II. Akbar (1556-1605 A.D.) (The Age of Personality Architecture). - New Delhi: Abhinav Publications, 1985.
3. Nizomiddinov. N.G'. Buyuk boburiylar tarixi (XVI – XIX asr). Toshkent 2012.
4. Mulla Abdul Qadar Badaoni. Muntakhabu`ut-Tawarikh. Vol.II. tr. by W.H. Lowe Delhi 1973, p.
5. Abul Fadl. Ain-i-akbari. Vol. III (tr. H.S. Jarrett), Calcutta, 1894.
6. Welch Anthony, The Emperor's Grief: Two Mughal Tombs. Muqarnas, vol. 25, Frontiers of Islamic Art and Architecture: Essays Incelebration of Oleg Grabar's Eightieth Birthday 2008.
7. Asher C.B. Architecture of Mughal India. – Cambridge: University Press, 1995.
8. Sahai, Surendra., Indian Architecture Islamic Period 1192-1857. Prakash Books India Ltd. New Delhi 2004.
9. Koch Ebba. Mughal Architecture (An Outline of Its History and Development) (1526-1858) – Munich: Prestel-Verlag, 1991.
10. Glenn D. Lowry. "The Tomb of Nasir-ud-Din Muhammad Humayun; PhD dissertation. Harvard University, Cambridge, Massachusetts, 1982.
11. Brown P. Indian architecture (Islamic period). – Mumbai: D.B. Taraporelava Sons & Co. Pvt. Ltd., 1956 – 1981.

12. Zafar Hasan, *Memoirs of the Archaeological Survey of India: No. 10 A Guide to Nizamuddin, A Guide to Nizamuddin* (Calcutta: Superintendent Government Printing, 1922).
13. Thamarat-ul-guds (Lai Bakshi, c. 1597-8, in Farsi) excerpt cited and trans. in Hasan, *A Guide to Nizamuddin*.
14. Keshani H. *Building Nizamuddin: A Delhi Sultanate Dargah and its Surrounding Buildings: Master of Art*. University of Manitoba, 1992.
15. Preston D. & Preston M. *A Teardrop on the Cheek of Time. The Story of Taj Mahal*. London, 2007.
16. Sharma P.K. *Mughal Architecture of Delhi – A Study of Mosques and Tombs (1556-1627 A.D.)*, New Delhi, 2000.
17. Rezavi S.A., “Iranian Influence on Medieval Indian Architecture”, *A Shared Heritage The Growth of Civilizations in India and Iran*. Aligarh Historians Society. 2002.
18. Naqvi S.A.A. *Dekhi Humayun`s Tomb and Adjacent Buildings*. Calcutta. 1947.
19. Rahimov L.A. *Babur`s Creativity From Central Asia To India*. INTERNATIONAL JOURNAL OF SCIENTIFIC & TECHNOLOGY RESEARCH VOLUME 5, ISSUE 05, MAY 2016 . pages 293-296
20. Rahimov L.A. *Architectural Masterpieces Of Humayun*. INTERNATIONAL JOURNAL OF SCIENTIFIC & TECHNOLOGY RESEARCH VOLUME 5, ISSUE 06, JUNE 2016. Pages 346-349
21. Rahimov L.A. *The Mausoleum of Humayun*. INTERNATIONAL JOURNAL OF SCIENTIFIC & TECHNOLOGY RESEARCH, VOL 5, ISSUE 7, JULY 2016