PREFACE

DEVELOPMENT OF ART AND ARCHITECTURE UNDER HYDER ALI AND TIPU SULTAN FROM 1761 TO 1799.A.D.

(WITH SPECIAL EMPHASIS ON INDO-ISLAMIC ART)

The study concentrates on the understanding of the heritage of Hyder Ali and Tipu Sultan which are the replica of the then social, cultural and artistry that were predominant. Tipu Sultan built, rather rebuilt, the fort with many ingenious military architectural techniques of those days. The forts of Tipu Sultan have been remaining as the artistic and architectural heritage of India. The artistic creations in the monuments are the representation of the adept artisanship of the then artisans. The depth and the depiction of objects, especially in terms of detail and the rendering of solidity are remarkable.

The aquatints of the forts depict an earthen fort of Tipu Sultan at Hosur, Rayahotti fort, the Jagadevi Palaiyam fort, the Virbhadradu and the Sankaridurg. The later three cornhills, and are built of dressed stone with masonry work. Hyder Ali and Tipu Sultan constructed a number of forts all over their kingdom, in south Dindigal, Palghat, in north Koppala, Raichur, Munjarabad fort at Sakaleshpur, in the east Ambur, in the West Mangalore. The most important fort is of Srirangapatna. They also built forts at Chitradurga, Devanahalli, Bidanur, Madugiri. 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. Sulthan Bathery, previously known as Sultan's Battery, is a town in Wayanad district of Kerala, India. It derives its present name from Tipu Sultan of Mysore who used the abandoned Jain temple here and used it as
his battery here in the 18th century, hence the name Sultan's Battery. This town was part of Kidanganadu Village, which got its name because the presence of the Kidangans the tribes. Later, it came to be known as Sultan Bathery, the Malayalam version of its name. It is also known as Sultan's Battery of Wayanad district.

The structures which reminds us the legacy of Hyder Ali and Tipu Sultan are Dariyadaulat Palace, Lal Mahal Palace, Gumbaz, Masjid-e Ala, Masjid-e Aksha of Hyder Ali and Tipu at Srirangapatna and tomb of Hyder’s father at Kolar. The paintings on the east and west walls of the Dariyadaulat palace shows the artistic talent of their period.

Apart from all these Tipu Sultan had immense interest in painting, calligraphy, coinage. Tipu created the album consisting of paintings of Sufi saints. There were five styles of writing prevailed during Tipu Sultan period, among them the tiger stripes was a new invention. Tipu’s innovation in Calendar and Seasons are noteworthy.

The study of Coins of Haider Ali and Tipu Sultan includes some detailed articles about their history, monetary system as well detailed list of all coins minted during their reign. The list has been prepared referring to several books as well as consultation with expert collectors. The coins of Tipu sultan exist in far greater variety and number than those of his father. They were issued in gold, silver and copper, from no fewer than twelve different mints, and some of them at least appeared in every one of the seventeen years of his reign. But few mint-names occur on Haidar’s coins and as far as is known his issues were confined to gold and copper. During the tenure of Tipu Sultan coins were minted with special artistic skills, namely Ahamadi, Siddiqui,
Faruki, Rahati, Hydari. A study of all these constitute not only of academic interest but would reveal the development of artistic excellence of the period and the region witnessed in the days of Hyder Ali and Tipu Sultan.

Islamic art and architecture has encompassed a wide range of both secular and religious architectural styles from the foundation of Islam to the present day, influencing the design and construction of buildings and structures within the sphere of Islamic culture. Islamic architecture is taken today to mean the architecture built by or for Muslims or under Islamic government.

Islamic architecture, in so far as it can be defined, is not the product of any one place or people. It is the product of a major historic event. The rapid conquest of diverse territories by a people with no architectural tradition, and the conquest synthesis of styles under one philosophy but in many different circumstances.

Islam is the third great monotheistic religion to have sprung from the Semitic people. It was established by Prophet Mohammed (pbuh) in the 7th century of the Christian era. A specifically recognizable Islamic architectural style developed soon after the time of Prophet Mohammed (pbuh), developing from Roman, Egyptian, Byzantine and Persian or Sasanid models.

The permanent association of the Muslims with India started in the last decade of the 12th century A.D. The long association of Muslims, who had brought their own traditions with them, was bound to produce far reaching effects on cultural, social and religious life of the country. Architecture was no exception with the other aspects of the country’s cultural life.
The saga of Indo-Islamic Architecture is a living proof of the synthesis and fusion of what was in two of the great building traditions of the world, the Indian and the Islamic. The style of architecture thus developed is known as Indo-Islamic architecture. It is significant to mention here that India produced more notable buildings than all the other countries that came under the influence of Islam. Two factors were largely responsible for their, brilliant style of architecture, firstly, its relatively late development and secondly the remarkable genius of the indigenous craftsman.

The concept of decoration and ornamentation formed an essential part of their building arts. The decorations of the Muslims under religious injunctions, avoided representation of the living beings and took the form of flat surface ornament depicting arabesque or geometrics, calligraphies, floral patterns for motifs and design, painting, glass-mosaic, glazed tiling and marble by the artistic method of inlay through ‘opus sectile’ or ‘Pietradura’. Though all these features gradually became characteristics of Islamic art, yet it was left mainly to the tastes and likes of the patrons, and the thought and skill of the builders in their own way.

There are innumerable studies related to Hyder Ali and Tipu Sultan, probably, no other princes of India attracted the attention of the writers and scholars as it was by these father and son for different reasons. Innumerable number of Research works have been produced by various scholars on political, diplomatic, economic and military history of Mysore under Hyder Ali and Tipu Sultan. Mohibul Hasan’s History of Mysore (Calcutta 1951) deals with political career of Tipu Sultan in detail, Prof. B. Shiek Ali’s special field of interest is the History of Mysore under Hyder Ali and Tipu Sultan. In his work the ‘British relations with Hyder Ali’ (Mysore 1963) he gives valuable
insight of political and diplomatic career of Hyder Ali. L. B. Bowring's 'Hyder Ali and Tipu Sultan' (Oxford, 1893) deals with political and military aspects of the rulers in precise. That apart many more scholars have conducted researches on the history of Mysore. Specially of the period of Hyder Ali and Tipu Sultan like Irfan Habib, B. Muddachari and M. Moinuddin and so on. Some of the unpublished thesis like the military administration of Hyder Ali and Tipu Sultan by Mujahid Khan also are noteworthy. But none of these works pertains to the aspect of art and architecture of the period of Haider Ali and Tipu Sultan in particular. Hence, these works formulates the sources for the study of this research work while the present study becomes exclusively a piece of exploration in to the development of art and architecture in its exclusiveness.

Previous studies are largely related to their administration, military system, relation with the British, wars, foreign policy and so on. A few scholars have tried to focus on their contribution in the field of art and architecture.

The most cherished objective of selecting the topic of my research work entitled Development of Art and Architecture in during the rule of Haider Ali and Tipu Sultan (1761-1799), (With special emphasis on Islamic Art) is to bring out the contribution of Haider Ali and Tipu Sultan towards Art and Architecture and to analyse, it as a bridging factor of cultures.

In this research an earliest effort is made to bring out the contribution of Haider Ali and Tipu Sultan generally in South India especially in Karnataka. Attention is focused on some architectural patterns that were unique. An attempt to bring out the changes in calligraphy during Tipu Sultan’s rule.
Hence, there is a great need to see history from the points of view of development of art and architecture during Hyder Ali and Tipu Sultan as they have contributed a lot for the development of structures, forts and fortifications, mosques, temples and palaces etc.

The methodology involved is purely historical. The sources collected would be subjected to a healthy critical evaluation and analyse the matter. They are arranged it in a meaningful and narrative manner. An unbiased and unattached attempt to study this great past and present work has been followed. It is not going to be a judgement of the past, but only an interpretation in the light of the sources of their vocabulary.

The collection of the data forms the prominent aspect of the study as sources are lifeblood of History. The study involved a lot of traveling and documentation. There are plenty of sources available for the study of this subject. The primary data has been collected from the government and private archives located in Karnataka and other neighboring states. The information is collected from Salar Jung Museum, Hyderabad, National Museum, Delhi, Victoria Memorial Hall, Kolkata. These Museums have large collections of the paintings pertaining to Haider Ali and Tipu Sultan. Also have collected plentiful information from Persian, Arabic, English manuscripts preserved in various institutions to Karnataka Archives, located at Vidhana Soudha Bangalore, Mysore Palace Archives, located at Mysore Palace premises, Tipusultan Research Institute and Museum at Srirangapatan, and libraries of Bangalore University, Mysore University, Mythic Society, Christ College Library, Bharmaram College Library, Hosur Road Bangalore, Al-Ameen College Library, Jayanagara and Central Public Library, Urdu Library at Commercial Street, Furqania Academy (manuscript collection of Persian
, Urdu and Arabic Sources) at BTM Layout Bangalore, Dr. B.R. Ambedkar Bhavan Research Institute (Bangalore), Indian Institute of World Culture (Basavanagudi, Bangalore). I have also visited the Archeological Survey of India, Madras University Library, Chennai, Mysore Oriental Library, Mysore, Tipu Museum, Srirangapatan which have classified the books under broad headings like, Political History, Diplomatic History, Economic History, Military History, Archeological Report.

Likewise the district gazetteers, the state gazetteers forms the basis of the study material. The literature found during the period of Hyder Ali and Tipu Sultan was also helpful along with the royal farman and decrees issued by them. Even the accounts given by the English Military Generals, Contemporary Sources, Persian, Non-Persian, Records published, unpublished, secondary sources, periodicals and other publications have also been used in this critical and comparative study.

Research is usually taken with a view to extend the frontiers of knowledge with regards to some specific areas of intellectual pursuits. It involved some sort of specialization in particular fields. In this work an unbiased and a detached attempt has also been made in the interpretation of sources. An attempt has also been made in maintaining the professional ethics and sense of history in developing positive and constructive aspects of history. Hence, this study is a contribution in its value system and a moralistic aspect of knowledge of administration.

Sources have been collected from the epithets of the Haider Ali and Tipu Sultan found on their Mausoleums, Palaces, and Mosques. Collection of
sources made from the articles used by Haider Ali and Tipu Sultan which are preserved in the Museums.

Brief information pertaining to the Haider Ali and Tipu Sultan Mosques, Palaces, Forts, Idgas from the Gazetters of Different districts of Karnataka State has been accumulated. Information from Islamic Journals, News Papers, which provided all the supporting data required to organize the study. Information is collected on a large scale from different field visiting, interviews and also by various secondary sources.

This study has tried to bring out all basic features of Indo-Islamic architecture. It is a detailed aesthetic study of the art and architecture of the places, forts, mosques, mausoleum at Srirangapatna, Bangalore and the other regions ruled by Haider Ali and Tipu Sultan.

The First Chapter deals with an introduction and a brief historical background of rulers, the nature of campaigns and possession of territories.

The Second Chapter deals with Meaning and Definition of Art, Styles of Art, Features of Architecture.

The Third Chapter deals with the most important part of Mosques. Masjid–e-Ala is two storied building which was continuation of the Deccani Islamic tradition of mosque building. Hyder Ali constructed Idga at Kolar, Arohalli, and Devenehalli. The Jumma Masjid at Srirangapatna is as lofty as the Sultan who built it. Two towering minarets reach majestically to the blue skies. Adorned with cornices and floral bands the minarets have metallic ‘kalasas’ at the top. The high pillared part of Ranganath Swamy temple known as Patalankana was constructed by Hyder Ali. The mausoleum at Sriangapatna
has floral Scroll, Tracery, Turrets, parapet around the dome and metal finials hanging from the chajja.

The Fourth Chapter concentrates on the Palaces, Zananas, Hava Mahal. The monuments of Hyder Ali and Tipu Sultan possess the features of Indo-Islamic architecture. They were inspired by the Mughal style of architecture. Dariya Daulat was the summer palace of the Sultan. It resembles the Mughal style of architecture especially the Akbar’s Darbar at Agra. It has got the features of Indo-Islamic art. Tipu Sultan’s palace at Bangalore consisting of two Jharokhas opening in different audience halls, Darbar hall, Chajja(eaves) resting on elephant brackets, solar motifs.

The Fifth Chapter deals with the most important and magnificent big and small forts cleverly, strategically and strongly built. The study of these forts reveal not only contemporary military tactics but also the defense tactics that could with stand the onslaught from within and outside the country. Manjarabad fort is located just outside of Sakleshpur on National Highway 48. The fort is reputed to have been constructed by Tipu Sultan, the ruler of Mysore as a strategic defensive location as it commands the approach to the plateau beyond Sakleshpur from the coast. There are signs of Islamic architecture on the enterance façade. Inside the fort one finds a huge desolate tank which was storing the natural rain water. The tank is built with stairs from all four sides which is a unique formation probably to accommodate soldiers. There are 6 watch towers spread across the fort for viewing the enemy movement. The scenery from the fort and watch tower is beautiful. It gives a panoramic view of the landscape. There are two small bunkers which may have been used to store gun powder for firing the cannons. The Dungeons at
Srirangapatna mark the development of military architecture. Likewise forts, kinds of forts, passages and fortifications etc.

The **Sixth Chapter** deals with Paintings, Coinage, Arms, Calligraphy, Jewellery and also discussed them elaborately. From Anne Bunddle’s *The Tiger and the Thistle: Tipu Sultan and the Scots in India (1760-1800)* (Edinburgh : National Gallery of Scotland, 1999) is also noteworthy in this context. The paintings commissioned by the wife of General Sir David Wikie in 1834. It was entitled as Genera portrait by Sir David Baird Discovering the Body of Sultan Tippoo Sahib after having captured Seringapatam on the 4th May 1799. The painting became an icon and was hung in the Royal Academy, London. The swords Nimach and Sanva used by Hyder Ali and Tipu Sultan respectively were not mere weapons but they carried a lot of historical and artistic prominence. Sultan’s manufactories called Tara Mandal, were established in four places: Srirangapatna, Bangalore, Chitradurg, Nagara. The Royal Dress, jewellery, decoration styles were known for their craft work. The ornaments donated to the temples by them have special artistic value and worth mentioning.

The **Seventh Chapter** is a conclusion, it deals with the remarks, and various views, evaluated with merits and demerits of the architecture and the findings. Aesthetic aspect of architecture and significance of the art have been discussed.