CHAPTER-IV

SEcular architecture Under Haider Ali and Tipu Sultan

Secular buildings are based on the Khana, or house, which has a central courtyard around which are the halls or aiwan, with verandah or dalan all facing inwards. The men have their quarters, the mardana, which are always separated from the women’s habitation, called the haram or Zanana. Buildings for rich people are called Mahal; and royal palaces sarai.

The plan of these consisted of the multiplication of the simple khana: namely several courtyards with buildings and garden-houses around. Richly painted rooms or rang-mahal, and mirrored halls or shish-mahals, are set aside for great occasions. Hawa-mahal meaning mansion of air or wind, sardeb or tahkhana, with a well in the vicinity or even a water tank above them, the cooling effect of which can be enjoyed in these places during the hot season. In the royal palace there are, in addition, the diwan-i-‘am or hall of the public audience, and the darbar which served on very solemn occasions. The garden design was another secular art that was much cultivated.

4.1 PALACES:

Palaces formulates the central aspects of secular architecture which are highly decorated. During the period Haidar Ali and Tipu Sultan palaces were built in the capital city Srirangapatna and in the neighboring region.
4.1.1 Lal Mahal Palace, at Srirangapatna.

The main palace of Haidar Ali and Tipu Sultan has survived only in ruins and it is only through literary sources that the original fabric of the palace can be reconstructed to some extent. Buchanan gives a descriptive account of the palace. He writes that, “The palace of the Sultan at Seringapatam is a very large building, surrounded by massy and lofty wall of stone and mud, and outwardly is of a mean appearance. There were in it, however, some handsome apartments, which have been converted into barracks; but the troops are very ill lodged, from the want of ventilation common in all native buildings. The private apartments of Tippoo formed a square, in one side of which were the rooms that he himself used.
4.1.2 Lal Bagh Palace at Srirangapatan.

There is garden palace in Srirangapatna outside the walls of the fort. It was constructed at Lal Bagh, at the eastern end of the Island. The garden also served as the last resting place of Haider Ali and Tipu Sultan.

Through the original grandeur of the Lal Bagh complex is difficult to reconstruct, some idea can be formulated with the help of contemporary drawings and literary tradition. One such drawing is labeled as the Garden Gate of Lal Bagh. It depicts a gateway with a trefoil arched entrance, probably flanked by chambers. These chambers are preceded by a parapet decorated with guldastas at regular intervals. Between these guldastas, the parapet is shown decorated with diaper pattern in this painting.

It seems that the artist was trying to indicate the lattice work commonly seen in the parapets of the architecture of Tipu Sultan. To what extent is the
gateway a faithful representation is difficult to say. However, the dovecotes preceding the entrance seem to be a realistic depiction. In the surroundings of the mausoleum there are two dovecotes. One of them completely destroyed. It can be suggested that an entrance leading to the Lal Bagh complex was originally decorated by these dovecotes. However, the basic architectural elements have been taken into account by the artist here.

The palace crumbled as early as the first quarter of the 19th century. Its original splendor can be reconstructed through literary sources. According to Buchanan,” The palace at the Lal Bagh, which occupies the lower end of the island, though built of mud, possesses a considerable degree of elegance, and is the handsomest native building that I have ever seen”

The palace had two storeys with fine apartments and balconies. It was decorated with paintings rendered on the walls plastered with shell lime.”

“In 1799 the place was again repaired and redecorated for Colonel Barry Close, by his friend Colonel Wellesley; when Colonel Close left it was abandoned and crumbled into dust. Hardly a foot of low mud wall remains to the mark the site. The wood work was saved and was sent upto Ootacamund to be utilized in the building of St.Stephen’s Church.”

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1 Francis Buchanan, A Journey from Madras through the Countries of Mysore, Canara, and Malabar, Madras, Higginbotham and Co., 1870, p.50.
2 Constance E Parsons, Seringapatam, Mysore, Oxford University Press, 1931, p.126.
3 Ibid., p.127. The material of the Lal Bagh Palace was sent to Ootacamund (Ooty) in 1829.
St. Stephen’s Church, Ooty

Interior St. Stephen’s Church, Ooty
The history of St.Stephen’s church, from its foundation day to the present day, is meticulously recorded in the Log Book of the church.\textsuperscript{4} Its foundation stone was laid on April 23, 1829 on the occasion of the birth of King George IV.\textsuperscript{5}

In February 1829 the Superintendent of the Gun carriage Factory at Srirangapatna was ordered to pull down the old Lal Bagh Palace so that its material could be utilized for the construction of public buildings on the Neilgherries.\textsuperscript{6}

\textsuperscript{4}Log Book of St.Stephen Church, p.69
\textsuperscript{5}Ibid.
\textsuperscript{6}Ibid.
“The whole of the timber of St. Stephen’s church, excepting that of the gallery, which did not exist in the church as originally built, and is of considerably later date – and of course the paneling, etc., of the supports of the recently raised roof – came from Tippu Sultan’s Lal Bagh Palace at Seringapatam. The main beams are of massive character, and correspondence in scaling with some of those in the old Mission School, in the construction of which it is known that timber sent from Seringapatam was used: and the pillars, which are of teak, but have been plastered over and painted to imitate stone, bear what are apparently the marks of the raised carving.”

4.1.3 Darya Daulat Palace at Srirangapatan.

The Darya Daulat Palace situated at Srirangapatna has won the appreciation for its extensive ornamentation and paintings. It was completed in 1784. It was constructed within a garden of 46 acres approximately. The

\[\text{Ibid.}, \text{p.70.}\]
Kaveri river flows at its northern end. It was constructed outside the fort area. The palace served as the place where the sultan met high dignitaries, foreign envoys for diplomatic meetings and transacted business.\(^8\)

It is possible that the palace was planned outside the fort because the Sultan would not desire to meet foreigners inside the fortified area for security reasons. This applied particularly to the British. It is reported that Tipu always returned to his main palace inside the fort by night.\(^9\)

As this building was an important diplomatic venue, it became essential that it should convey the pomp and glory of the Sultan. It was probably for this reason that the Darya Dault Palace was selected as a location to display the significant victory of Haidar Ali and Tipu Sultan against the British in the Battle of Pollilur(1782). The palace also became a gallery for displaying the portraits of contemporary rulers. However, it also served as a pleasure retreat for the Sultan.\(^10\)

**Entrance:**

The palace complex has a gateway that faces south(14.80m x10.75m) and is erected on a plinth. The gateway is rectangular in plan and simple in appearance and leads to the garden. It is flanked by chambers that are constructed on an elevated platform and which are now used as the site office by the Archaeological Survey of India. On elevation, the gateway gives a two-storey appearance.

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\(^8\) Parsons, Seringapatam, p.99.
\(^9\) Ibid.
\(^10\) Buchanan., A Journey from Madras through the Countries of Mysore, Canara, and Malabar, Madras, p.50.
The centre of the outer façade of the gateway is marked by a cusped arch entrance. The walls flanking the entrance have two tall blind arches, accommodating windows that admit light into the interior of the chambers constructed within this gateway. Its roof is decorated with a series of eight simple guldastas that form the only decorative feature, breaking the monotony of an austere façade. The inner façade of the gate facing the garden is more stately than the outer one.

Haidar Ali and Tipu Sultan have constructed low height building especially in their secular architecture. They have emphasized upon the horizontal rather than height in their buildings. They are modest in scale and austere in external ornamentation. Contemporary accounts give details about the opulence and exuberance of the interiors of his palace.
At a short distance from the gateway, within the garden, are two dovecotes measuring 4.80m in length and 4.80m in breadth. The dovecotes known as kabootarkhana are octagonal in plan.

**Garden (Bagh)**

![Garden, Darya Daulat, Srirangapatna](image)

There is a perfect symmetry in the planning of this garden palace. The garden is divided into four parts by watercourses bordered by Cypress trees. River Kaveri, the source of water for these watercourses, is on the northern side and can be approached by a series of wide granite steps. The planning of the garden is in typical Indo-Islamic style.

**Plan:**

The plan is constructed on a raised platform which is about 1.5 meters high. In the centre of each cardinal direction, water tanks preceded high. The tanks probably represent Hawd al-Kausar, the celestial tank of Judgment;
Prophet Muhammad (SAS) would stand in this tank before Allah to plead for the Faithful. The tanks are flanked by steps that lead to the palace. The palace is square in plan and is surrounded by a pillared verandah.\(^\text{11}\)

![Plan of Darya Daulat palace, Srirangapatna](image)

There are twenty-five pillars evenly distributed along the verandah that runs as an ambulatory around the palace. There are four corner pillars and between them, each side has six pillars at regular intervals. Each pillar rests on a square base that is carved out of single block of teak wood. The fluted shaft of the pillars springs from acanthus leaves. The capital, too, has the acanthus motif.

A dominant feature of Darya Daulat Palace is its exquisite ornamentation. The base and capital of the pillars are painted yellow to imitate false gilding and to give a beautiful contrast to the dark shaft. The pillars at

\(^{11}\) Area of the verandah around the palace North to south: 31.80m x 4.00m
Bangalore Palace are also treated in similar manner. The ornamentation is marked by variety of designs, indicating the presence of various kinds of workmanship at the same place. While the spandrels of the arches above the pillars of the verandah are adorned with lucid and freely executed floral pattern predominantly in red, yellow and sky blue on a white background, the lintels have intricate floral scrolls executed in black on a white background, thus imitating Bedri metal work.

Ceiling of Darya Daulat palace, Srirangapatna

The dexterity of the artists at Darya Daulat Palace is further visible in the treatment of the ceiling decorated where floral and geometrical patterns are painted on a fabric and then pasted on the ceiling.
The palace itself forms a grid of nine geometrical units as in Bangalore. The central unit is a rectangular hall with the dimensions: 10.75mx 7.00mx 2.50m with three wide entrances each on its southern and northern sides. The hall is flanked by rooms on the eastern and western sides, which in turn are flanked by porticos on the southern and northern sides.

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12 Dimensions: Eastern Room: 4.50m x 6.50m x 2.50m
13 Dimensions: Eastern porticos: 4.50m x 5.75 m x 2.50m
The layout of the palace is similar to the palace at Bangalore. A significant difference is the placement of staircases leading to the upper storey. These staircases, provided in the thickness of southern and northern walls of the porticos, are partly hidden as these are constructed behind doors.
A separate wing that served as a zenana in Bangalore is missing here. The main palace of the Sultan known as Lal Mahal, inside the fort, served as residence for high ranking ladies of the Sultan’s harem.

In the main hall there are two audience halls which are similar in plan and design. These halls were probably meant for foreign emissaries and select officials rather than the public. The height of the audience hall extends from the floor to the roof of the palace. The other chambers become two-storyed. A series of four twin pillars supporting multifoil cusped arches lead to these audience halls from the verandah. The pillars are stylistically similar to the pillar in the verandah. There are beautiful paintings found on the walls.

The four portions of the lower storey are similar in plan and elevation. The northeast portico consists of the dodos of this portico, like those of the walls of the central hall are painted in brilliant yellow and are decorated with diaper pattern. Above the dodos, the eastern wall has a series of three niches within rectangular frames. These niches are decorated with the usual tree and vase motifs and are topped by horizontal registers. Below the ceiling is a beautiful gold border imitating gilding.

A common feature of the ceiling of various chambers of the palace, except for the porticos of the upper floor, is a central ornament, toranj, balanced by similarly treated corner ornaments, allowing the rest of the space to be filled by diaper pattern.

**Upper Storey:**

The upper storey, as mentioned above, is approached by four sets of staircases strategically placed in the thickness of the walls, which separate the
four porticos from the chambers. Like the rest of the palace, staircases are also lavishly painted with lucid floral motif executed in vibrant colours. In plan, the upper storey consists of grid of seven geometrical units.

The Durbar Hall just above the central hall of the lower storey, has elegant jharokhas projecting from the central arched opening of the southern and northern sides. The canopies over these jharokhas are in the form of delicately decorated bangls roofs. The soffits of these bangle roofs as well as the flanking arched openings are also painted with vibrant floral motifs over a white ground. These jharokhas were meant as a seat for the emperor to give audience or darshan ot the people in the audience hall below. Only the wall surface but also various soffit of the arches display a wide range of decorative ornament and colour scheme.

On the either side of the durbar hall are chambers that in turn are flanked by porticos on the southern and northern sides. The significant feature of these porticos is the exquisite stucco ceiling. The northeast portico is in a better state preservation. The walls of the portico show threefold divisions .The lower section is a running frieze; the middle section consists of five niches with full grown tree motifs. This is topped by ornamental horizontal registers. The rich paintings consists predominantly of floral and geometrical patterns. The manner in which verticals and horizontals are utilized in the planning of wall at the Darya Daulat Palace is instrumental in giving solidity and stability to the designing of the building.

All the porticos as well as the western and western chambers are provided with jharokhas. The jaharokhas of the chambers that overlook the eastern and western verandah are flat roofed whereas the jaharokhas of the
porticos are crowned by bangle roofs. The upper storey also have staircase that lead to the terrace.

The entire surface of the palace is decorated with exquisite paintings. The western wall has narrative representations glorifying the life of Haidar Ali and Tipu Sultan. The eastern wall of the palace, on the other hand, has paintings of contemporary rulers, a part from scenes related contemporary life, of example, harem, music, communication, prayer scenes, etc.

The rest of the palace is adorned with lovely floral and geometrical paintings. The patron’s love for nature is expressed through a wide range of floral represented all over the palace. The murals consists of beautiful birds perching over trees as well as animals flanking the tress.

4.1.4 Tipu’s Summer Palace at Bangalore.
Bangalore served as the second capital of the State of Mysore. Kempegowda, a vassal of the Vijayanagara Empire, founded the city in 1537. He was also responsible for the creation of a mud fort in the city. Later, it came in the possession of the Raja of Mysore, who gifted Haidar Ali the fort of Bangalore and its adjoining areas as reward for his successful military campaigns. Whenever Haider faced a difficult political situation, he took refuge in Bangalore, for he was the legitimate master of the place. Haidar appointed Ibrahim Khan, his maternal uncle, as the Killedar of Bangalore and gave him the charge of renovating the fort.

Haidar Ali and Tipu sultan both constructed the palace at Bangalore. The palace complex is entered from the north; the original gate has not survived. According to an account,” before the palace is a large square court fronted by the Nabat khan or stations for band of music, and surrounded by a fine corridor.”

The palace was planned in a garden and in front of each face of the palace was a fountain.”

Only some portion of the garden has survived on the northern and eastern sides. The surviving, constructed area of the palace complex is 1188 sq.m and the area of the garden is 2800 sq.m. The palace is preceded by a path flanked on either side by gardens. The garden on its right is narrow, as the area is now occupied by the Venkataramana Swamy temple. On the eastern side, the palace is preceded by a garden based on char bagh pattern, with a sunken circular space in the centre, probably occupied by a fountain.

14 Buchanan., op. cit., p.31.
An inscription on the eastern wall of the northern audience hall describes that the construction of the palace was started by Haidar Ali in 1781 and was completed by Tipu Sultan 1791. The materials used for the construction of this palace at Bangalore included stone for the foundation and basement of the pillars and mainly wood for pillars, arches, beams and ceiling. It is due to the predominance of wood that the palace is also referred as the wooden palace of Tipu Sultan. It is said that teak wood was soaked in the Kaveri for two years before being used for construction.\textsuperscript{16}

Ground Plan:

The palace consists of a rectangular hall measuring 11.00m x 4.00m x 2.50m in its centre, entered through double doorways on the northern and the southern sides. This is flanked by two rooms of equal dimensions approached by doorways in the center of the eastern and western walls. These rooms, in turn, are flanked by porticos on the northern and southern sides. Adjacent to the porticos, both on the northern and the southern sides are verandahs provided with four twin pillars at the corners. Thus, the central portion of the palace is planned as a grid of nine geometrical units. This central grid, in turn, is flanked by two pillared aisles forming the northern and the southern audience halls.

On the either side, the inner aisles, flanking the central grid, have in the middle four twin pillars at regular intervals and two twin pilasters attached to the eastern and walls of both these aisles have staircases leading to the upper storey. These inner aisles are flanked by the outer aisles. The outer aisle on the
northern side opens to the garden in which the palace is planned. A series of four pillars at regular intervals form the borders of both the outer aisles, which are flanked by pilasters at the corners. The western walls of each of these outer aisles have an entrance that connects the main part of the building with its western wing. The wing is secluded and served as the zanana or the private chambers of the sultan. There was probably a similar wing on the eastern side. However, it did not survive the ravages of time.

Upper Storey:

The upper storey has a central hall (Durbar hall) flanked by rooms(3.60m x 4.20m x 2.50m) on the eastern and the western sides. The rooms, in turn, are flanked by the porticos. Thus, the ground plan of the upper storey of the palace is planned as a grid of seven geometrical units. A significant feature of the Durbar hall is that there are projecting jharokhas at the centre of its northern and southern sides. These projections served as the imperial seat from where the sultan addressed his official and guests.
The palace stands on a low plinth. A row of six pillars, at regular intervals, supporting elegant cusped arches lead to the northern audience hall. Each of these wooden pillars, carved out of a single block of wood, rests on a platform comprising of a square stone base topped by an inverted lotus. The wooden pillars comprise three main parts: base, shaft and capital. The base is formed of a fluted lotus that springs from an arise molding. This is followed by foliage of stylized acanthus leaves. From this floral base, painted in off-white colour, emerges the fluted shaft rests the capital decorated with a cluster of symmetrically arranged acanthus leaves, also painted in off-white. The design copies that of a Corinthian capital. These capital support rectangular frames with cusped arches formed of two mouldings: the inner projecting moulding, decorated with lotus petal-like motif.

Wooden bracket of Tipu’s Summer Palace at Bangalore
The capital of the pillars support ornate wooden brackets that are carved in the form of an elephant trunk. It is at the base of these trunks are masks in the form of a human face. The face wears a fillet carved in relief around the head and wears a floriated visor around the eyes. The eyebrows are done in stylized waves and the nose is suggested by a dot. There runs a broad band, composed of a number of leaves pointing downward, along the line of the beard. These conjectured masks give rise to a number of questions regarding the intended function.

Another interesting feature of these brackets is that trees are carved tight at the top. Below each tree is yet another masked face. The eyes are formed by volute stems and the ears are projecting. The rest of the bracket is decorated with a creeper. The stems, with flowers and leaves arranges symmetrically, are carved as thin rope as if its purpose was to tie the bracket tightly. Behind the tree motif, at the point where the trunk turns inward, emerges a lotus flower, which supports the beam. The brackets are carved with great artistic ingenuity. From the sides, they give the impression of an elephant trunk, whereas from the front they look like masked faces.

These projecting beams support another beam running along the full length of the building that in turn supports the eaves or the chajja that projects from the wall over the pillars. It also divides the chajja into two parts: one turning inward and the other turning outward. The soffit of the chajja is provided with forty Taranga brackets at regular intervals. Above the chajja is a parapet divided into five sections by finials.
The outer aisle of the northern audience hall is connected with the inner aisle by a row of six twin pillars supporting cusped arches. The pillars of the inner aisle are in alignment with those of the outer aisle and replicate the design of the latter. The only difference is that the square stone base becomes rectangular to accommodate both the pillars. The eastern and the western walls of this aisle accommodate staircases. These staircases comprise of twelve steps of stone. The thirteenth and the last step is of wood. These staircases are framed by a simple wooden railing. The inner aisle is connected by a row of
four twin pillars to the verandah immediately preceding the central hall. The pillars and arches are considerably tall and extend from base to ceiling. The flat ceiling is constructed in post and lintel system.  

Central hall, Lower Storey:

Central hall of Tipu’s Summer Palace at Bangalore

The central hall is rectangular in plan, as mentioned above, and its northern and southern walls were originally provided with two doorways. The walls between the doors have three windows at regular intervals. On the outer walls are five arched niches topped by rectangular niches. All the elements of the northern wall are repeated on the southern wall. The surface decoration has completely weathered away.

Ibid. pp.40-43.
The rectangular rooms flank the central hall on its eastern and western sides. The paintings in this room hint at the brilliant decoration of the place in earlier times. The vegetal and geometrical motifs in yellow-orchard, golden yellow and green are executed against a brilliant vermillion ground. The decorative patterns on the walls are in the form of repetitive oval cartouches linked to form a chain motif and which are in several rows. Bunches of grapes hang in the lozenge-shaped diaper formed by the intersection of the cartouches. Each cartouche itself contains within it a flower vase or guldasta. The floral plant that comes out of the pot has a single entwined stem that multiplies into a number of tendrils with leaves. A fully blossomed flower tops the central stem.

The vase has handles on either side. Each handle is tied with a string of the sides of the cartouche. The strings typing the handles of two different vases meet at a junction of two separate cartouches to form a beautiful bow. Its color is similar to that of the flower and in this way the artist integrates the overall design.

Above the dado, the walls are provided with niches. these cusped arched niches are enclosed in a receding rectangular frame. The bases of the frames are green and over them are executed five-petalled flowers in red and cream. This is further enclosed in another rectangular frame decorated with patterns of four leaves forming a lozenge frame to enclose an eight-petalled flower in the centre with alternate dark and light petals. These niches are decorated with flower vase motif, a decorative motif frequently used in Tipu’s palaces.

Immediately below the ceiling, the uppermost part of the wall has a floral scroll painted on a ground of black. This register elegantly balances the
beams supporting the ceiling, as these beams are also painted in black and are decorated with floral ornament painted mainly in red and yellow. These beams, in turn, enhance the aesthetics of the ceiling painted in red and decorated primarily with patterns in yellow and brown. These patterns are significant.

The motifs enclosed within cartouches is a representation of the blazing sun, the royal emblem of tipu Sultan. Tipu, in continuation with the earlier tradition prevalent in the Deccan, used it as the symbol of power and sovereignty. Prior to Tipu, the motif was popular with the Bahamani and Qutb Shshi rulers of South India. The sun motifs was closely connected to royalty and was given significant placement in architectural settings.

The central hall is also connected to a room on its eastern side that is flanked by porticos. In the plan, this room follows the western room and its porticos. The room has lost its original look and its doors leading to the porticos are now closed. There is a window in the centre of the wall above the dado of the northeast portico. These windows allow light to penetrate in an otherwise dark complex. Of all the four porticos, the ceiling of this one is in a good taste of preservation.

It is painted in red and is decorated with floral motifs executed predominantly in black and white. The black beams, too, are adorned with this motifs in contrasting colour. The height of these rooms and porticos is half the height of the audience halls. This is done to incorporate an upper storey. As a result, the width dominates over the height of the palace.  

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18 Ibid. pp.45-47.
Upper Storey:

![Upper storey of Tipu’s Summer Palace at Bangalore](image)

The Durbar hall on the upper storey is more airy than the hall on the ground floor. Instead of walls, its northern and southern sides are marked by twin pillars supporting cusped arches set within rectangular frames, thereby serving as an arcuated screen for the hall. The significant feature of the halls is the projecting wooden jharokha or balcony in the centre of the northern and southern sides.

The jharokhas rest on brackets projecting from the upper part of the walls of the hall on the ground floor. A low wooden parapet runs along the northern and southern side. These jharokahas served as the seat of the Emperor. Nobody, except a few trusted guards, were admitted into the hall with the sultan.  

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19 Buchanan, A Journey from Madras through the Countries of Mysore, Canara, and Malabar, Madras., p.31.
From the presence of two jahrokhas opening in different audience halls, it seems that these had different functions. One might have served to give audience to the public audience hall and the other was perhaps for the private audience hall.

Francis Buchanan writes, “The inferior officers occupied a hall under the balcony of the prince, open in front, and supported by columns as high as the roof of the upper storey. The populace were admitted into the open court, in which there were fountains for cooling the air.”

The eastern and the western walls have doors that lead to the flanking rooms. These rooms were also originally painted, as some traces of patterns have survived. Textile ornament, particularly carpet, is evident in the treatment of this ceiling. Its border has a marble-like ground decorated with a floral scroll running with undulating stems. These stems have serrated, curling leaves enclosing a multy-petal flower.

4.2 Zanana:

Zanana of Tipu’s Summer Palace at Bangalore

20 Ibid.
The western wing was meant for the ladies of the harem. Though the western wing was also ornamented with painting and gilding, it was never completed.\(^{21}\)

According to Buchanan, "There were two apartments for the ladies. One for the principal wife, contains a cutchery, where, like the Sultan she gave audience to the concubines, and to the ladies of the Mussulman chiefs. The other apartment belonged to the concubines. It is a square court, having at two of the sides a corridor, under which the women sat at their meals and amusements. Behind the corridor are their sleeping rooms which are mean and dark, being about twelve feet acre, and without any air or light, but what is admitted by the door, or in some by a hole about a foot wide."\(^{22}\)
The western wing consists of three blocks. The right block, which is square in plan, is divided into two rectangular sections. The outer section serves as a rectangular room (7.00m x 3.60m x 2.50m) that is connected to the northern audience hall by a door in its eastern wall. It is also connected to the inner rectangular section subdivided into small room preceded by a portico. The portico measuring 3.10m x 3.75m x 2.50m is formed on two sides by pillars.

**Central Block:**

The central block is two-storeyed. The upper storey is an open verandah. Its western limit is marked by a series of pillars supporting cusped arches and projecting balcony in the centre that served as the seat for the principal queen. This is connected to the main building by a door on the eastern wall. The lower storey consists of a hall flanked by small rooms.

The eastern wall of the palace appears like as fortress. It is divided into four parts by five projecting bastions. Above the palace runs a low parapet with
simple Guldastas at regular intervals. A drawing from Salar Jung Museum suggests the presence of a wing on the eastern side as well. The painting also hints at the existence of pavilion preceding the eastern wing of the palace, which does not exist now.

The palace at Bangalore displays a perfect symmetry and unity of plan as well as decoration. It may be noted that it was after a palace at Sira, constructed by Dilawar Kana, a Mughal Governor, later Haidar and Tipu Sultan built their palaces at Bangalore and Srirangapatana respectively. The palace at Sira does not exist anymore.

4.3 Summer palace, Nandi Durga, at Chikkaballapura.

[Image of Summer palace, Nandi Durga, at Chikkaballapura]

It would be appropriate here to refer briefly to the Summer palace measuring 40’ x 23’ of Tipu Sultan located at Nandi Hills within the fort, 60 km north of Bangalore. Haidar Ali came in possession of the fort in 1770.24

The lodge is a modest structure built primarily of brick, mortar and wood. It is a two-storeyed structure and is rectangular in plan. The lower storey was originally part of an earlier indigenous building, a gateway, constructed by Palegar.25

The entry is through a central passage. The outer face of the passage is an archway is flanked by pillared chambers constructed in post and lintel system.

The palace is approached by a flight of steps that leads to a flat-roofed verandah. The balustrade of the verandah is decorated with floral and geometrical motifs. Slender wooden pillars provided at regular intervals are attached to the balustrade. Above these pillars rests the chajja.

Ground Plan, Tipu’s Lodge, Nanadi Hill.

The verandah is followed by a modest but elegant chamber with piers supporting cusped arches. Its ochre painted walls are provided with several decorative niches in the form of motifs such as vases, rectangular registers, rosettes and paisley or even simple niches above the dado. These are placed in two registers. The chamber is attached to a small wing consisting of a kitchen, store room as well as a bathroom. This wing can be also be entered from outside through a separate staircase.

The height of the hall is more than that of the verandah. The roof above this chamber is adorned with a balustrade decorate with floral motifs. The balustrade over the chamber and the verandah balance each other harmoniously. The surrounding area is picturesque. “Tipu used to spend his summers often here while his army was stationed at Sultan pet at the foot of the hill.”

26 Ibid.
4. 4 Township a special study of Srirangapatna and Ganjam.

Srirangapatna is an island formed by the division of the river Kaveri into two branches. The town is about three-and-a-half miles in length, and one-mile-and-half in breadth across its centre, which is its broadest part.\(^{27}\) It served as the capital of Haider Ali and Tipu sultan.

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The fort of Srirangapatna, with an area of about one mile, occupies the western end of the island. An almost equal area on the eastern end was occupied by splendid garden, Lal Bagh.

Fort:

The fort of Srirangapatna was considered as one of the strongest forts in South India. This was primarily due to its geographical location, for its entire northern and the western fronts were protected by the river Kaveri which was impossible to cross without a bridge during monsoon, between the months of June and November. Further, the availability of granite helped in raising revetments. Natural blocks of granite were also utilized for constructing moats. On northern and western sides, the river Kaveri served as the outermost (natural) moat. The wall of the fort are considerably thick. The fort dates back
to the Vijayanagara period and was developed and extended by Haider Ali and Tipu Sultan.\textsuperscript{28}

Fort of Sriragapatna

The Gateways: The walls of the Srirangapatna fort are provided with strong bastions and gateways at regular intervals with provisions for garrisoning men along the walls. The fort consists of six gateways.

1. The Bangalore or the Ganjam Gate: It is connected the fort with the suburb of Srirangapatna that included the Darya Daulat Palace as well as the Lal Bagh on the easternmost part of the island, apart from the township. There were three fortification walls each provided with a gateway. The gate of the outermost wall has not survived. The only parts that remain are the ruined chambers that were originally on either side of the entrance. The brick wall over the right chamber that originally formed the upper part of this wall can

still be seen. At a distance from here is the gateway provided in the middle wall. Originally, it was flanked by the projecting bastions which were meant to launch attack with canons. Now, only the left bastion has survived. The gateway is very narrow. Scalloped arches framed the inner and outer faces of the passage. These arches are topped by chajjas, above which rests the parapet, decorated with floral cresting. On either side of the passage are chambers. The third gateway in the inner fortification wall is not in alignment with the previous two.  

2. The Mysore Gate: It is situated on the southern side of the fort. During the time of Tipu Sultan, the Mysore Gate was the main entrance on the southern side.

3. The Elephant Gate:

   It is also situated on the southern side of the fort. It is composed of five barrel vaulted chambers with semi-circular arched entrances in which the central chamber served as the passage whereas the others probably functioned as the guard rooms.

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4. The Water Gate:

   It is situated on the northern side of the fort. It leads to the northern ghat of the river Kaveri. The gateway is rectangular in plan and modest in scale. It leads to a narrow covered passage that opens to the river front. Primarily, brick is used in its construction. The lower part of the outer walls of the fort along this gate way is of stone while the upper part of brick. The passage of this gateways is of stone while the upper part is of brick. The passage of this gateway is flanked by chambers meant for security guards. The gate way is painted with white lime. Other gateways on the northern side, for example, the Jibi Gate and the Delhi Gate, are smaller and simpler as compared to the Water gate.30

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30 Ibid., p. 80.
5. **The Jibi Gate:** It is at a short distance from the main Palace of the Tipu Sultan and is now in ruins. This gate predates Haider Ali and Tipu Sultan and is constructed in post and lintel system. The inhabitants of the place use the gate frequently even today.

6. **The Delhi Gate:**

   It is near the war memorial. The Delhi gate is composed of a semi-circular arch and has an inscription saying”Gate to Delhi Bridge”. Tipu demolished the bridge just before the fall of Srirangapatna in 1799. Constructed in brick, it was from this gate that the English entered the fort with the assistance of Mir Sadiq, the Prime Minister of Tipu.\(^{31}\)

   Within the fort, some of the important surviving defense structures are Bastions in middle fortification wall, batteries, Rocket court, Baillie’s Dungeon in the northern rampart and Thomas Dungeon located at the northeast corner of the fort. Tipu’s fort originally had 18 watch towers for surveillance. A deep moat around the wall with crocodiles left free inside, made it almost impossible for breach by the enemies. On the other hand, the double moats on the south and east side were built as part of the military architecture. Though the moats are dry now, during its functional days it was filled with water diverted from Kaveri and also was crocodile infested, as means of defense.

   The important military structures include the many armories used for storing gun powder and ammunition, the bastions where the long range cannons were mounted, Dungeons where the captured prisoners were kept.

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\(^{31}\) Ibid., p. 81.
Chapter IV

Moats of Srirangapatna

Armory of Srirangapatna
Defence System:

The forts of the in his territory were numerous. In 1799 Tipu possed 27 principal forts and 11 lesser forts with a garrison of 29,928. We would not be wrong if we double this numbers of principal forts, lesser forts and the garrison for the period of Haider’s rule. The position of Srirangapatna is best described in the words of Wellington.”An Army which should besiege it must determine at once to attack it from the north or from the southern side of the river or from the island. No army could be brought there sufficiently numerous to from three division or two division, large enough to make two or three attacks upon the place because these division would be effectually separated from each other and each must be strong enough to defend itself against the army which would be employed to raise the siege. In providing a garrison for the defense if Seringapatam as a place liable to be attacked it has a singular advantage over every other fort in India, viz., that from the month of June to the month of December it is impossible to approach”

Conclusion:

The defense plan and forts enable Haidar and Tipu to achieve spectacular success in the battlefield. The Marathas had to quit because they could not get possession of Srirangapatna, which formed the prop of Haider’s defensive system. If Tipu had retained the army organization of his father and followed his principles of warfare he could have succeeded in retarding British advance towards Srirangapatna till the beginning of the rainy season, thus getting a respite for six months during which he could have succeeded winning over some of the lukewarm Maratha chief. This might have created an altered situation, military as also political.

32 Wilks, report, -p.47.
33 Memorandum upon Seringapatam, Gurwood,I.p. 343.