

www.e-rara.ch

India

Griggs, W.

London, 1896

Zürcher Hochschule der Künste

Shelf Mark: 9900- 386

Persistent Link: <https://doi.org/10.3931/e-rara-99355>

Lahore.

www.e-rara.ch

Die Plattform e-rara.ch macht die in Schweizer Bibliotheken vorhandenen Drucke online verfügbar. Das Spektrum reicht von Büchern über Karten bis zu illustrierten Materialien – von den Anfängen des Buchdrucks bis ins 20. Jahrhundert.

e-rara.ch provides online access to rare books available in Swiss libraries. The holdings extend from books and maps to illustrated material – from the beginnings of printing to the 20th century.

e-rara.ch met en ligne des reproductions numériques d'imprimés conservés dans les bibliothèques de Suisse. L'éventail va des livres aux documents iconographiques en passant par les cartes – des débuts de l'imprimerie jusqu'au 20e siècle.

e-rara.ch mette a disposizione in rete le edizioni antiche conservate nelle biblioteche svizzere. La collezione comprende libri, carte geografiche e materiale illustrato che risalgono agli inizi della tipografia fino ad arrivare al XX secolo.

Nutzungsbedingungen Dieses Digitalisat kann kostenfrei heruntergeladen werden. Die Lizenzierungsart und die Nutzungsbedingungen sind individuell zu jedem Dokument in den Titelinformationen angegeben. Für weitere Informationen siehe auch [Link]

Terms of Use This digital copy can be downloaded free of charge. The type of licensing and the terms of use are indicated in the title information for each document individually. For further information please refer to the terms of use on [Link]

Conditions d'utilisation Ce document numérique peut être téléchargé gratuitement. Son statut juridique et ses conditions d'utilisation sont précisés dans sa notice détaillée. Pour de plus amples informations, voir [Link]

Condizioni di utilizzo Questo documento può essere scaricato gratuitamente. Il tipo di licenza e le condizioni di utilizzo sono indicate nella notizia bibliografica del singolo documento. Per ulteriori informazioni vedi anche [Link]

LAHORE.

The city of Lahore, formerly "*Lohawar*," was founded between the first and seventh centuries of the Christian era by a Rajput colony. No Hindu remains have been discovered in evidence of the architectural pretensions of this period. The present buildings are those of the reigns of Humayun, Akbar, Jahângîr, Shâh Jahân, and Aurangzib.

During Akbar's residence at Lahore (1584-1598 A.D.) he enlarged the fort, and round it and the city built a wall, portions of which still exist. The Akbari Mahal shown in the plan (see Plate 77) in the east portion of the fort was a work of his time, but now demolished. He also built a Throne-room. The present hospital occupies an old Hammam and part of a hall, which is probably a portion of the Throne-room. The gateway leading from the Huzuri Bagh is also of Akbar's time.

Jahângîr fixed his court at Lahore in 1622 A.D., and built the Greater Khwâbgâh on the north face of the fort. It consisted of a large quadrangle, with a colonnade on three sides, of red sandstone columns, carved with bracket capitals of the figures of elephants, griffins, and peacocks, resembling the ornamentation of the Jahângîr Mahal in the Agra Fort. On the centre of the fourth side, which overlooked the river Ravi, was a lofty pavilion, and on each side, at the corners, two chambers, with elaborate Hindu columns. The buildings have undergone complete alteration for military purposes. In the centre of the quadrangle was a garden, and beneath the pavilions and colonnades, underground apartments for refuge from heat. The Moti Masjid was Jahângîr's work, and, although of marble, has been converted into a Government treasury. The style of its architecture is plain, but of an interesting transitional period.

In the reign of Shâh Jahân the palace was enlarged. A smaller Khwâbgâh was erected, west of that built by Jahângîr. The building still exists, although altered to suit the purposes of a chapel. The garden and surrounding buildings also remain, but the latter have been converted into quarters, greatly to the detriment of their marbles. In front of the Khwâbgâh is the Arzghah, where the Omra assembled every morning to receive the Imperial commands. Left, or west, of the Khwâbgâh were erected two buildings known as the Shish Mahal (or Saman Burj) and Naulakka Pavilion. The Shish Mahal, with its sparkling mosaics of glass, is celebrated as the place where the British sovereignty of the Punjab was formerly recognised by Ranjit Singh. The Naulakka Pavilion is a costly marble erection, inlaid with "*pietro duro*." A new gate was opened into the Shish Mahal for the Emperor's private use, called the Hati Pul gate (or Hathiyar Paur), now the only entrance to the fort. In the centre of the fort enclosure Shâh Jahân erected the Diwan-i-am; the columns of marble and stone, and throne of the interior, are *in situ*, and the rooms at the back (with their marble dados and coloured frescos, considerably damaged by whitewash) are parts of the original structure. The northern front of the palace extended some 500 yards along the banks of the river, which in Shâh Jahân's time flowed under its walls. The whole wall surface was covered with elaborate designs in "*Kashi*," or tile mosaics, forming one of the most striking features of the fort. The designs include figures of men and animals, representations of the sun and zodiacal signs.

The Mogul buildings in the fort were used by Ranjit Singh: the Shish Mahal became a reception room, and he added a number of buildings, not improving its appearance. He also made the Huzuri Bagh outside to the west, and in its centre erected a marble pavilion, which was originally the central feature of Jahângîr's tomb at Shahdara. Moorcroft visited Ranjit Singh at Lahore in May 1820, and his description of the fort runs as follows:—

"Lahore is surrounded by a brick wall, about 30 feet high, which extends for about 7 miles, and is continuous with the fort. The latter, in which the Raja resides, is surrounded by a wall of no great strength, with loopholes for musketry. A branch of the Ravi washes the foot of its northern face, but it has no moat on either of the remaining sides. The palace within this enclosure, called the Saman Burj, which is of many storeys, is entirely faced with a kind of porcelain enamel, on which processions and combats of men and animals are depicted. Many of these are as perfect as when first placed in the wall. Several of the old buildings are in ruins; others are entire, and throw into shade the meaner structures of more recent date. Ranjit Singh has cleared away some of the rubbish, and has repaired or refitted some of the ruined temples of Jahângîr and Shâh Jahân, but his alterations have not always been made with good feeling or taste."

The number and extent of the ruins which surround the present walled city show that Lahore and its environs covered a circle with a radius of about three miles. The whole area between the Shalimar gardens and the river Ravi is filled with the remains of tombs, mosques, and numerous gardens, which during the reign of Shâh Jahân must have formed a vast and picturesque group worthy of an imperial city.

LAHORE.

The Shalimar Bagh, or Imperial Garden Palace, some six miles east of the Lahore Fort, was designed and built in 1637 A.D. for Shâh Jahân by Ali Mardan Khan, in development of Jahângîr's Shalimar gardens on the city lake at Srinaggar in Kashmir. This latter well-known summer retreat, measuring 500 by 207 yards, is enclosed by a masonry wall 10 feet high, and arranged in four terraces. A mountain stream traverses the water channels and cascades of the garden. There are various pavilions, the uppermost being the best and surrounded by fountains.

The Lahore garden, measuring about 520 by 230 yards, is shut in by a masonry wall 20 feet high, and arranged in three terraces with a number of alcoves, gateways, and isolated pavilions; on the east side there is a Turkish bath, or hammam. Water from the Bari Doab Canal traverses the channels, cascades, and fountain tanks from south to north.

The disturbed state of the Punjab in the eighteenth century placed the palaces and buildings at the mercy of Afghans and Sikhs. The invading army of Nadir Shah encamped in the gardens in A.D. 1738. Ten years later Ahmed Shah's camp was fixed in the vicinity. Shortly after, 1799, Ranjit Singh restored the gardens, which had gone to ruin during the troublous times of Ahmed Shah, but he removed the marble pavilions and substituted plaster structures in their place.

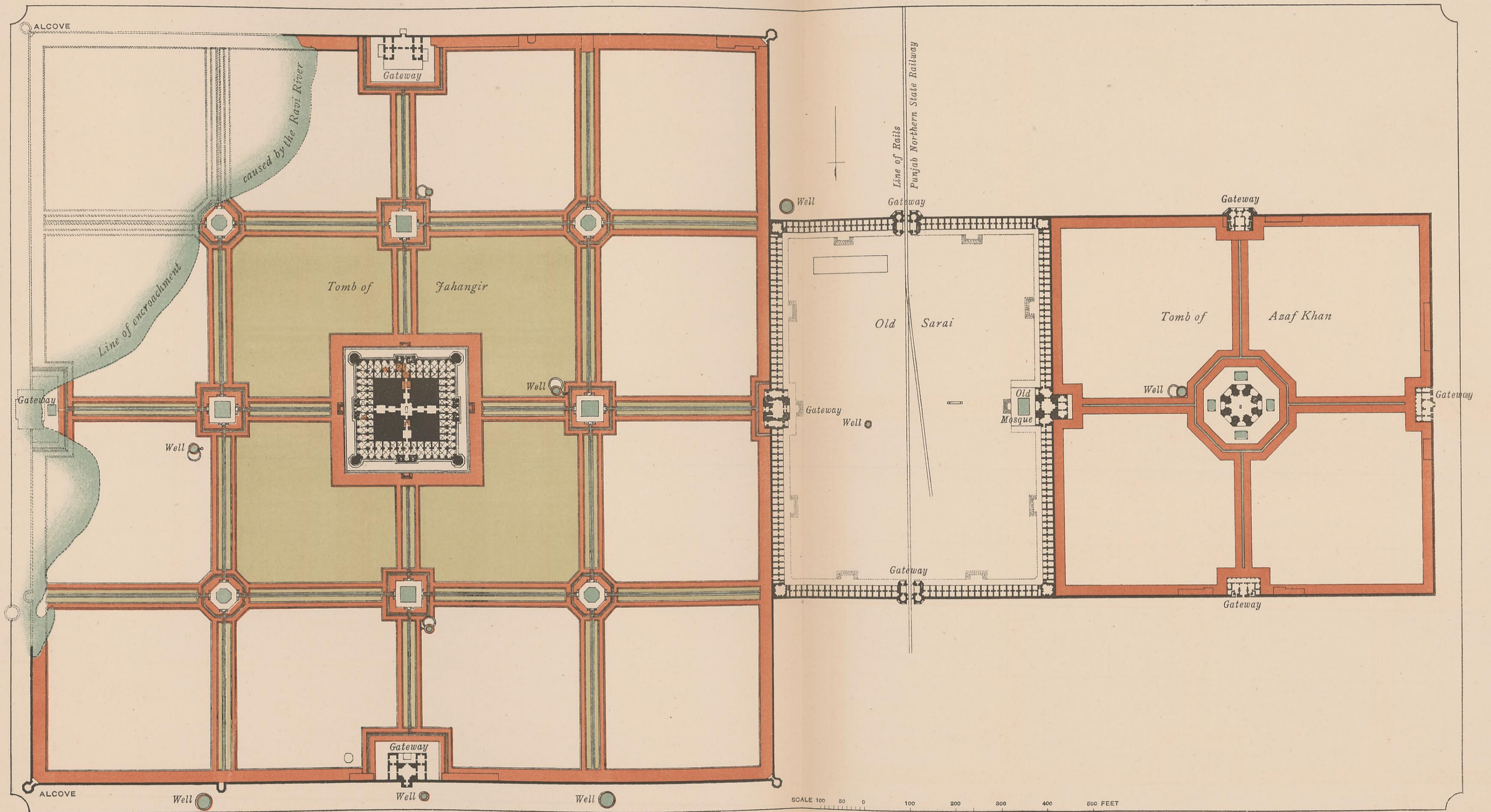
As will be seen from Plate 78, the arrangement of the Shalimar Gardens follows the usual formal plan of the Muhammadans. On entering the gateway to the south, there are four square plots separated by water channels and a row of fountains down their centre. Each plot is alike, arranged as shown at O. Between the west and east enclosure walls are two pavilions, one now used for natives, the other for European visitors. The latter was probably the women's apartments, as it is shut in from outside by a small projecting garden (not shown on the plan). Passing up the centre avenue, one reaches the principal pavilion and large tank, L, filled with fountains and surrounded by ornamental flower beds. South-east of this pavilion is a building called the Khwâbgâh, or sleeping room, and in the centre of the east boundary wall of the grounds a Hammam, consisting of various domed rooms, fitted with brightly painted doors. The terraces flanking the large central tank east and west are 14 feet below the upper garden, and 4 feet 6 inches above the lower garden. The tank and its walks are raised some 4 feet 6 inches above this intermediate terrace, forming, with its fountains and pavilions, the chief attraction of the place. The lower garden is broken up into four square plots, each arranged as at B, and separated by water channels and walks. The gateways at D and E are decorated with tiles. The brick-on-edge walks are damaged by the overflow of the water from the channels, and the trees and shrubs closely packed present a jungly appearance.

Writing on 6th May 1820, Moorcroft says: "I started at three, and at nine reached Shalimar, the large garden laid out by order of Shâh Jahân, where I took up my abode in a chamber erected by the Raja close to a well, and a reservoir which it supplies, and from which jets-d'eau are made to play so near to the apartment as to cool the air at its entrance. Ranjit Singh has to a considerable extent put the garden in repair. It is said to contain 100 bigahs, the whole enclosed by a wall, in the course of which are several buildings. The grounds are intersected by canals, and the walks are formed of bricks laid edgewise. In the middle of the garden is a large square basin for holding water, furnished with copper tubes for fountains, and a white marble slope, carved into a surface of leaves and shells, divided into compartments by lines of black marble. There are some open apartments of white marble of one storey on a level with the basin, which present in front a square marble chamber, with recesses on its sides for lamps, before which water may be made to fall in sheets from a ledge rounding the room at top, while streams of water spout up through holes in the floor. This is called "Sawan Bhadon," as imitative of the alternation of light and darkness with clouds and heavy showers in the season of the rains. The ground is laid out in platforms and is covered with fruit trees."

Plate 81 shows the marble details of the fountains, &c., in the great tank at L on the General Plan.

Much has been done to improve the condition of the grounds and prevent their being flooded, but the flow of water through the channels is still out of control, and the lower terraces get frequently swamped, thereby causing deterioration of the masonry walls and walks. Repairs have also been applied to some of the pavilions, &c., but a good deal remains to be done before the place can be said to be in proper preservation.

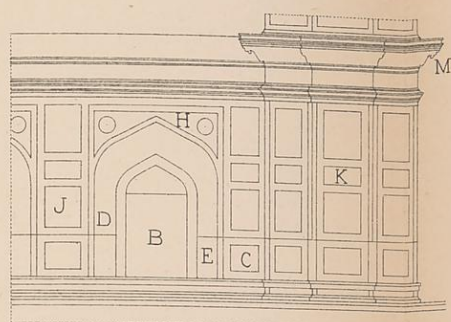
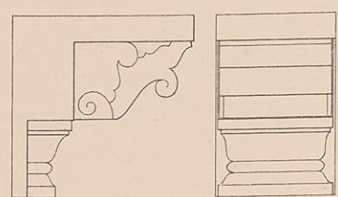
Muhammadan princes all over the world showed as much taste in their dwellings as in their mosques and tombs, but as the conditions of climate, custom, and religion necessitated a special type of building, their palaces were not compact masses like those in Europe, but consisted of a number of detached pavilions, reception rooms of great and little state, sleeping and other apartments, scattered over large spaces and separated by trees and gardens; they were therefore more liable to succumb to the ravages of time and weather, or to mutilation by invaders and conquerors.



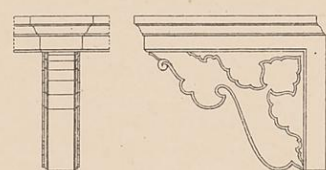
68.—TOMB OF JAHANGIR AT SHAHDARA NEAR LAHORE.
GENERAL PLAN.

ELEVATION — DETAILS
See B.C.D.E.J.H.K. Coloured Plates

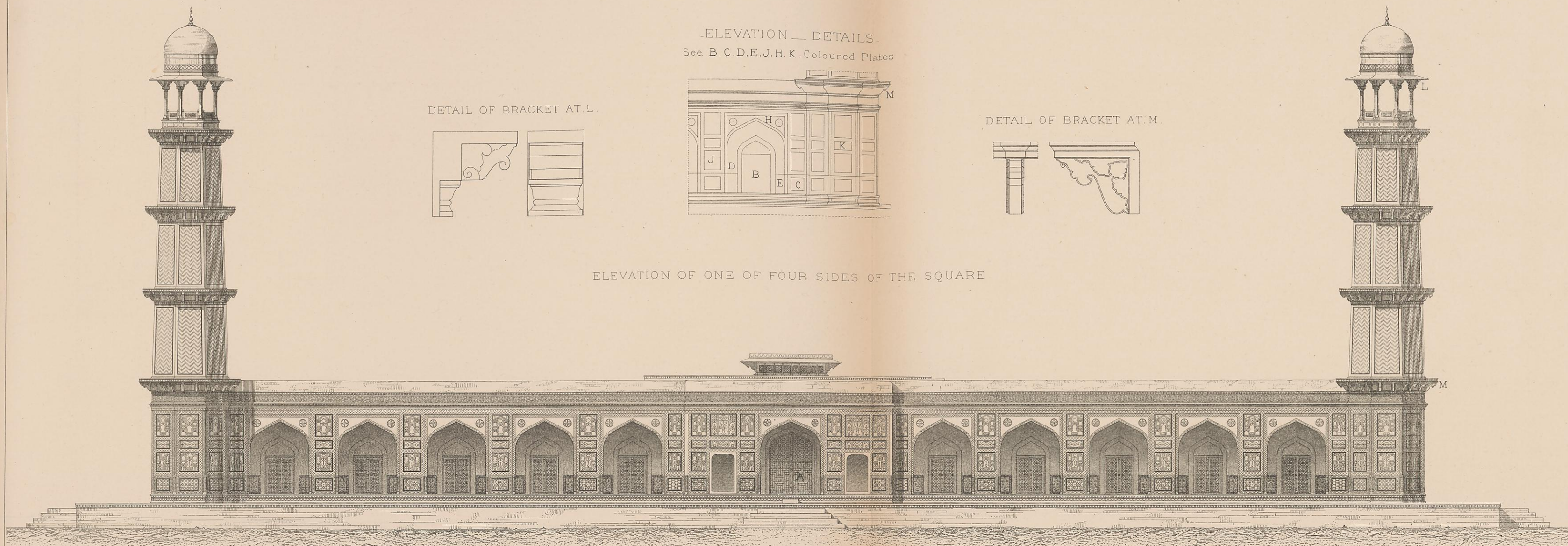
DETAIL OF BRACKET AT L.



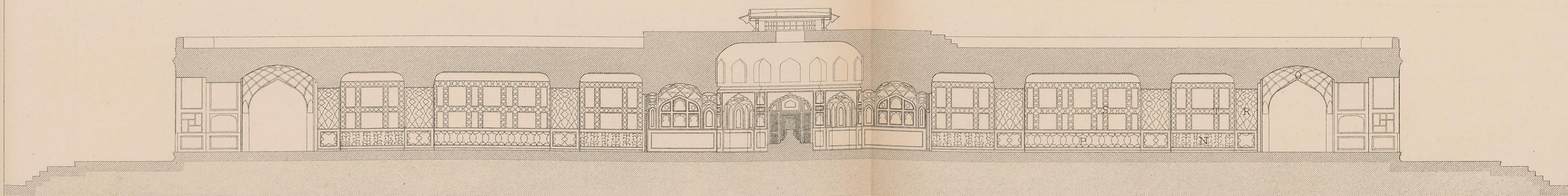
DETAIL OF BRACKET AT M.

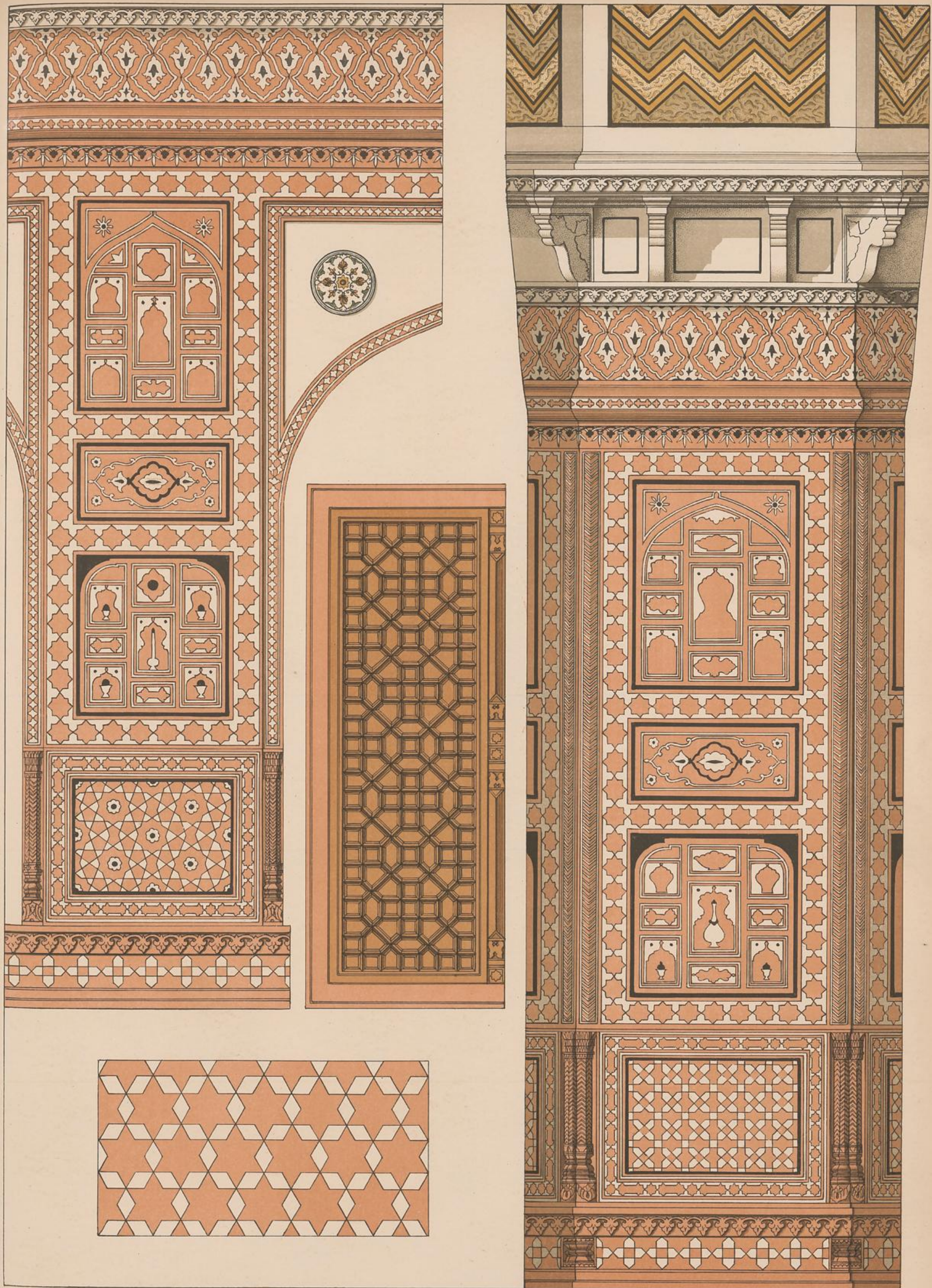


ELEVATION OF ONE OF FOUR SIDES OF THE SQUARE

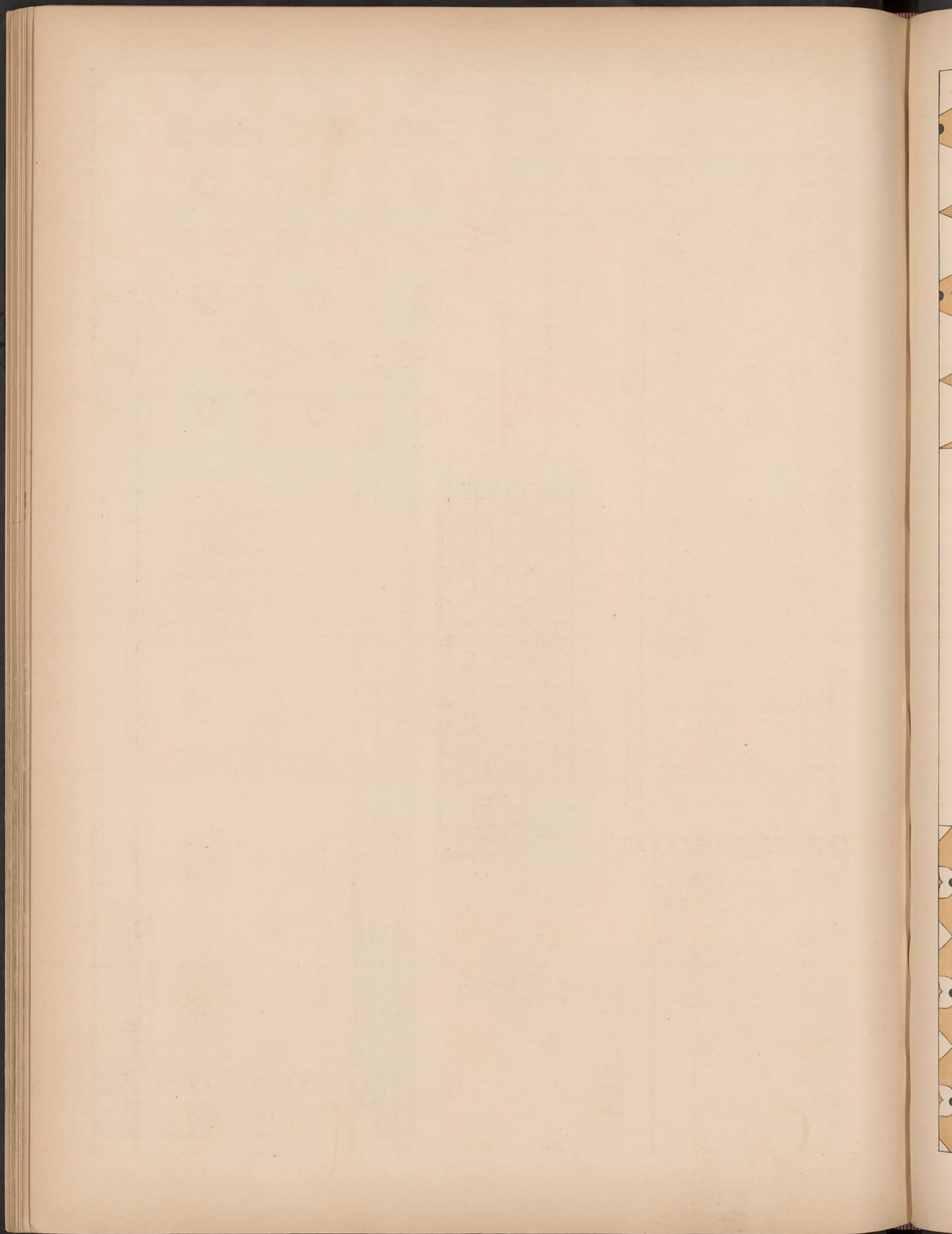


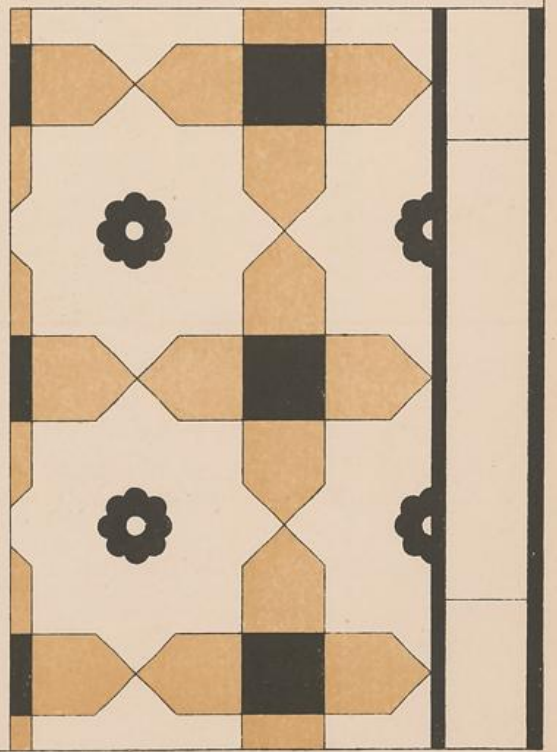
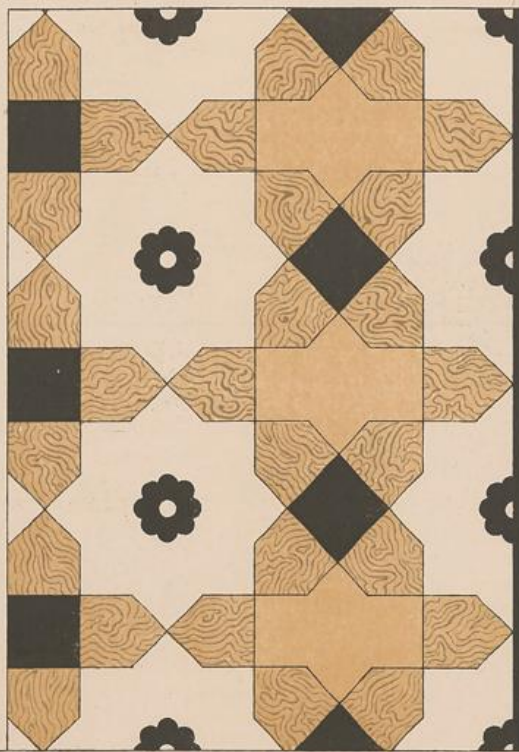
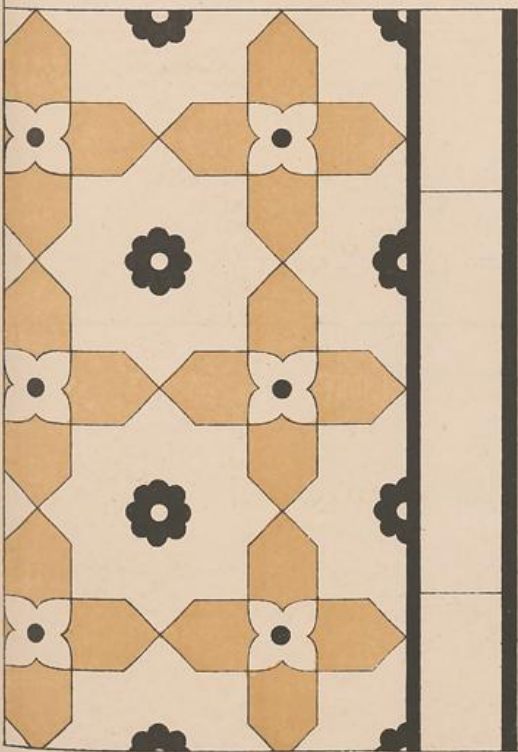
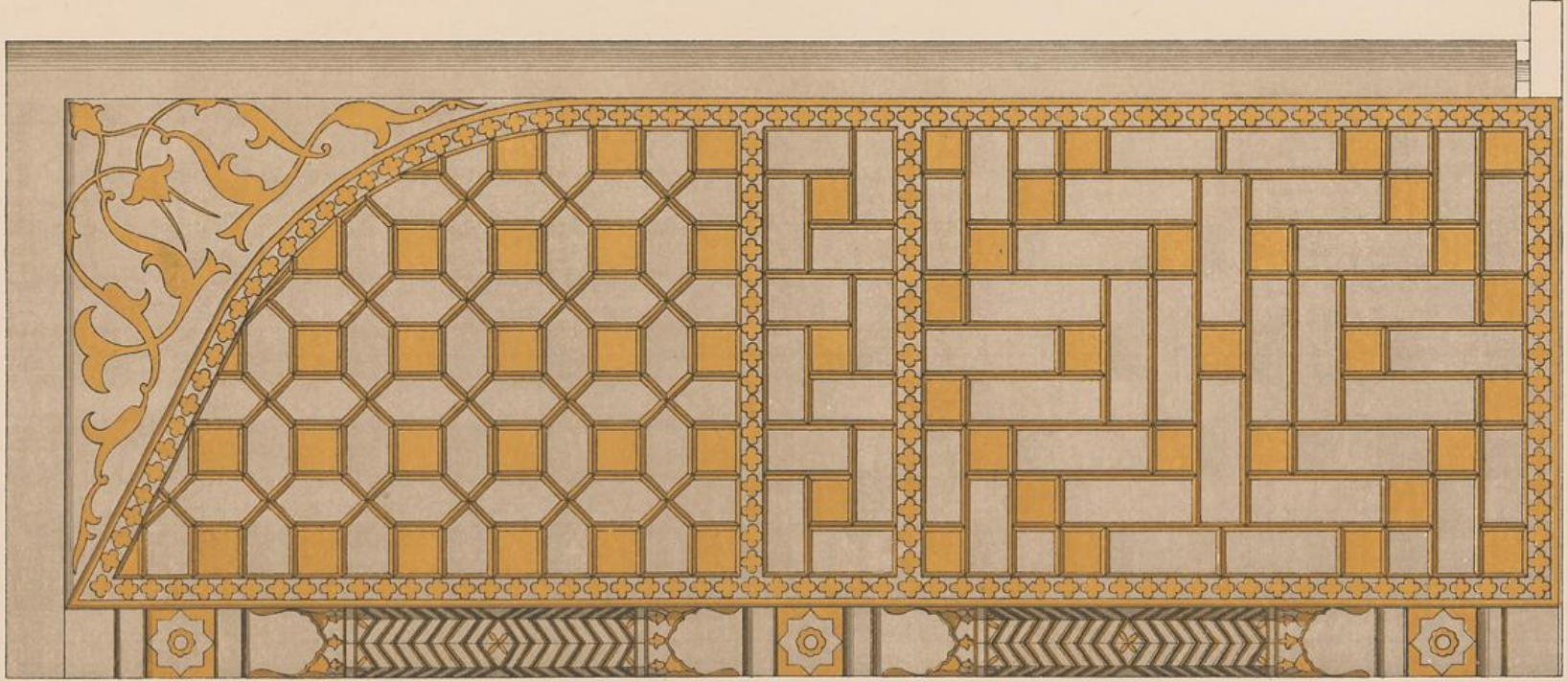
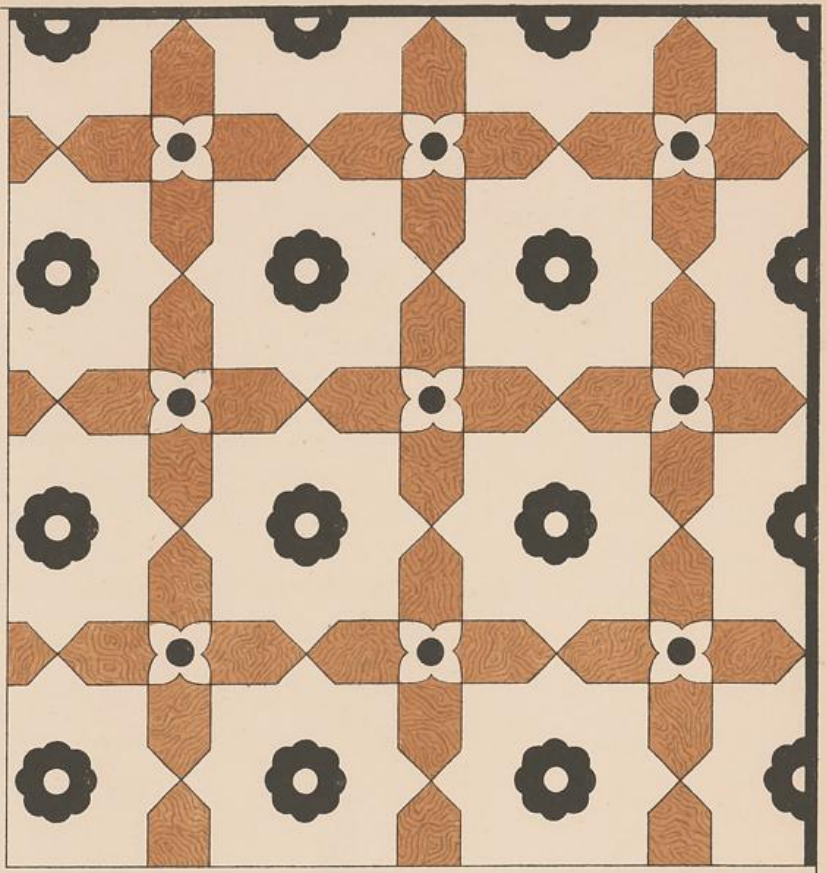
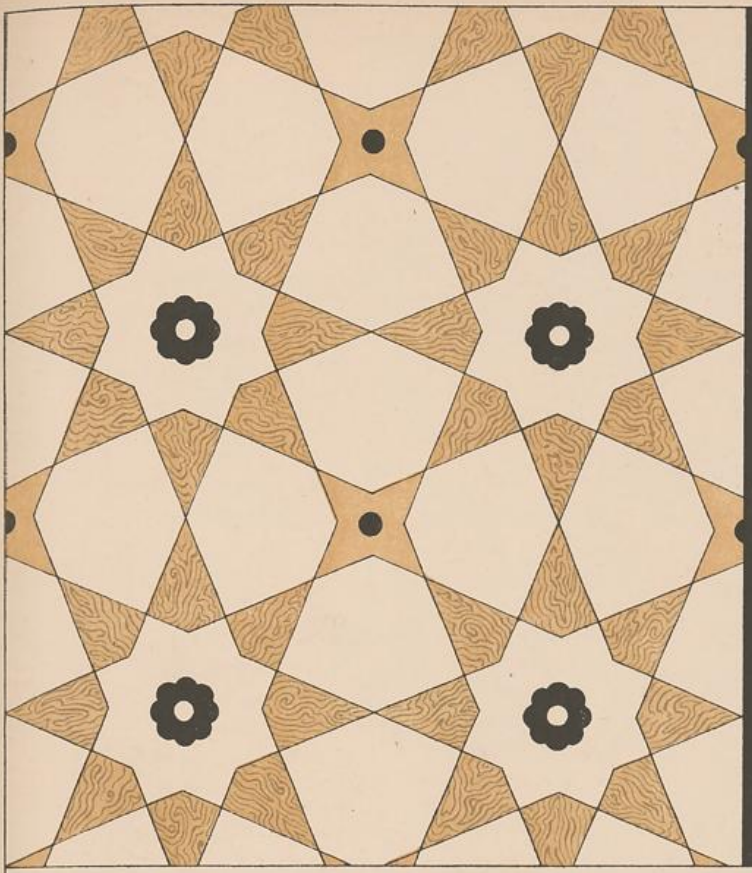
SECTION THROUGH THE CENTRE OF THE TOMB



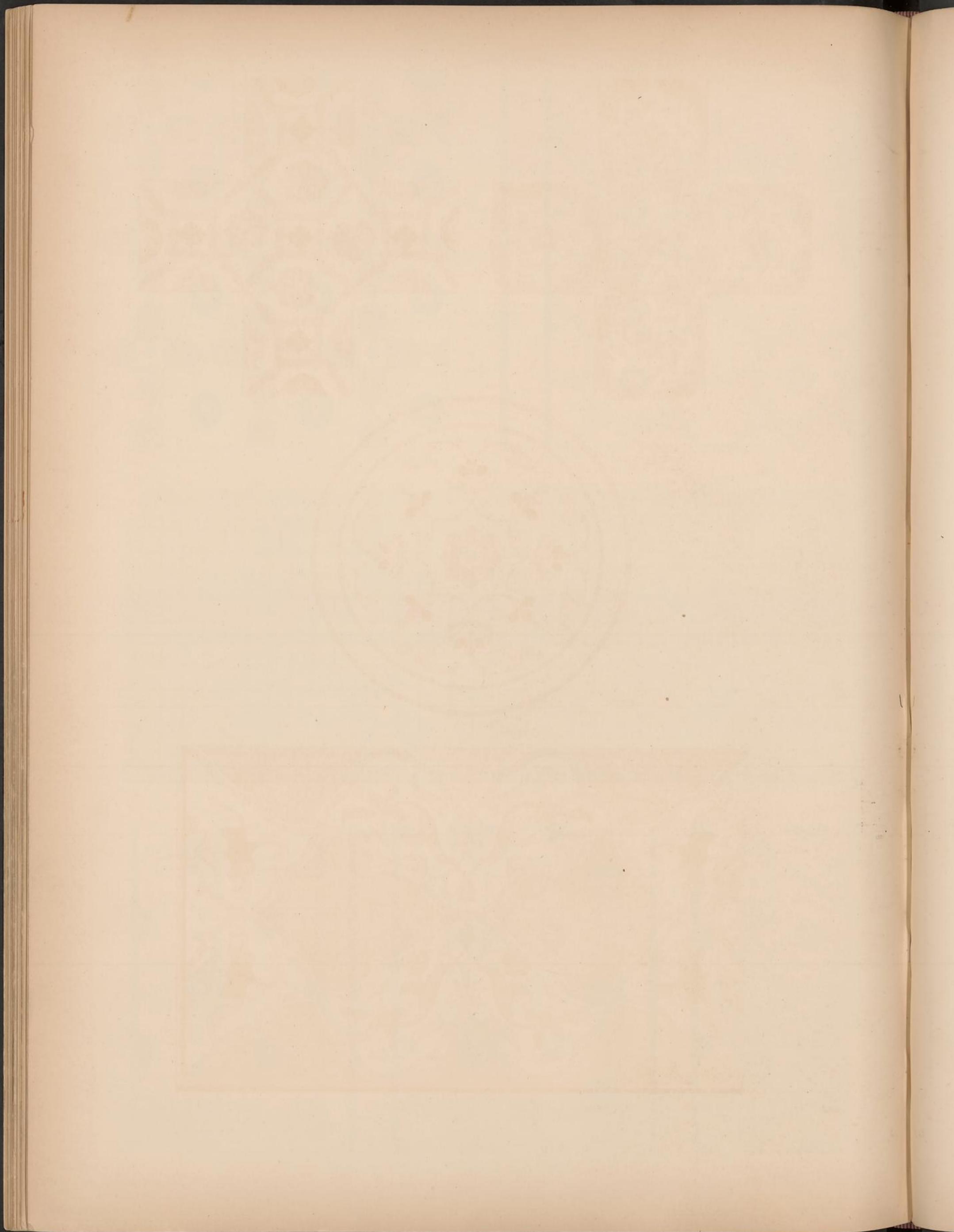


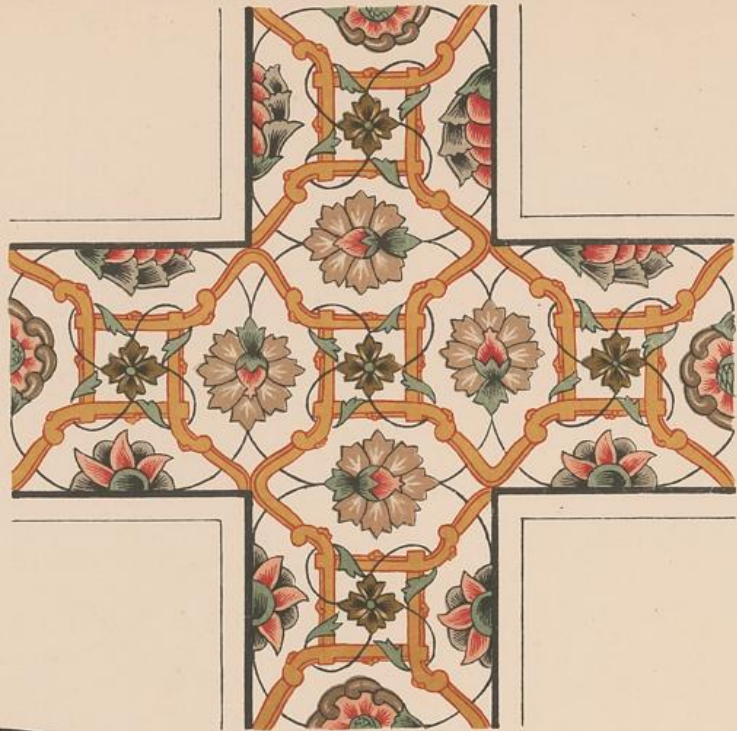
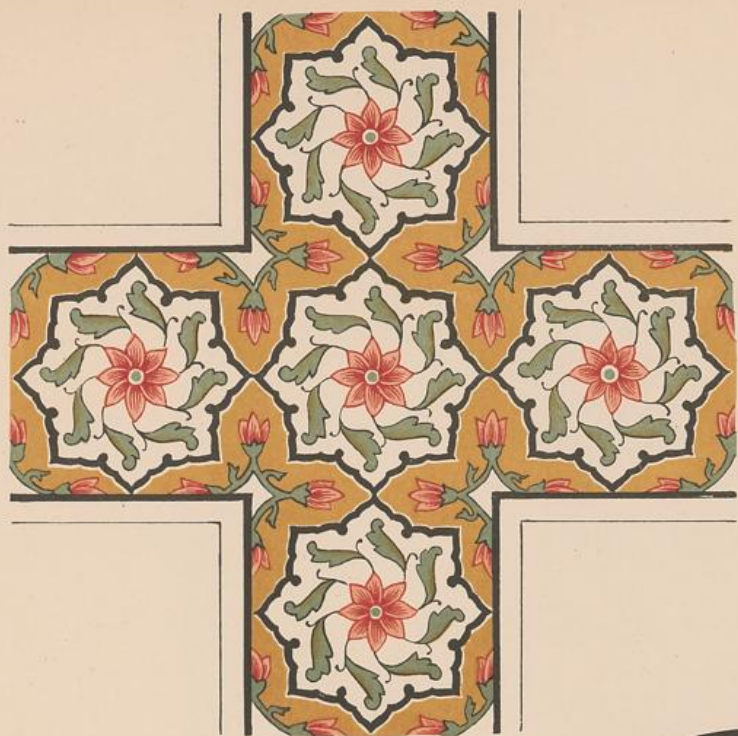
70.—SHAHDARA, NEAR LAHORE. Tomb of Jahangir.
 Details of marble and stone on outer face.



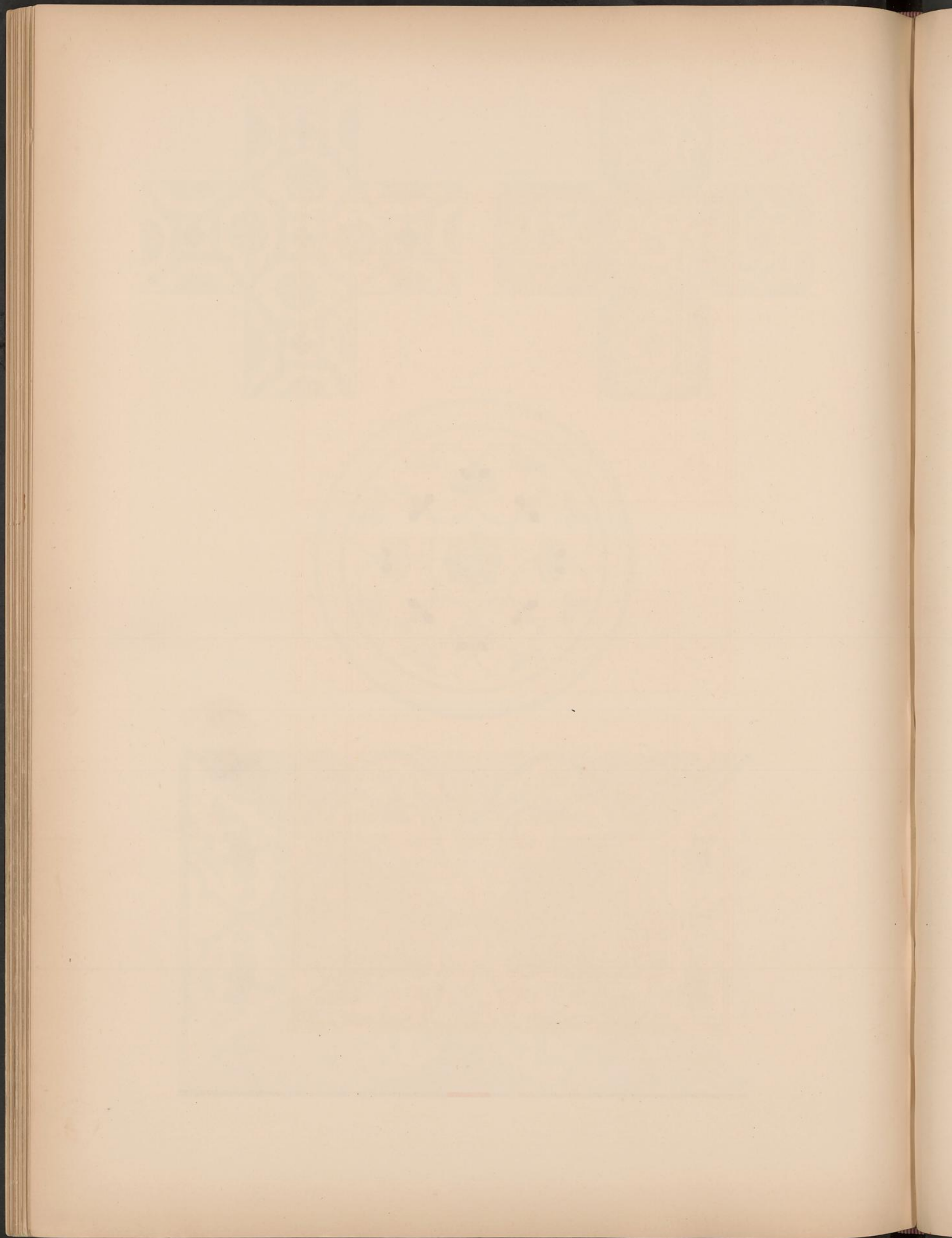


71.—SHAHDARA, NEAR LAHORE. Tomb of Jahangir.
Details of marble and stone on outer face, and details of door.



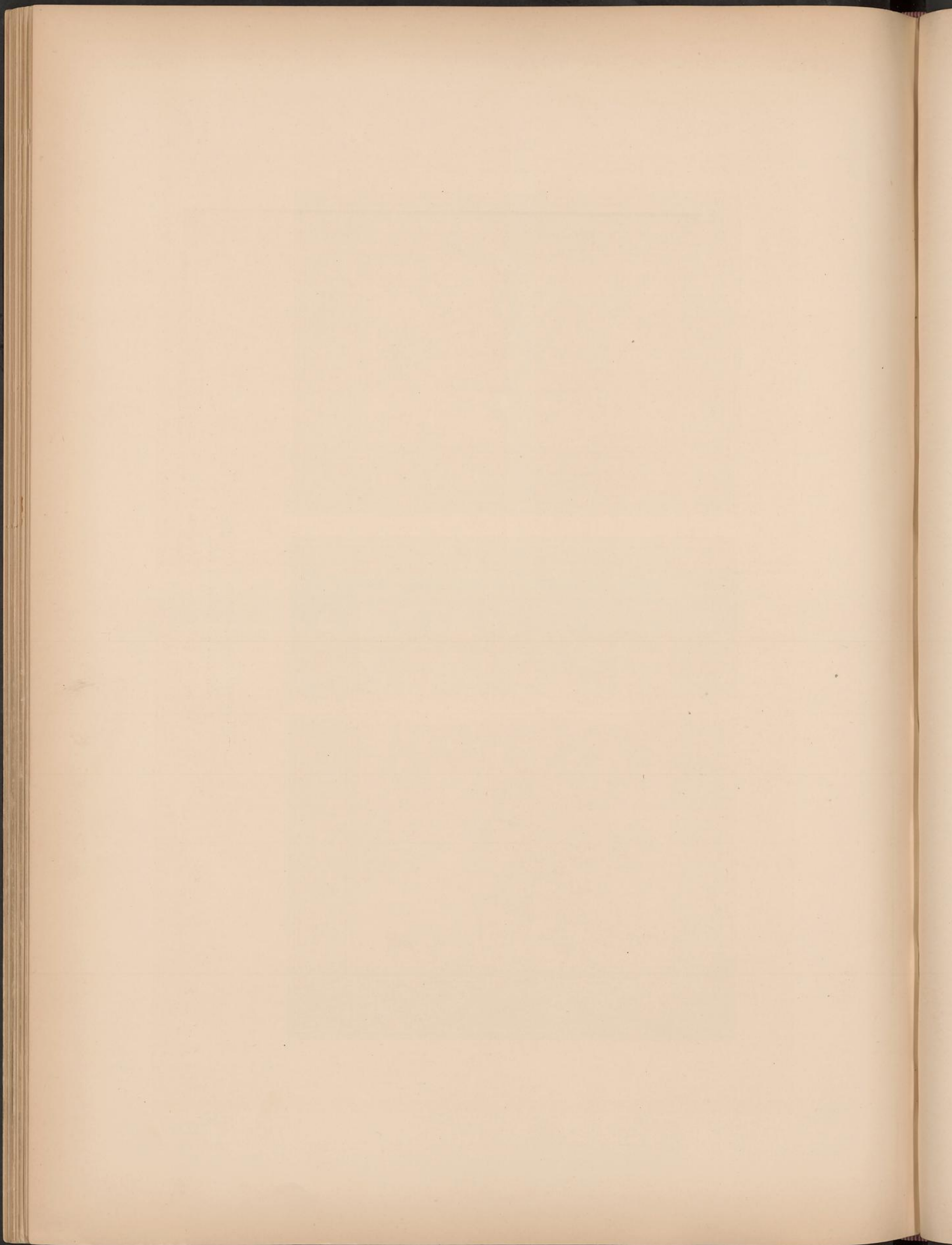


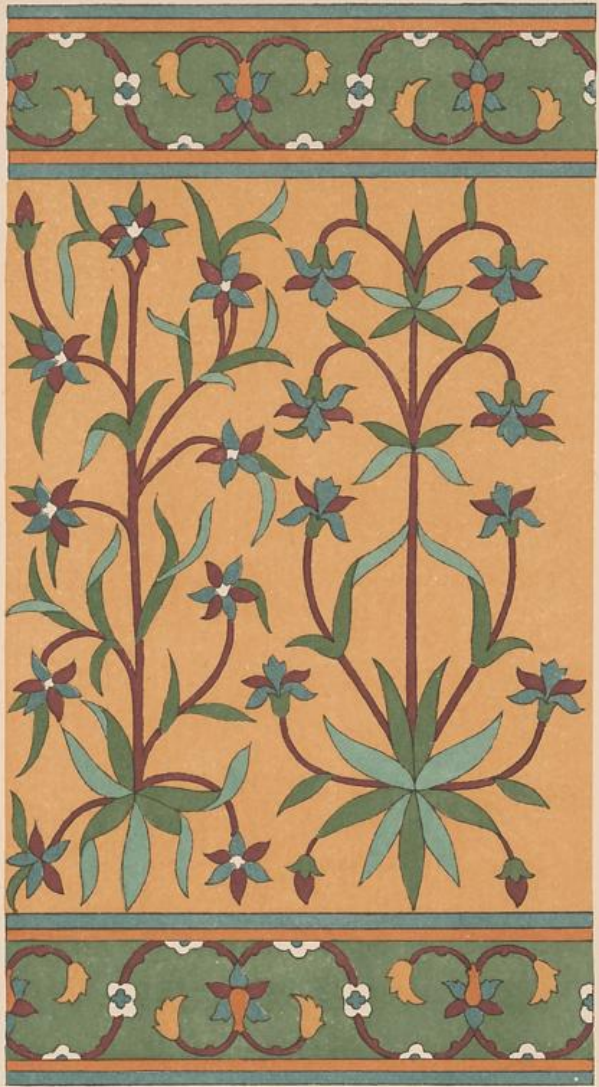
72.—SHAHDARA, NEAR LAHORE. Tomb of Jahangir.
Details of fresco and mosaic.





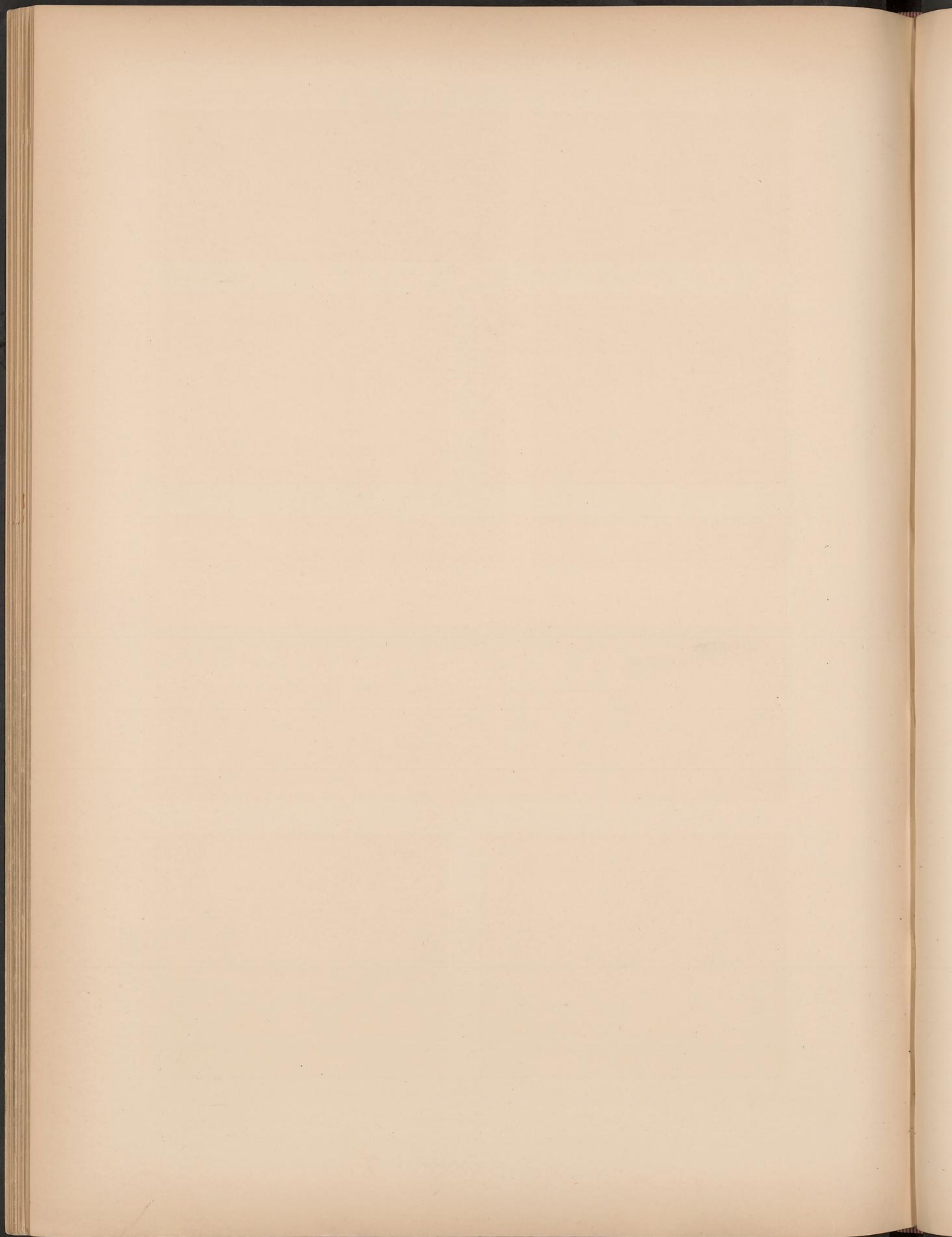
73.—SHAHDARA, NEAR LAHORE. Tomb of Jahangir.
Coloured tile mosaic on walls.

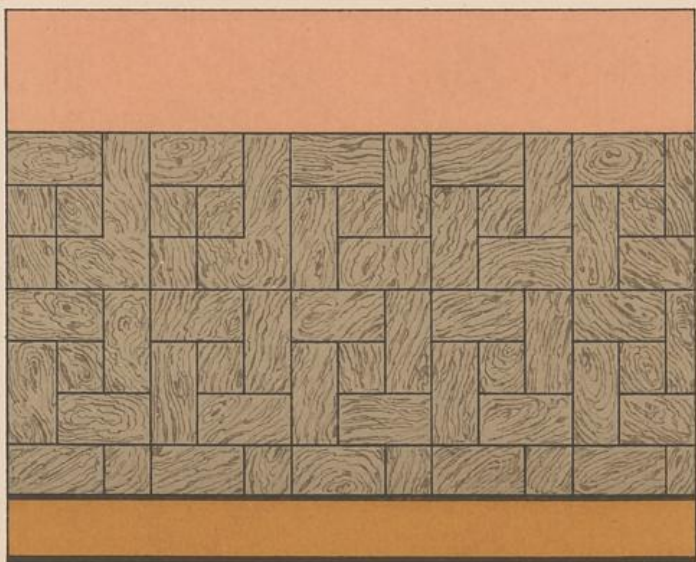
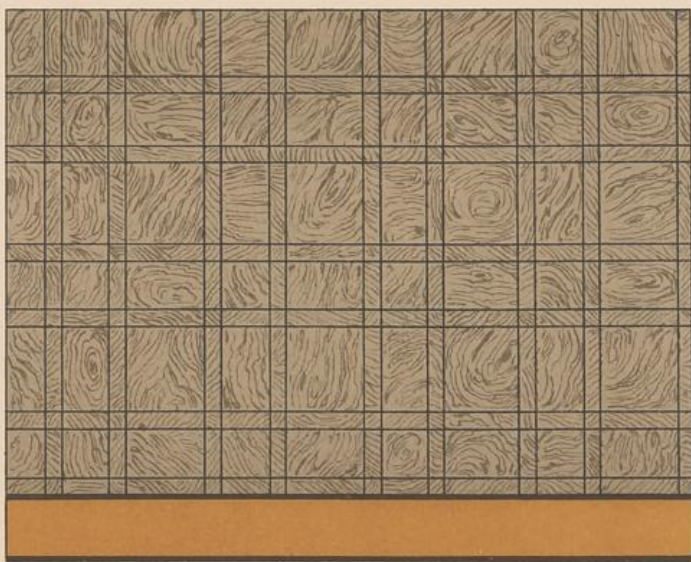
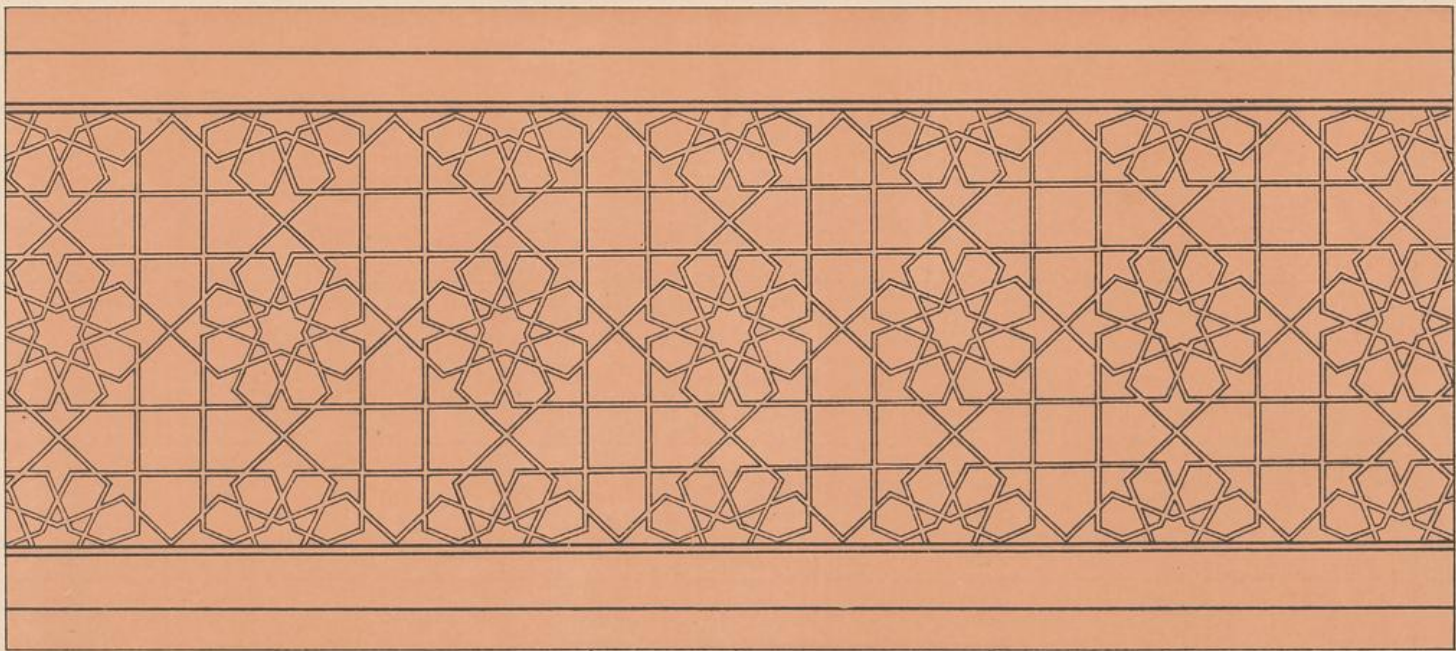
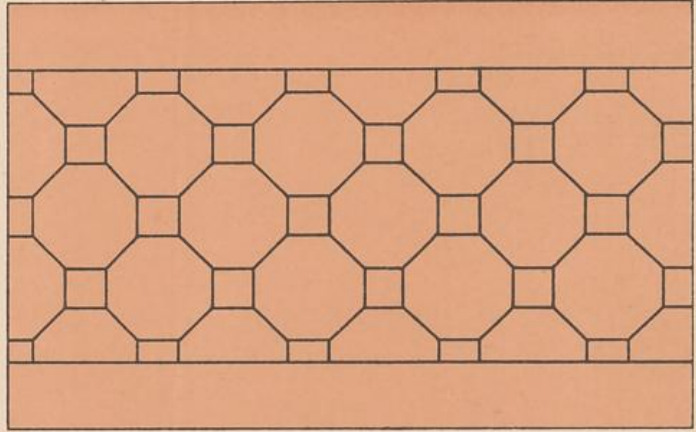
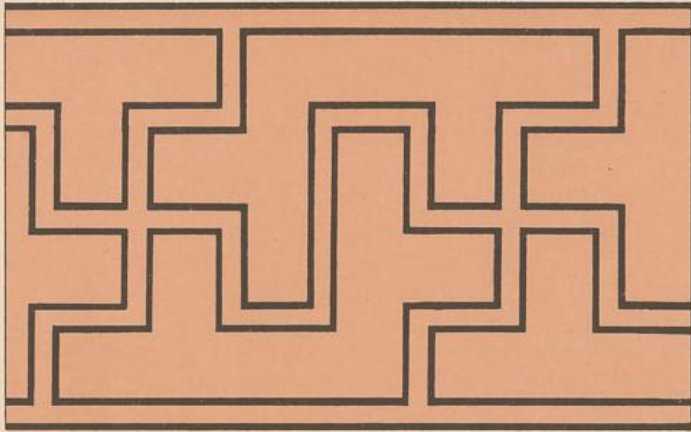
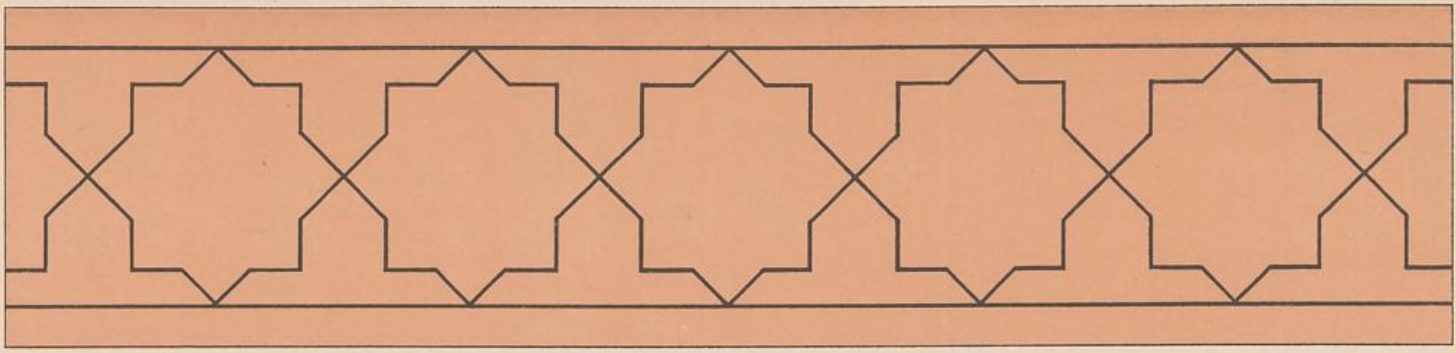




74.—SHAHDARA, NEAR LAHORE.

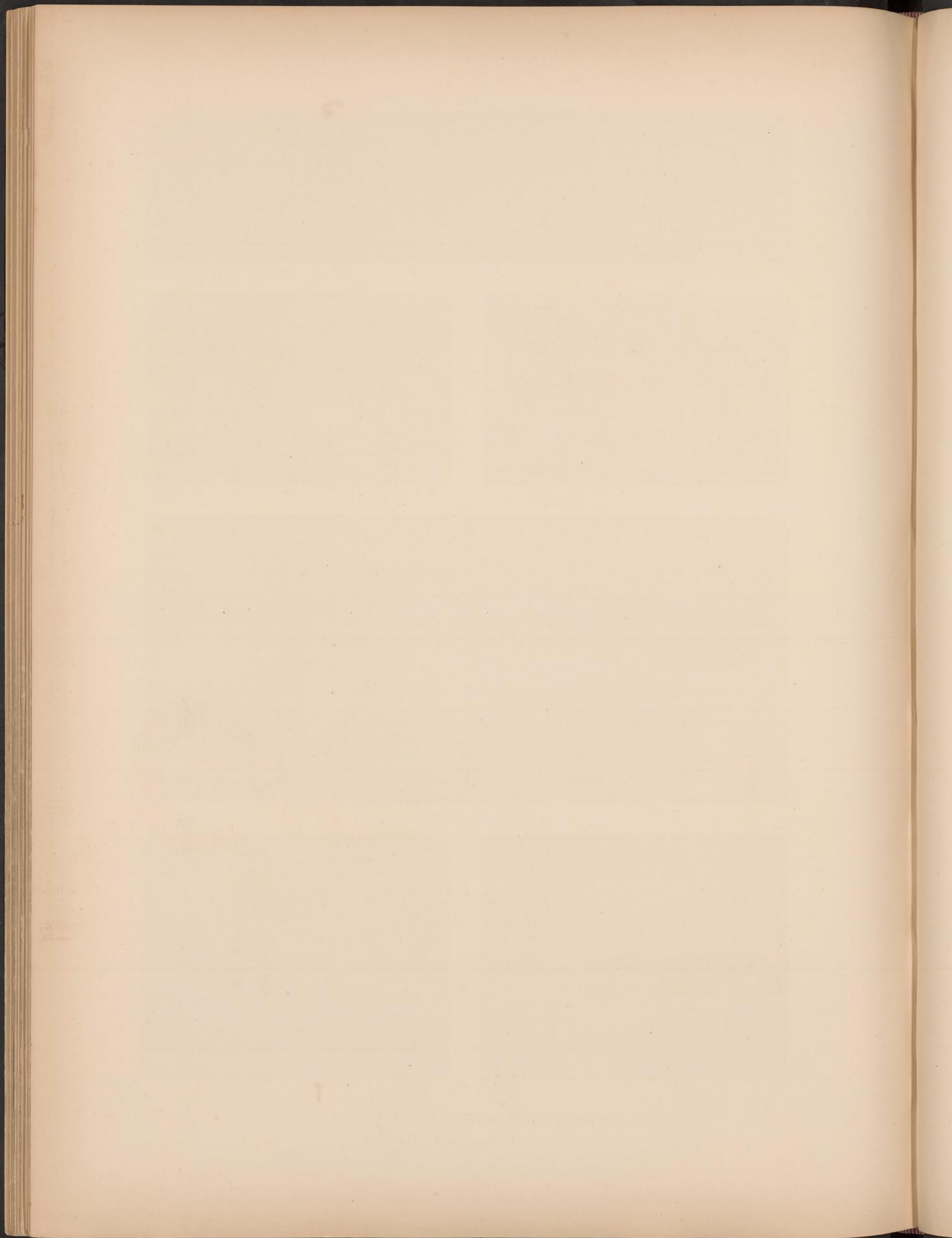
Coloured tile mosaic on walls.



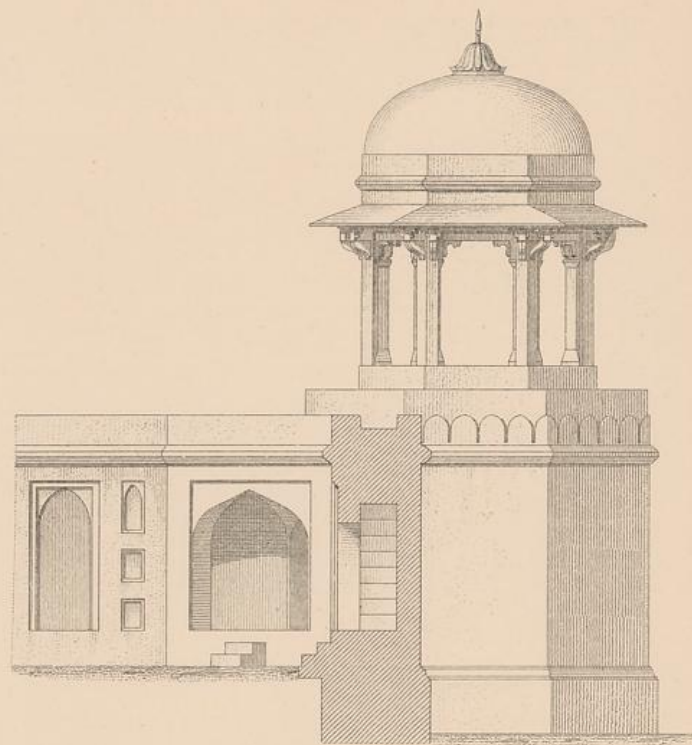
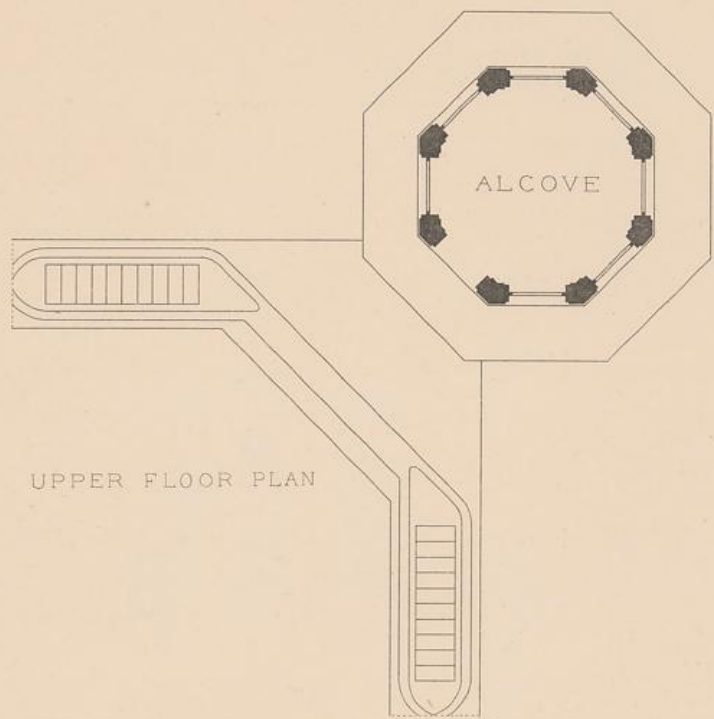


75.—TOMB OF JAHANGIR AT SHAHDARA, NEAR LAHORE.

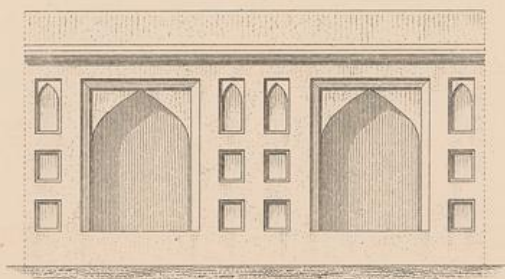
Details of paved walks.



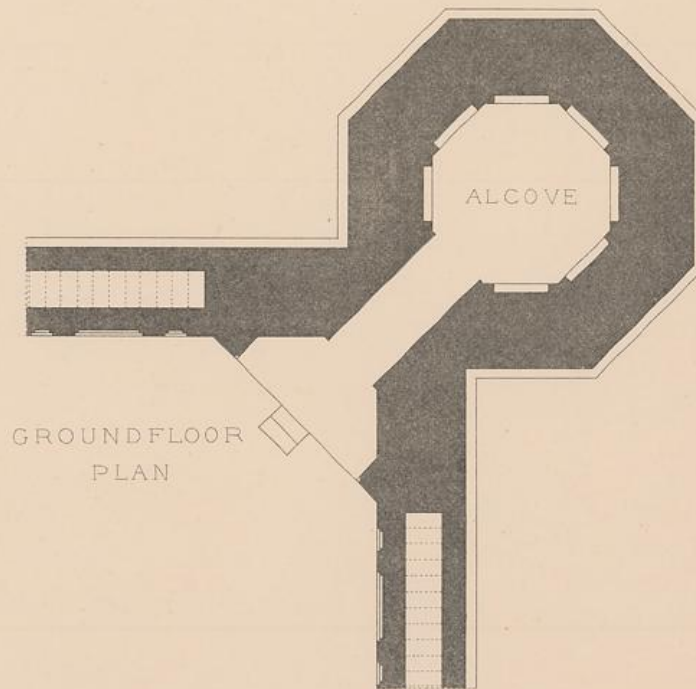
ALCOVE AT CORNERS

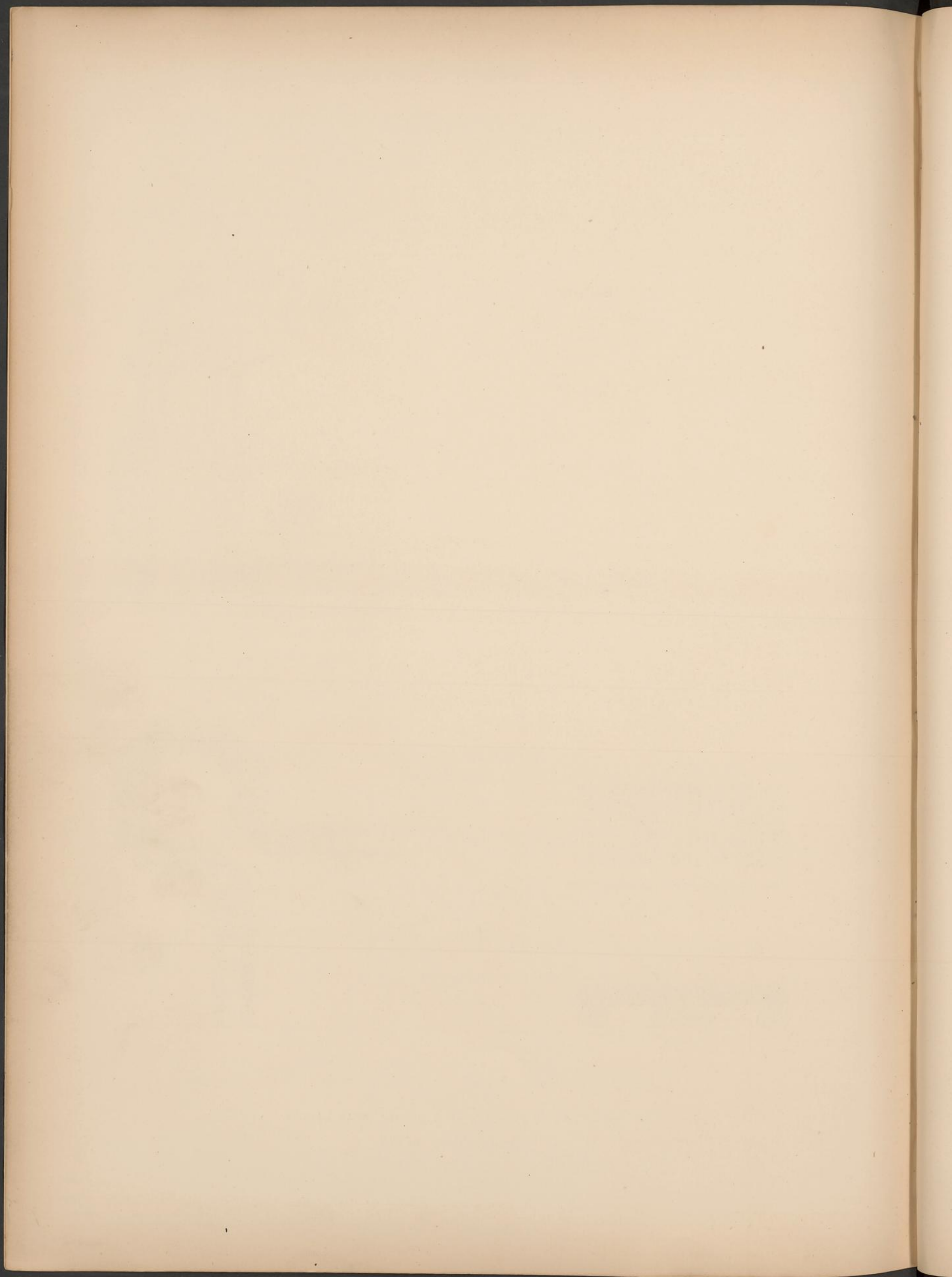


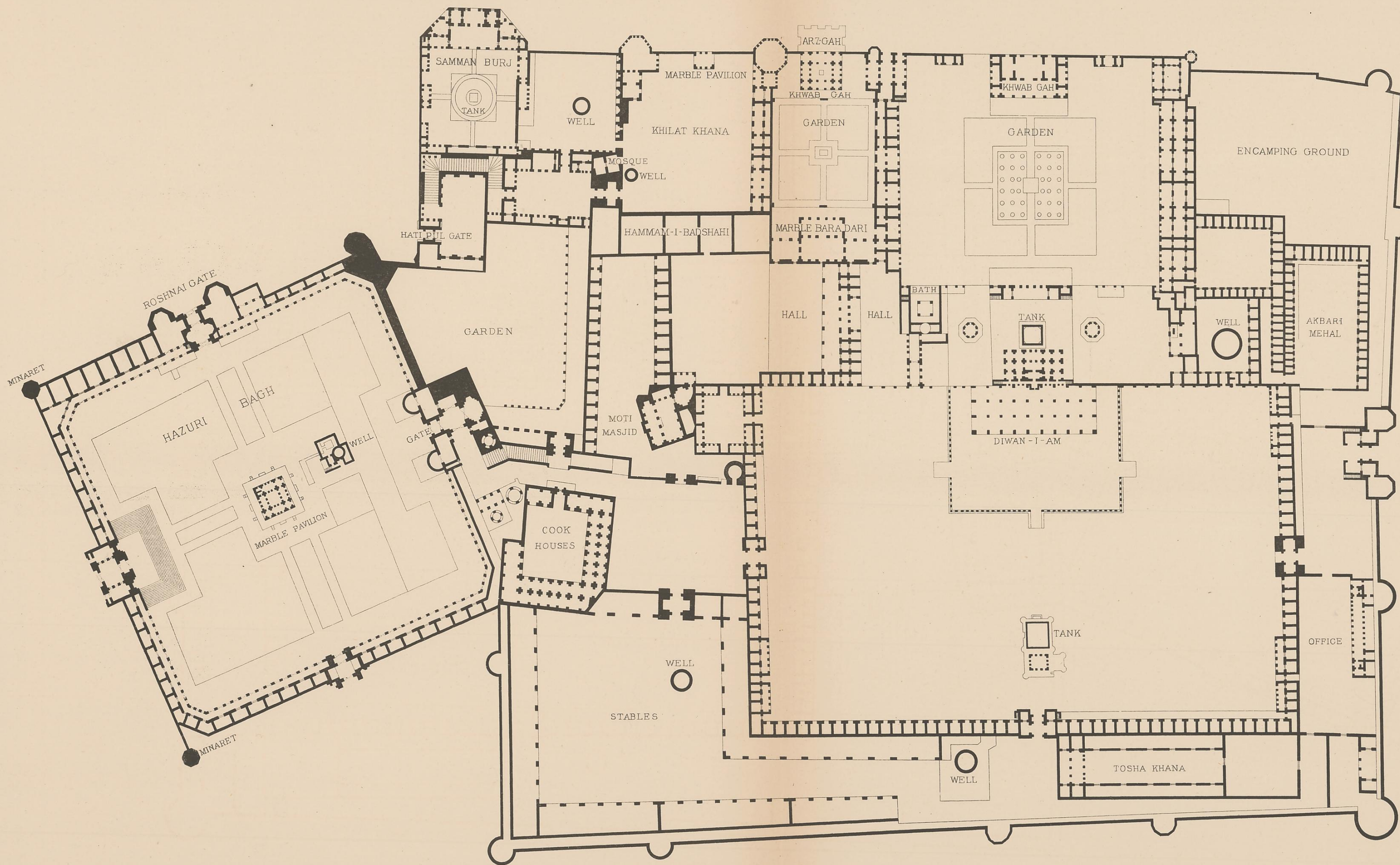
COMPOUND WALL



PLAN

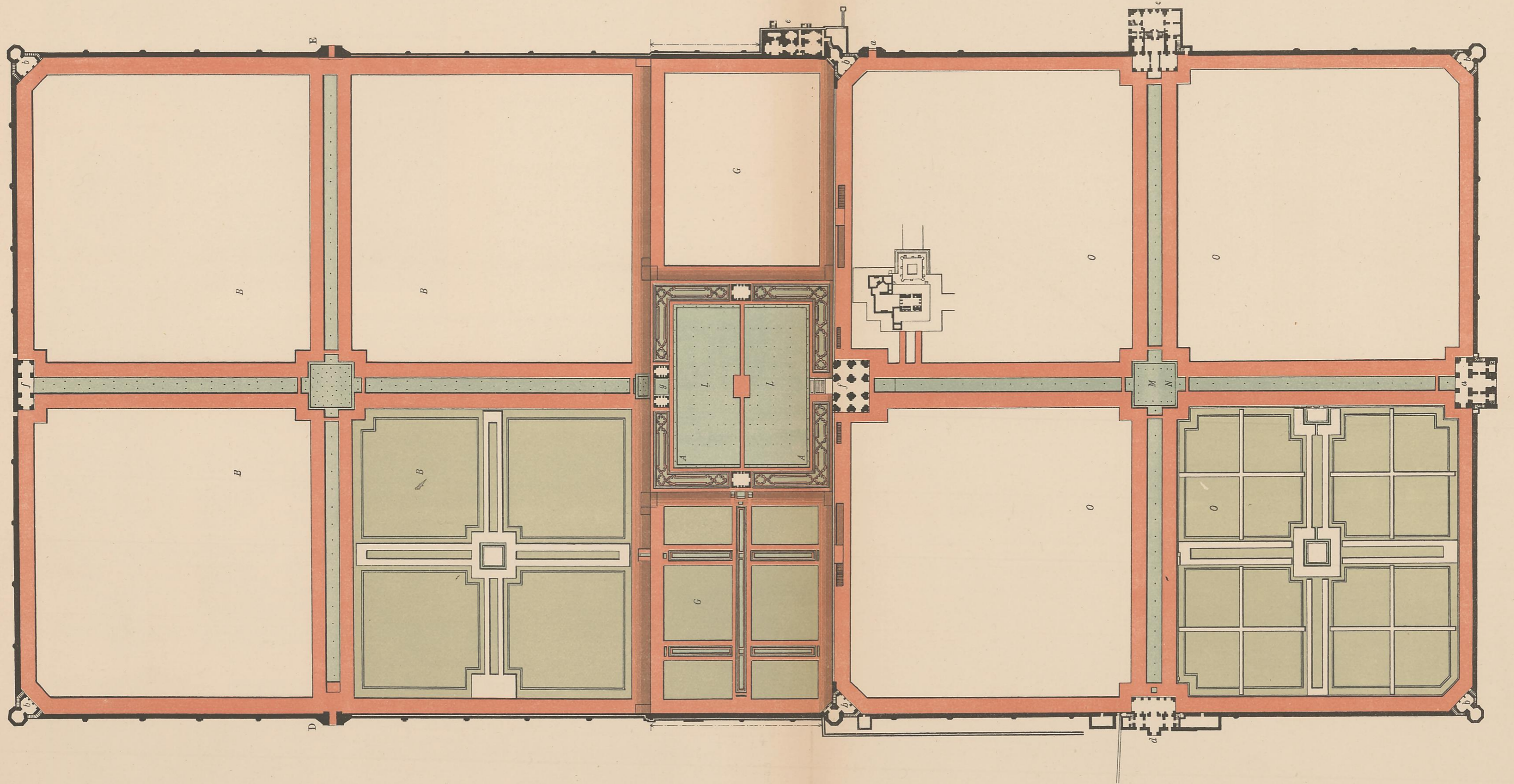






SCALE 40 FEET TO 1 INCH.

77.- PLAN OF LAHORE FORT.

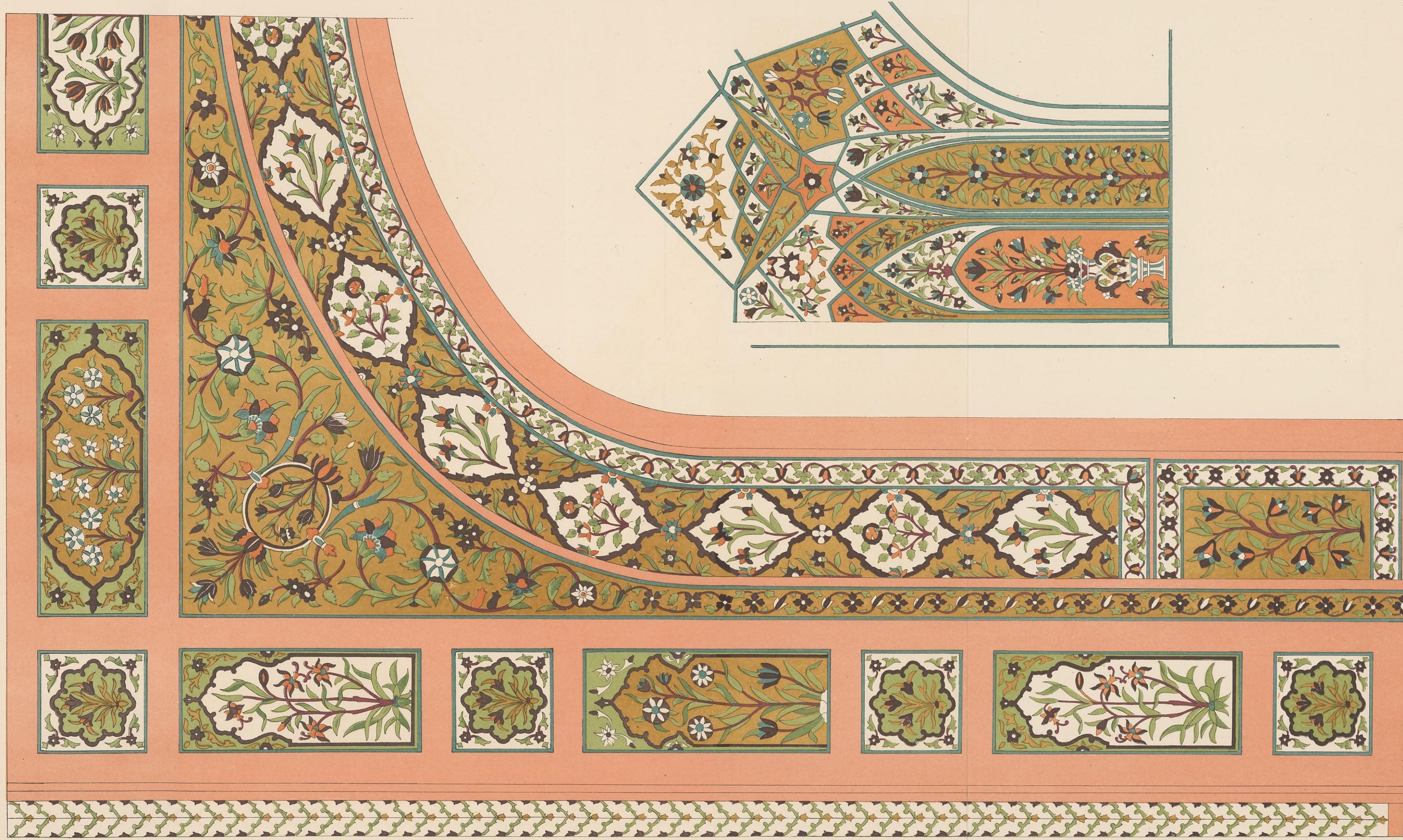


D, E Gateways with tile work (see Pls. 79 and 80)
 B, G, O Gardens
 a Gateway
 b Alcove
 c Pavilion used by Europeans
 d " " Natives
 e Hammam or bath
 f Pavilion
 g Savandhadel

78.—SHAHLIMAR GARDENS, NEAR LAHORE.

General Plan.

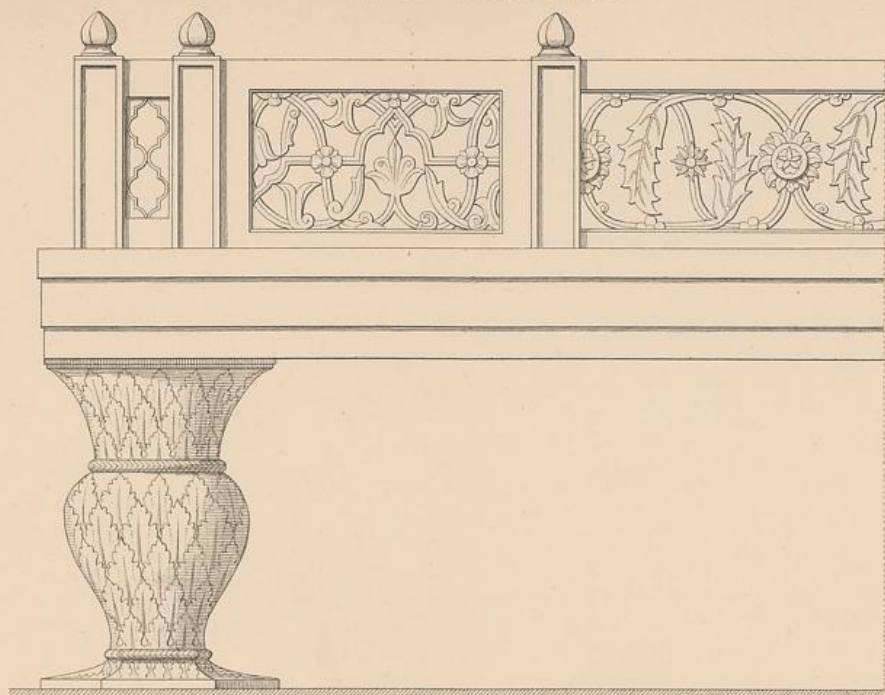
Houses tinted grey.
 Terraces,
 brick on edge " red.
 Gardens " green.
 Streets " buff.



79.—SHAHJIMAR GARDENS, NEAR LAHORE.
Gateway E.

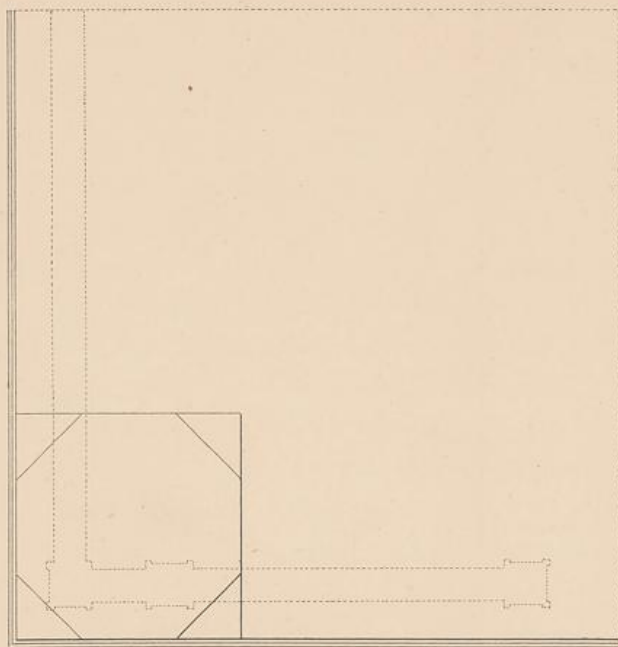


HALF ELEVATION



SCALE 1/2 FULL SIZE

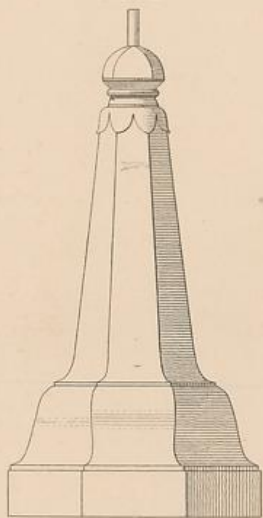
QUARTER PLAN



SCALE 1/2 FULL SIZE

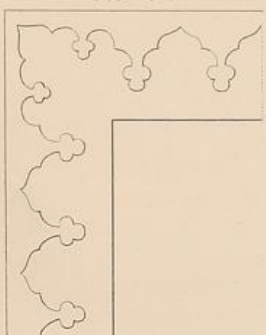
DETAILS OF MARBLE BORDERS AND FOUNTAINS IN GARDEN.

AT L.

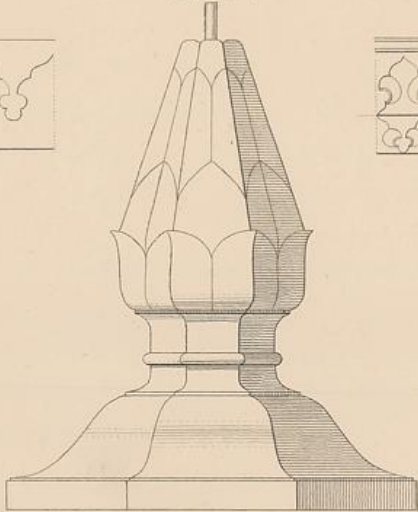


SCALE 1/2 INCH TO 1 FOOT.

AT F.

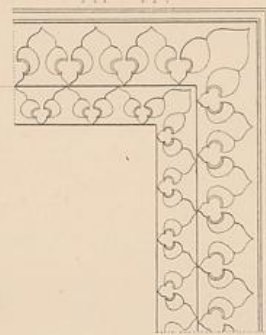


AT F.

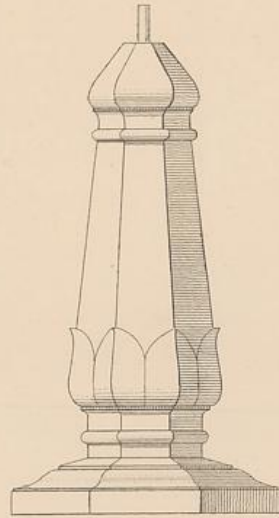


SCALE 1/2 FULL SIZE

AT H.

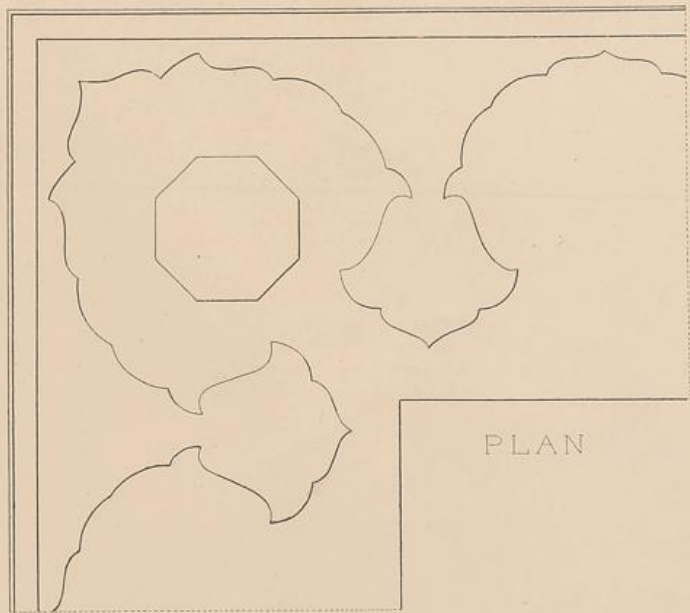


AT N.



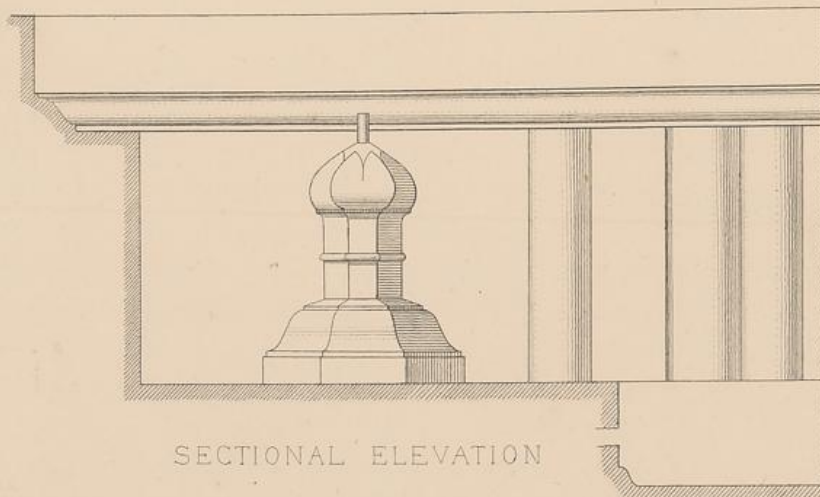
SCALE 1/2 FULL SIZE

AT A



PLAN

SCALE 3/8 TO 1 FOOT



SECTIONAL ELEVATION

SCALE 1/2 FULL SIZE

