CHAPTER - VII

MONUMENTAL REMAINS OF THE SUBAH

The characteristic feature of defence for the cities was fortification from earliest times in India. To save from the invaders or local political disturbances. The fortress played a dominant role in shaping the destiny of region. These fortress have significant importance due to the wealth or revenue stored in them and to run the administrative machinery. The notable cities of the region under review had some old forts for protection and able persons were appointed as superintendent of the forts. From here, enemies movement can be watched and give any assault out side. Having this point of view for defence, Mughal also constructed forts here. The region under review has a great strategically important from ancient times to the Mughals. Although it never enjoyed the privilege of being the capital of Mughal Empire. A number of Garhi and forts were existed before stepping down of the Mughals in this region. Those were time to time in the possession of regional powerful heads. Some old forts were very strong and every ruler want to that in this hands.

1. Chunar Fort:

It is twenty miles east of Mirzapur has a strong hill fort built on a high detached sandstone hillock. The rocky eminence on which the fort stands rises abruptly from the edge of the river to a height of 104 (one
hundred four feet, and attains its greatest elevation about two hundred yards further south-east. The circuit measured round the rampart is One Thousand Eight Hundred Fifty (1,850) yards, and there are towards at intervals round it. The buildings inside are comparatively modern with the exception of the Shrine of Bhartrinath a massy vaulted edifice, in the walls of which are many old carved stones. In a small square court there is a large slab of black marble said to be that at which Bhartrinatha performed his devotions,

The ancient history of the fort is obscure. That Bhartrinath, the younger brother of the famous king Vikramaditya of Ujjain, having embraced the life and profession of a yogi, selected this place for retirement. Vikramaditya is said to have discovered the hiding place of his brother and to have visited Chunar and built for his brother residence and the present temple of Bhartrinatha. Another legend is that of Prithiviraja, who is reported to have affected a settlement in this part of the country.¹

Sher Khan Suri (Sher Shah Suri) the greatest opponent of Humayon obtained possession of Chunar by marriage with the daughter of a local chieftain, into whose power it had fallen during the disorders antecedent to the consolidation of the empire of the house of Taimur.

¹ A. Fuhrer, The Monumental Antiquities and Inscriptions in the North-Western Provinces and Oudh, (ASI), Allahabad-1891, p.258.
In 1536 Humayon besieged the fort and took it after a siege of six months conducted under the direction of this General Rumie Khan but Sher Khan retook shortly afterwards.

In 1575 A.D. Akbar recovered it in advancing to conquest of Bengal & Bihar and eliminating the successors of Sher Khan.²

2. Kalinjar Fort:

This fort is one of the most famous hill-fort. It stands on an isolated flat-topped hill of the Vindhya range. Which here rises to a height of eight hundred feet above the plane. The lower part of the ascent is tolerably easy, but the middle portion is very steep. While the upper part is nearly perpendicular and quite inaccessible. The main body of the fort lies from east to west, is oblong in form, being nearly a mile in length by half a mile in breadth. At the north angle there is a large projecting spur nearly a quarter of a mile square which overhangs the town; and on the middle of the southern face there is another projection of about the same size but triangular in shape. The distance between the entrance points of these two projections is nearly one mile. The whole are is therefore considerably less than a square mile, while the per pet walls are nearly four miles in length. Constructed of large blocks of stone laid generally without cement and about 25 feet thick.³

² Ibid., p.259.
³ Ibid., p.149.
There are two entrances to the fort which the principle is on the north side towards the town, and the other at the south-east angle leading towards Panna; this later called Panna gate is now closed. The other entrance is guarded by seven different gates which beginning from below are named as follows:

1. Alamgiri Darwaza
2. Ganesha Darwaza
3. Chandi Chauburji Darwaza
4. Budhebhadra Darwaza
5. Hanuman Darwaza
6. Lal Darwaza
7. Dara Darwaza

There is an ascent of about 200 hundred feet up to the lowest gate, called Alamgiri Darwaza. It is Square and plain in construction defended by a loop-holed bastion on each side. Which is battlemented building in modern Musalman style constructed during Aurangzeb's reign. Bearing Persian inscription fixed the date 1084 AH/1673 AD.

Above this, there is a steep flight of steps leads to the second gateway called Ganesha Darwaza with a small coarse figure of Ganesh about eighteen inches high. At a shorter distance higher up in the bend of the road stands the third gate named the Chandi Darwaza. The gate is defended by a loop-holed wall and bastion and bears sockets for the hinges and cross-bars of doors.
The fourth gate named Budhadr is the gate of the auspicious planet Mars (Budha) owing to the stiff climb required to reach it.

The fifth gateway is called Hanuman Darwaza is named after a figure of the monkey-God, carved on a slab resting against the rock. There is also a reservoir called ‘Hanuman Kund’ a small pool of water enclosed by four walls and reached by steps on one side. (See Plate-21)

The sixth gate known as Lal Darwaza is lined with sculpture, much obliterated representing “Kali” Chandika. The Lal Darwaza itself is in good preservation and has its wooden door standing a short ascent leads to the seventh uppermost main gate called Bara Darwaza. Inside the fort there is reservoir (Kunds) with steps all round. 4

3. Allahabad Fort:

Allahabad, earlier known as Prayag had reputation of a holy place to which masses from all over the country flock here to pay homage to their deities and to derive solace from their miseries or sorrows. During his visit to this region in curbing the political disturbance, Akbar constructed a fort, on the confluence of Ganga and Jamuna, due to its strategically importance. An easy en rout to Bengal and independent kingdom of Daccan.

It was one of the strongest fort constructed by the Mughals planned with royal residences. This was on the eastern side of the city made of completely red-stone. On the right hand of the fort, there is the confluence of the two great rives just beneath the fort wall.\(^5\)

On account of its positioning the angle, produced by the confluence of these two waterways, its plane takes the form of a wedge or irregular segment of circle with a very wide dimension nearly 3000 thousand feet acres. It is 37 Jareeb in length and 26 Jareeb in breadth. Its area is 983 Bighas constructed at an enormous cost.\(^6\)

The magnificent fort originally lamed as an irregular triangle was surrounded by a high embattled wall of red stone with three gate-ways, high flanking towers facing the two rivers, a deep mouth protecting the main gate.

The fort planned out into four portion. At first, Akbar constructed twelve buildings, which contained delightful apartments with garden. It was special private chamber of Emperor. The second portion have a five Baradari, or pavilion, known as Zanana palace. Modeled on the pattern of the Ajmer fort. Its central pavilion, the splendid "Rani ki Mahal" (palace of the Queen) was Khwabgah-i-Khas or private retiring room of


Akbar. The *Rani ki mahal* enriches the imperial pavilion type of Fatehpur Sikri by the superb pillaring of the surrounding *Varandah* and by the replacement of the inner rectangular hall by a block on a nine fold plane. The two main pavilion types of the period are thus fused into a convincing whole. The third was for the use of distant relatives of the royal family and for their personal attendants. The fourth was meant for the soldiers and subjects.⁷

The most beautiful thing was pavilion of the *Challis Sutun* or forty pillars. So called from its having, disposed in two concentric octagonal ranges, one internal of sixteen pillars, the other out side of twenty-four. Above this, supported by the inner colonnade, was an upper hang of the same number of pillars crowned by a dome. This building has entirely disappeared. Its material being wanted to repair the fortification. The great hall, however still remain. Mundy also says that in the fort there is a an excellent palace made of red sand stone, very curious and attractive. When one entered the main gate there was a big semi circle in which there were five other gates.⁸ (See Plate-23).

4. *Jaunpur Bridge:*

The stone bridge over the Gomti is the only remaining building of any consequence of Jaunpur. It was commenced in 972 AH/1564-65 AD

⁷ Akbarnama, III, op.cit., pp.617-618. (See Plate No.22 and 22.1).
by Khan Khanah Munim Khan and completed in 975 AH/1567-68 AD. 
The bridge consists of two distinct portions separated by an island, and is
certainly one of the most picturesque structures in India. Its long live of
arches and piers, all of the same size, is relieved by the light pillared
rooms which the ends of the piers on both sides.

The roadway is 26 feet in dear width with a solid stone parapet of
two feet three inches on each side. The whole length of bridge is 654 feet
three inches. The main bridge to the north consists of 10 pointed arches
of 18 feet three inches.

Spain, resting on piers of 17 feet with abutments of half the
thickness. The smaller bridge to the south has only five arches of the
same span as the others and with similar piers and abutments. The island
between the two is 125 feet six inches. On the side of the roadway
crossing the island, there is a large stone figure of a gigantic lion,
standing over a small elephant.9

5. Mausoleum of Khusro Bagh:

Khusrow Bagh was founded by Akbar as a pleasure garden in the
quarter known as Khuldabad. It is enclosed by a high walls and has a
magnificent gateway. It was not laid out on the conventional Mughal
Charbagh plan but a great orchard-type garden.

9 A Fuhrer, op. cit., p.184. (See Plate No.24).
i) The Tomb of Shah Begum:

The mausoleum of Shah Begum situated in this Bagh she was the daughter of Raja Bagwandas Kachhwaha and was married to prince Salim. He gave birth to Sultan-un-Nisa Begum (26 April 1586), a daughter and Khusro (on 6th August 1587) and was given high sounding title; Shah Begum (Royal Queen) which denotes her premier position in Harem. He committed suicide on 26th May 1605 due to her frustration by Khusro’s defiant attitude towards his father. 10

Shah Begum’s tomb is a square building of three uniformly receding. The lowest is just a platform or Chowki to support the main building and also give it a respectable elevation. The double series of steps leads to the fist terrace. Its interior is composed of a mortuary hall with vaulted roof, containing the tomb stone of Shah Begum, double corridor around it. It is all plain stone-work exteriorly. The interior has been entirely plastered over and probably originally painted.11

The lower story being only a Chowki, is the tomb proper. Its interior is composed of a square hall which opens into a corridor on all sides. It has a flat roof except for the two arches which support the central ceiling and grave is made into the earth ritualistically. The uppermost terrace is a Baradari having four pillars, making up three openings door,

11 Ibid., p.355.
on each side (=12 openings in all, literally unsatisfying the nomenclature *Barahdari*). The wide slanting *Chhajja* which rotates on all sides is also supported on brackets.

Inside the *Barahdari* in the middle is set a square pavilion on a pedestal with the help of four pillars and up right slabs of stone. Four sided pyramidal roof. This roof resembles the roof of a typical *Chaukhandi*. It is the most important characteristic of its architecture. There is an inscription on its Cenotaph. It is noteworthy that this is the first tomb of a Hindu queen of the great Mughals (as it is also the first tomb of the reign of Jahangir).\(^{12}\)

The other three tombs are of the *Gumbad* type i.e. tomb of Khusro, tomb of Sultan-un-Nisa Begum and tomb of Tambolin Bi. The Khusro’s tomb is earliest of those three.

**ii) The Tomb of Khusro:**

Khusro’s tomb is situated on the eastern end of the main plinth. It is square in plane and stands on a low platform. It facades do not follow the *‘Iwan’* design of the conventional *Sultanat* tombs; instead each side has been generously planned. It is divided into two horizontal zones by a plane cornice to give it the impression of a double storied building. The ground floor has a series of five arches of equal size on each side, each

\(^{12}\) Ibid., p.356. (See Plate No.25).
arch made up of two slanting slabs of stone. It is an ornamental arch. Each one is sunk into a beautiful frame composed of attached pilasters, brackets and a linter. This is a unique composition which has not been used to solve any structural problem but entirely for an aesthetic effect. The central arch has doorway, giving entrance into the mortuary hall. The ground floor is not protected by a Chhajja around it. The super structure is composed of a single dome in the middle of the terrace resting on a high octagonal drum. The dome is extremely wide. Though exteriorly it appears to be a double-storied building. It has a single square hall in the interior which is roofed by the dome exactly like the Gumbad tombs of the Delhi Sultanate period.¹³

iii) The Tomb of Sultan-Un-Nisa Begum:

She was elder sister of Khusro. Her tombs is situated in between the tombs of Shah Begum and Khusro on the main plinth. It is a square building like the tomb of Shah Begum. It also stands on high plate form (Kursi) which is composed into a compact ground story. An arched portal with stairs on its either side leading to the main terrace.

There is a pedestal (raised platform) in the middle of the hall but there is no tomb stone on it which shows no mortal remains were buried here. The interior, central hall and corridor was profusely painted from the dados to the sajjits of the arches and vaults in stylized floral designs.

¹³ ibid., p.432. (See Plate-26).
Every inch of the interior was exquisitely painted in pleasing colour combinations. Persian inscriptions carved in stone were also originally painted in southern portal.

iv) The Tomb of Tambolin Bi:

The tomb of Tambolin Bi stands on an octagonal flint of its own to the west of the tomb of Shah Begum on the same axis. It is octagonal in plan main story has a brackets and lintel entrance on each side. The interior is also octagonal wall. This story is protected by a Chhajja on all side. In the middle of the terrace is again an octagonal pavilion roofed by a single dome. The whole interior has been thick plastered.

v) Sarai at Khuldabad:

Adjoining the Khusro Bagh there was a Sarai, which had an open area of 17 Bighas. It was surrounded by a wall. On all sides there were small rooms providing accommodation for the passengers. From an inscriptions on the western and southern gate of the Sarai it appears that this Sarai was constructed by Emperor Jahangir. It is said that during his stay at Allahabad he constructed this Sarai with the surplus materials collected from the construction of the fort of Allahabad. Near the garden was the Baoli with about 120 steps along with fair galleries. Peter

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14 Ibid., p.433. (See Plate No.27).
15 Ibid., p.437. (See Plate No.28).
Mundy Says “where the water lies, is a fair month of a wall, from whence they draw water with pots, oxen or otherwise”.17

vi) The Tomb of Iftekhar Khan:

The tomb of Iftekhar Khan (d.1021/1612-13) at Chunar represent the massive arcade version of this tomb type. The surrounding gallery of the latter shows unique tunnel-volts of a harsehole-arch profile; since this unusual feature bears a close resemblance to Chaitya arches.18

vii) The Tomb of Shah Qasim Sulaimani:

‘Dargarh of Shah Qasim Sulaimani, a building of considerable architectural pretension, situated in the south west corner of the town of Chunar. The building and grave within which they stand are very solemn and striking; the carving of the principle gateway, and of the stone lattice with which the garden is enclosed is mare like embroidery than the mark of the chisel built in 1028 AH/1618 AD’.19

The tomb of Mohammad Wasit in the Dargah of Shah Qasim Sulaimani, represents a more monumental version of the tomb of the Tambolan Begum with its proportions changed in savour of the super structure and with four ‘Pishtaqs’ alternating with four lower blind

19 Ibid., p.80.
arches; a Chhajja emphasizes the changing levels of the facades elements.\textsuperscript{20}

6. Temples at Banaras:

This Holy city of Hindus known as Kashi in ancient days & was a great centre of Hindu religion and Sanskrit learning. This is also called city of temples some of which are fine specimen of Hindu architecture.\textsuperscript{21} The most important of all these temples was the temple of Lord Shiva which was better known as Vishvanath temple Tavernier has given a very graphic picture of this temple. He writes the building is in the figure of a cross, like all the other pagodas, having its four arms equal. In the middle a lofty dome rises like a kind of tower with many sides, which terminates in a point and at the end of each arm of the cross another tower rises, which can be ascended from out sides. Before reaching the top you meet several balconies and many niches, which project to intercept the fresh air, and all over the tower there are figures in relief of various kinds of animals, which are rudely, executed. Under this great dome, and exactly in the middle of the pagoda, there is an attar like a kind of table of 6 to 7 feet in length, and five to six wide, with two steps in front, which serve as a footstool, and this footstool is covered by a beautiful tapestry, sometimes of silk and sometimes of gold and silk, according to the

\textsuperscript{20} Ibid.; A Fuahrer, op.cit., p.259.

\textsuperscript{21} J. Tieffenthlar, Discription Historical etm Geographical de side, Berlin-2786-88, iv, p.229.
solemnity of the ceremony which is being celebrated. The altar is covered with gold or silver brocade, or some beautiful painted cloth. From outside the pagoda this altar faces you with the idols which are upon it; far the women and girls must salute it from the outside, as they are not allowed to enter the pagoda. Save only those of a certain tribe. Among the ideals on the great altar there is one standing which is 5 or 6 feet in height; neither the arms, legs, nor trunk are seen, the head of neck only being visible; all the remainder of the body, down to the altar, is covered by a robe which increases in width below. Sometimes on its back there is to be seen a rich chain of gold, rubies, pearls or emeralds. This idol has been made in honour and after the likeness of Benimadho, who was formerly a great and holy personage among them, whose name they often have on their lips. On the right side of the alter there is also to be seen the figure of an animal, or rather of a chimera, seeing that it represents in part an elephant, in part a horse, and in part a mute. It is of massive gold, and is called Garun, no person being allowed to approach it but the Brahmans. It is said to be the resemblance of the animal which this holy personage rode upon when he was in the world, and that he made long journey on it, going about to see if the people were doing their duty and not injuring any one”.