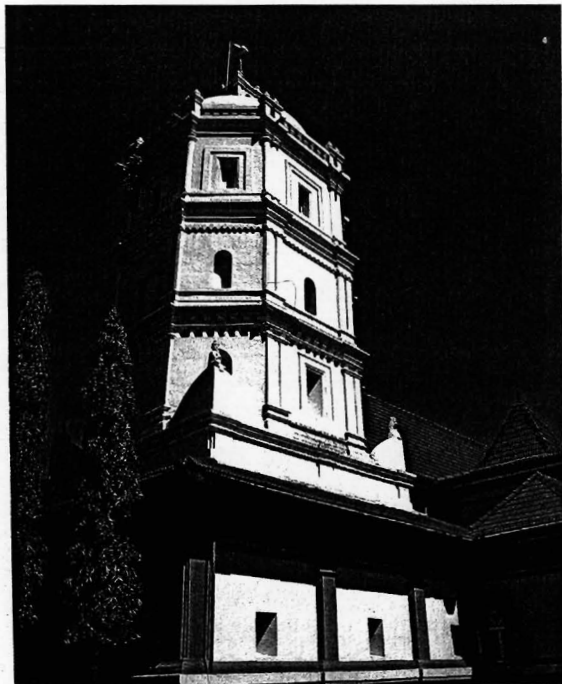
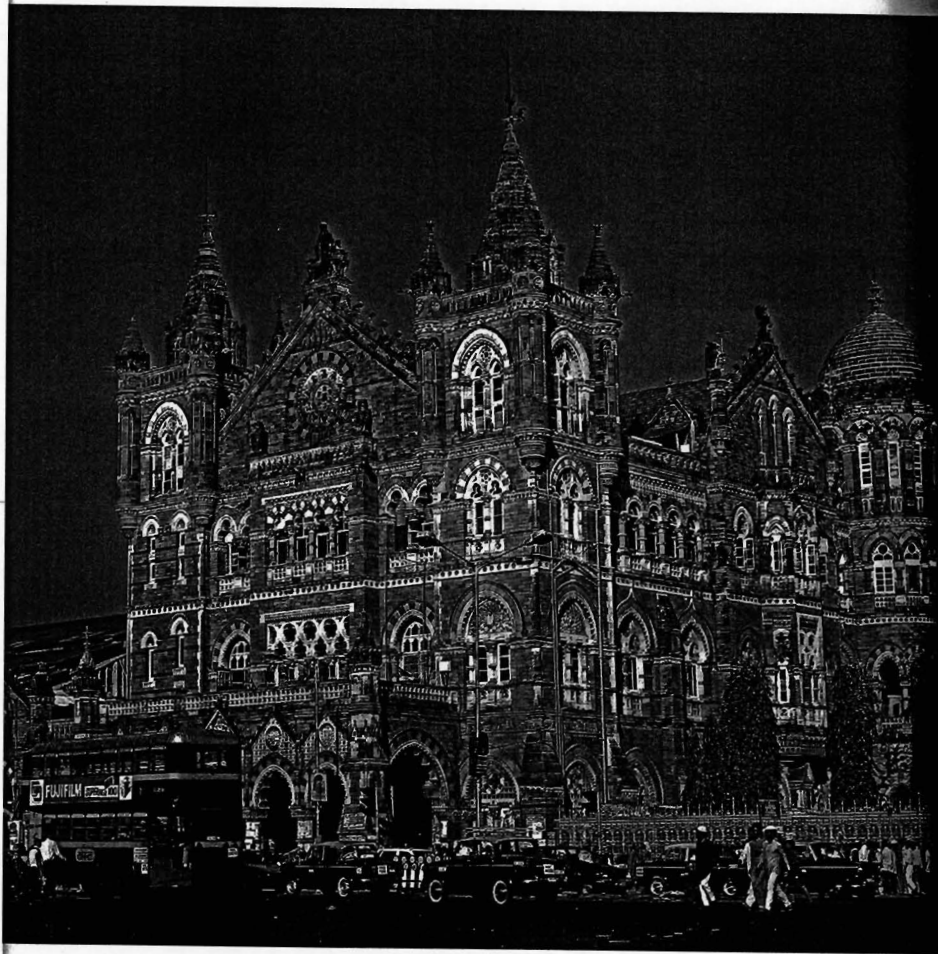


Pandit Nehru, dispatched the Indian army to take over Portuguese territory, ending Portuguese rule. The story of the Portuguese contribution to Indian culture has yet to be written. Christianity was one contribution; yet, generations after conversion, caste and the convert's erstwhile faith still play a significant role. To this day, Christians in India may be heard to refer to themselves as Hindu Christians or Muslim Christians, indicating that while they profess the Christian faith, they also celebrate festivities of the faith from which they converted to Christianity. As in most other historical confrontations, the local population adopted many items introduced by their rulers. Few may realize that the peanut, today an Indian staple for its oil, was brought by the Portuguese from Africa; the cashew nut, source of the feni liqueur of Goa, was imported from Brazil; and red chilli, or *lal mirchi*, that in today's popular imagination is the quintessential Indian condiment, was a Portuguese import from Pernambuco in Brazil.



142
Tower of
Shantadurga
temple, near
Caullem, Goa,
1730-8



243
Frederick W
Stevens,
Victoria
Terminus,
Bombay,
1878-87

Standing in the heart of Bombay is Victoria Terminus, a vast, ornate structure with magnificent domes, pinnacles and protruding turrets, built to serve as a major railway station (243). Designed by Frederick W Stevens as headquarters for the Great Indian Peninsular railway (GIP), and built for over £250,000, it was constructed in so exotic a mode as to have merited the description 'Xanadu conceived through British eyes'. Erected between 1878 and 1887, at the height of British rule in India, this magnificent hybrid building, though created largely in the Venetian Gothic style, incorporates a few Indianized elements in a mode termed Indo-Saracenic. Victoria Terminus was opened in time to celebrate Queen Victoria's Golden Jubilee, and was a statement of British grandeur and supremacy. The sandstone masses of the building rise high, and crowning the dome of the central tower is an image of Progress, 4 m (13 ft) high, raising an arm towards the heavens. The interior, with its tall, stained-glass windows, and its groin-vaulted ceilings, has been described as a secular cathedral. Corinthian columns of polished Aberdeen granite line the staircase leading to the offices of the chairman, located directly beneath the tower. Lady Dufferin, Vicereine at the time, thought the building much too sumptuous for a purpose so prosaic as the accommodation of a bustling crowd of railway passengers. But the railways were the biggest capitalist enterprise of India, and one of which the English were proud. To understand how this building came to represent the might of the British Raj, we must look back some 250 years.

Arriving on the west coast of India in 1613, when the Mughal empire was at its peak, the British established a small trading centre termed a factory at the port of Surat. Due in large measure to Mughal distrust of the Portuguese, the British

gained access to the source of power in Delhi. Once they had demonstrated their naval superiority by defeating the Portuguese in a battle fought off Surat, they received important trading privileges from the Mughals in return for providing protection from the Portuguese for trade and pilgrimage. With this golden opportunity, the British established themselves in Madras and Calcutta, and soon thereafter in Bombay, and began to transform the face of India with grand civic buildings. Architecture held symbolic significance for the British in India, who believed that the greatness of a civilization was expressed through the grandeur of its structures. A careful selection of architectural styles, that varied over time according to prevailing notions of power, together with deliberate planning, transfigured the urban landscape of India.

The mode of British architectural expression in India went through three phases that reflect evolving notions of authority, and, indeed, the manner of constructing the 'self' in empire. At the outset, the British kept some distance from the Mughal centre of Delhi, and built forts in Madras, Calcutta and Bombay.

The forts were enclaves removed from the indigenous townships, housing the military garrison and also serving as the centre of government. Smaller towns without forts had a Cantonment area where the troops resided, and an adjoining Civil Lines for the government officials; there was never any integration with the 'native' townships. During this early phase, when the East India Company was the ruling body (1772–1858), the British constructed their official buildings in an exclusively European, generally Neoclassical, style. An example is the imposing Banquet Hall that Lord Clive erected in Madras when he became governor after defeating the French forces in South India. Set on a high podium, with sphinxes guarding the steps, its façade was dominated by a row of Grecian columns rising through two storeys (244). The Banquet Hall was inaugurated in 1802 by a grand ball, attended by everyone with some standing in the English social circles of Madras.

The events of 1857, which the British termed a 'mutiny' and many Indians spoke of as the 'first battle of Independence', interrupted British rule in India, and also changed the nature of British architectural expression on the subcontinent. The sharp and brief uprising led the British to condemn Indians as dishonourable, untrustworthy and deceitful. Atrocities occurred, of course, on both sides. Taking stock of their presence in India, the British decided that events had reinforced their right to rule. In 1858, the East India Company was abolished, the last Mughal emperor was exiled to Burma and the governor general was replaced by a viceroy appointed to rule India as the direct representative of the Crown. Not long thereafter, Queen Victoria was declared *Kaiser-i-Hind*, or Empress of India.

244
Banquet Hall,
Government
House,
Madras, 1802



The British then chose to portray themselves as the legitimate, almost indigenous, rulers who had taken over from the Mughals and hence from India's past. It was necessary that their architecture reflect this mandate to rule. With this in mind, they set out to incorporate Indic features into either the Neoclassical or the current Gothic revivalist style, choosing Mughal and Sultanate architecture as their Indic prototype. The Indo-Saracenic style was the result.

The year 1911 witnessed the start of the third phase in British architectural expression. Abandoning Calcutta, they turned to Delhi, the site of Mughal power, to build a new capital that would confirm the power of the Raj, the popular term for the

British Empire in India. The vision of empire is evident in Herbert Baker's letter to fellow architect Edwin Lutyens, in which he wrote that the capital 'must not be Indian, nor English, nor Roman, but it must be Imperial'.

The first building phase began at Madras (today Chennai), where the East India Company established its earliest settlement, despite the fact there was no natural harbour and that passengers had to transfer to small boats to reach land. English mansions were built along the seafront, and faced with Madras *chunam*, a form of stucco made from burnt sea shells that lent itself to glossy polish. When artist William Hodges arrived from London in 1781, he was dazzled by Madras: 'The clear blue cloudless sky, the polished white buildings, the bright sandy beach and the dark green sea present a combination totally new to the eye of an Englishman.'

With Lord Clive's capture of the province of Bengal, Calcutta became the capital and the centre of British activity in India; it was described by early visitors as a 'city of palaces'. While town houses in the narrow streets of London were compact, the Georgian town houses built along Calcutta's grand avenues of the Esplanade and Chowringhee Road were indeed mansions. Hodges spoke of the city as offering 'an appearance similar to what we may conceive of a Grecian city in the age of

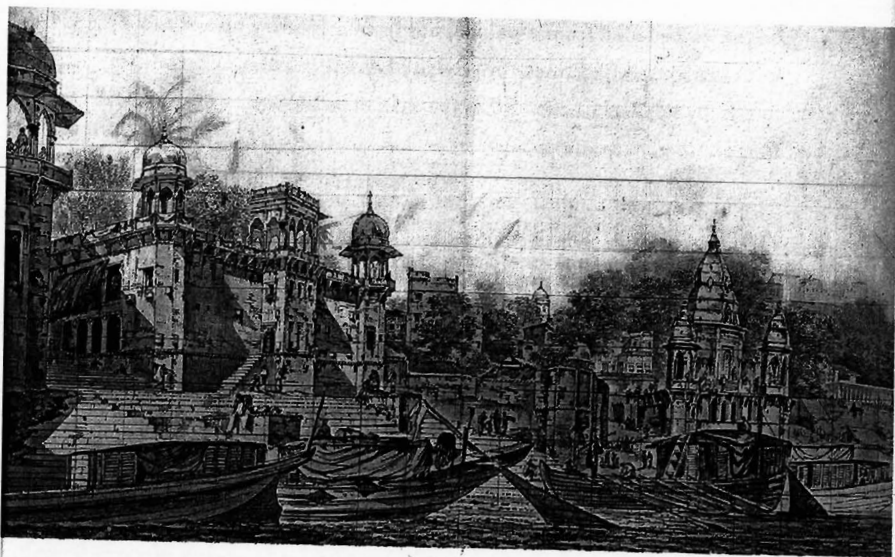


245
James
Moffat,
Government
House,
Calcutta,
1798-1803,
c.1802.
Watercolour
on paper;
44 × 67.5 cm,
17 3/8 × 26 1/2 in.
India Office
Library,
London

Alexander'. Calcutta's Government House, situated within a park of 10.5 hectares (26 acres), and built by Lord Wellesley (245), was immeasurably grander than its predecessor in Madras, and grander too than its model, Lord Scarsdale's baroque country house in Derbyshire, Kedleston Hall. It rose in three storeys, with a grand entrance stairway, wide verandas and a purely decorative low central dome. The large central block contained the formal rooms such as the State Dining Hall, the Throne Room, the Marble Room and the State Ball Room; its four wings, which allowed vistas in all directions, suggested the expansion of central power. Government House was inaugurated by a grand ball in 1803. The East India Company directors in London were critical of the vast sum of £167,359 spent on the building, and even recalled Wellesley. However, Government House was defended with the statement that India ought 'to be ruled from a palace, not from a country house; with the ideas of a Prince, not those of a retail-dealer in muslins and indigo'. Clearly, the aim of the British in India was no longer mercantile, but openly imperial.

The British built modest churches in each of their towns, for instance, St Andrew's in Madras and St John's in Calcutta, to serve their expatriate population. In sharp contrast with the Portuguese, to whom religious conversion and the architectural grandeur of their churches was of paramount importance, the British opted for secular rule. However, as they commenced a study of pre-Mughal India, they found themselves confronted with an ancient and magnificent civilization. They took the view that Indian civilization had fallen from its one-time glory; in fact, in his 1818 history of India, James Mill described current conditions as a 'hideous state of society'. The British decided that their presence was required to provide good government and good education, and thereby 'improve' the lot of the people. There was, of course, a range of other significant incentives that included prestige, politics and their original economic motivations. By 1820, the British had convinced themselves entirely of the righteousness of their rule over India.

Several British artists travelled to India during the late eighteenth and early nineteenth centuries, among them William Hodges (in India from 1780 to 1783), and the uncle-and-nephew team of Thomas and William Daniell (1786–93). This was the age of the 'picturesque' in British landscape painting, the keynotes of which were ruggedness and wild, unkempt beauty. Artist William Gilpin wrote in 1791 of the objects to be included in a picturesque landscape, declaring 'The cottage offends. It should be a castle, a bridge, an aqueduct, or some other object that suits its dignity.' He pleaded with artists to avoid ladies with parasols, and instead to concentrate on bandits with flowing cloaks. The dramatic use of light and shade was another feature of the picturesque that required considerable ingenuity on the part of artists painting in the dull light of



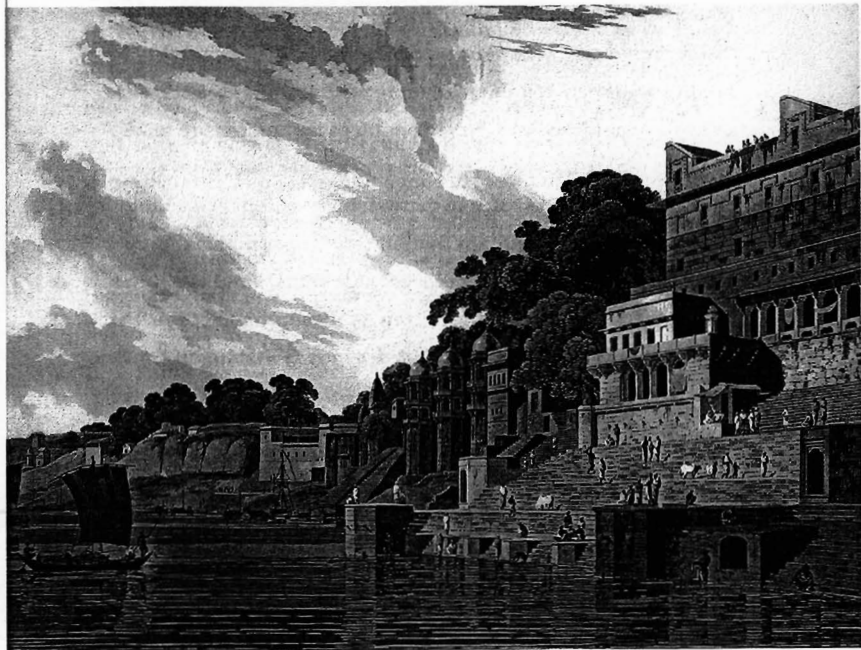
246.
William
Hodges,
*View of Part of the
City of Benares,*
c. 1780. Wash and
ink over pencil;
60 × 101 cm,
23³/₄ × 39³/₄ in.
Yale Center for
British Art,
New Haven

Britain. India, with its vast landscape, its numerous, often ruined, monuments and its colourful people, supplied the perfect answer for the expression of picturesque beauty.

Hodges was a devoted practitioner of the picturesque and he frequently rearranged the elements of a scene to make it more evocative. He was fascinated by the atmospheric conditions of India, frequently commenting on the light. With apparent facility, he portrayed the glistening sunlight, the clear colours of the morning sky and the reflection of monuments in water. His grey wash drawing of Benares (now Varanasi) from the river, squared for transfer to canvas, has a shimmering quality (246). Thomas and William Daniell were topographical artists who worked with a *camera obscura* that transferred the scene before them onto paper; they strongly disapproved of the 'inaccuracies' of Hodges's picturesque drawings. Wishing to compile a more accurate record than Hodges, they travelled extensively and amassed a vast stock of sketches of people, animals, trees, sculptures, architectural details, etc. On their return to London they published *Oriental Scenery* in six volumes containing 144 aquatints of remarkable technical quality but of sombre hues. The neutral tones of their views of Benares do not convey the actuality of sun-drenched bathing ghats with their kaleidoscope of colours (247). While they recorded accurately what they saw, they failed to capture the spirit of the city; dramatic colour effects and mood were sacrificed for structural accuracy. Water-colourist Edward Lear painted Benares almost a century later (248), and wrote in his *Indian Journals* (28 November 1873):

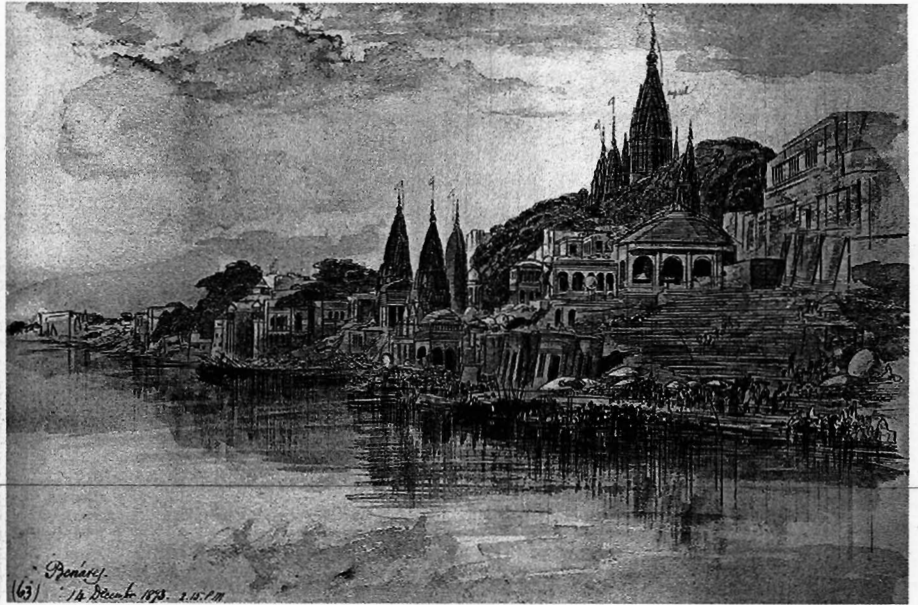
How well I remember the views of Benares by Daniell RA! – pallid, – gray, – sad, – solemn. I had always supposed this place a melancholy, or at least a 'staid' and soberly coloured spot, a gray record of bygone days! Instead, I find it one of the most abundantly bruyant and startlingly radiant places of infinite bustle and movement!!! Constantinople, or Naples, are simply dull and quiet in comparison!!!

Perhaps it was the influence of the market back home that induced the Daniells to produce works with an atmosphere of



247 Above
Thomas Daniell,
Benares, c.1796.
 Aquatint;
 46 × 61 cm,
 18 × 24 in.
 India Office
 Library, London

248 Above
right
Edward Lear,
Benares, 14
December, 1873.
 Watercolour on
 paper,
 34.5 × 50.6 cm,
 13½ × 20 in.
 Houghton
 Library,
 Harvard
 University

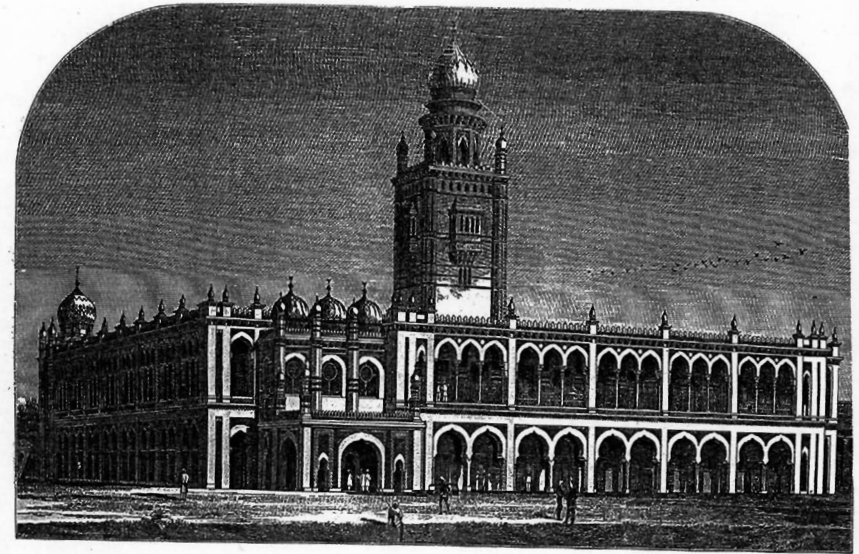


249
 English
 Staffordshire
 dinner plate
 using Thomas
 Daniell's
Remains of an
Ancient Building
near Firoz Shah's
Cotilla, Delhi,
c.1820.
 Earthenware;
 diam. 25 cm,
 10 in. Private
 collection

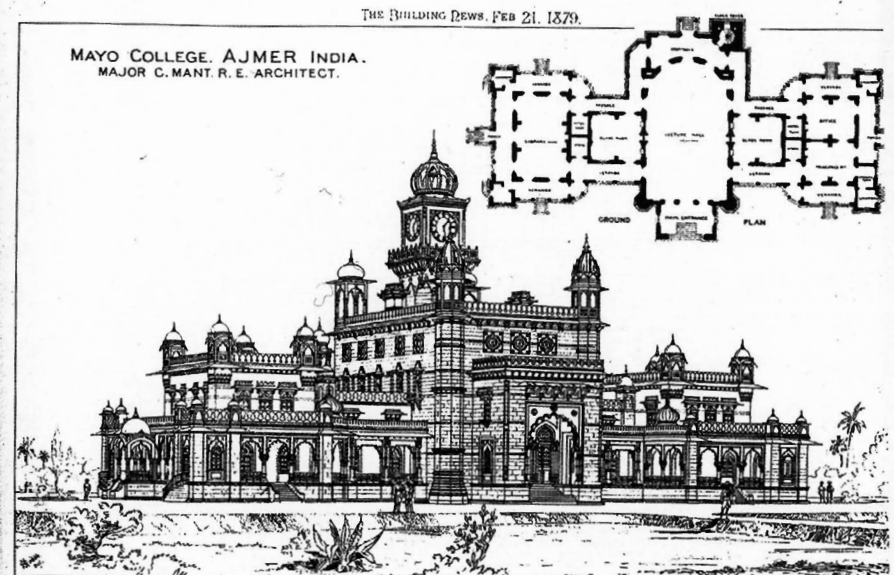
quiet composure that accorded more with the requirements of classical landscape painting. While their subject matter was novel and exotic, the manner of presentation was familiar and acceptable, and this may have been one reason for the popularity of the Daniell volumes. Their views became so popular that they inspired an entire range of Staffordshire blue-and-white porcelain featuring Indian scenes (249). Several other artists, including Johann Zoffany and Tilly Kettle, were lured to India by the prospect of securing commissions from the wealthy British 'merchants' settled in India, especially at a time when commissions in London were increasingly difficult to procure.

While British artists may have admired India's monuments for the way in which they lent themselves to the expression of the picturesque, British architect-scholars began a more serious study. James Fergusson's two-volume work, *History of Indian and Eastern Architecture* (published in 1876 and 1891), laid the foundations for art-historical study in India. Fergusson viewed early Buddhist art, represented by Sanchi (see Chapter 3) and Gandhara (see Chapter 4), to be the peak of artistic expression in India; everything that followed was a decline, the later the work, the more degraded. The expanded temples of South India (see Chapter 10) provoked the remark that without a 'tall central object to give dignity to the whole' they were 'a mistake which nothing can redeem'. Madurai, in particular, he found to be 'the most barbarous, it may be said the most vulgar' building in India. In the nineteenth century, the British assumed that the aesthetic of Europe was universally valid. Even as eminent a thinker as John Ruskin could not come to terms with Indian disinterest in naturalism, denouncing it as a wilful and resolute opposition to all the facts and forms of nature. But Islamic architecture, which the British termed Saracenic, won their admiration. Fergusson particularly admired the Gol Gumbaz (174), the domed tomb built by Bijapur Sultan Muhammad Adil Shah. 'In the East they play with their domes and make them of all sorts of fantastic forms,' he wrote, regretting that architects in Europe 'have been timid and unskilled in dome-

250
Robert
Chisholm.
Revenue Board
Building,
Madras, 1871.
Wood
engraving
published in
The Builder
(31 December
1870)



251
Charles
Mant,
Mayo College,
Ajmer,
1875-85.
Lithograph
published in
*The Building
News*
(21 February
1879)



building'. The Taj Mahal was particularly admired, although partly because of its use of *pietra dura*, the British opined that it was largely the work of an Italian.

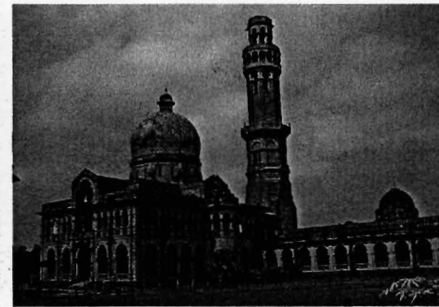
After 1858, in what might be seen as the second architectural phase, British buildings across India incorporated domes, kiosks and overhanging eaves. One of the first exercises in the Indo-Saracenic was the Revenue Board building in Madras designed by Robert Chisholm (250). Completed in 1871, this building rises in a double-storeyed arched façade, with a central tower crowned with an onion dome, and domed kiosks at its corners; such kiosks, incorporated for picturesque effect, soon became a distinctive feature of British architecture in India. While greatly admiring the Gothic mode, Chisholm expressed the hope that the Indo-Saracenic style would become the accepted mode in India and that the British would not 'import our architecture, with our beer and our hats, by every mail-steamer which leaves the shores of England!' In fact, Chisholm suggested that the style seen in Tirumala Nayak's palace at Madurai, as in other Hindu buildings, should also be part of the assimilation. With such ideas, he incorporated the sloping roofs of Malabar coast architecture into the Madras Post Office, designing it as a 'Hindoo-Saracenic' monument.

Perhaps the building that established the supremacy of the Indo-Saracenic was Ajmer's Mayo College, built as a place for the education of Rajput princes (251). Lord Mayo, Viceroy of India, intended his college to be 'Eton in India' and preferred a classical design. Ultimately a 'Hindoo-Saracenic' design conceived by British architect Charles Mant prevailed; it incorporated plain and cusped arches, kiosks, overhanging eaves and minarets, while above the whole soared a clock tower, typical of Victorian Britain. From the 1860s onwards, the English regularly introduced clock towers to towns in India, either free-standing or incorporated into major buildings. Perhaps the most outrageous of Indo-Saracenic buildings is Muir College in Allahabad, where architect William Emerson tells us he

252
William
Emerson,
Muir College,
Allahabad,
c.1873

253
Victoria
Memorial Hall,
Madras, 1909

combined the Gothic with ideas from the Taj Mahal, the Sultanate architecture of Bijapur, and the Islamic style of Egypt; the result is a riotous conglomeration (252). The purest Indo-Saracenic style may be seen in the 1909 Victoria Memorial Hall in Madras, today the National Art Gallery (253). It is an entirely Mughalized monument, based on the great gateway at Fatehpur Sikri (189), but with its parts combined in ways that the Mughals could never have imagined.



Bombay (today Mumbai) was late in developing its architectural grandeur. The island was gifted to the British by the Portuguese in 1661 on the occasion of the marriage of Portuguese princess Catherine of Braganza to King Charles II. Extensive reclamation work was undertaken by Governor Lord Elphinstone (in office from 1853 to 1860) almost 200 years later to make the swamp-ridden land suitable for building. Immediately thereafter, Governor Frere ordered the demolition of the walls of the old fort, thus opening up a spacious area for new construction; the 1869 opening of the Suez Canal added to its strategic importance. There was no looking back and, architecturally, Bombay became the jewel of jewels. In fact, the finest of Britain's 'high Gothic' is found not in England but in Bombay – in its secretariat, university library, university convocation hall, law courts, public works office, post and telegraph building, yacht club and hotels. The Gothic style, closely associated in Britain with churches and cathedrals, was favoured in Bombay over the Indo-Saracenic. Over some thirty years, Bombay

became an architectural sensation aided by enlightened and generous patronage from local residents as varied as the Parsi Sir Cowasjee Jehangir, the Hindu Premchand Roychand and the Jew David Sassoon – industrialists, bankers and merchants who amassed great wealth in collaboration and trade with the British. Stone of high quality was readily available, and architects made use of its decorative potential, wisely rejecting plaster and paint in a city of torrential monsoon rains. To locally available blue and red basalts, and red and yellow sandstone, were added buff-coloured and white stone brought from Gujarat. The judicious manipulation of coloured stone, combined with red roofing-tiles and cast-iron grilles, created an eye-catching effect.

Among the most visually satisfying buildings of Bombay are the university convocation hall (254) and the adjoining library (255), designed by Sir George Gilbert Scott in French Gothic style and built of coloured basalts and sandstone. The convocation hall has an apsidal end separated internally from the main body of the hall by a grand arch. A large, stained-glass rose window casts a magnificent kaleidoscope of colours into the interior, where a handsome timber gallery passes around three sides. The nearby university library and clock tower, completed



254 Left
George
Gilbert Scott,
University
Convocation
Hall, Bombay,
1869-74

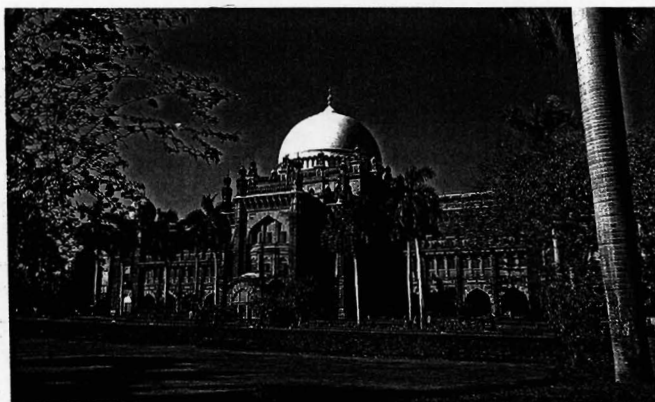
255 Right
George
Gilbert Scott,
University
Library and
Rajabai Clock
Tower,
Bombay,
1874-8



in 1878, is an inspired building with arcaded galleries crowned by a parapet of finely detailed pierced stone. The open spiral staircases at each end of the building rise to the entire height and are crowned by stone spires. The most remarkable feature of the entire structure is the highly individual Rajabai Clock Tower, named after the mother of its patron, Premchand Roychand.

Bombay's major museum (256), named the Prince of Wales after King George V who laid its foundation stone in 1905, is modelled on Bijapur's Gol Gumbaz tomb. Built of blue basalt and yellow sandstone with a monumental concrete dome, it is set in a garden of palm trees. The last great architectural addition to Bombay's skyline was the Indo-Saracenic Gateway of India (257), built as a triumphal arch through which George V and Queen Mary would pass, upon disembarkation in Bombay, on their way to Delhi for the Coronation Durbar of 1911. Across Bombay, libraries, colleges, markets, hotels and gardens arose in the high Gothic mode, and were built to impress. So definite a statement of British imperialism had Bombay become that a contemporary journalist remarked that a Briton was indeed the better after he first set eyes on Bombay.

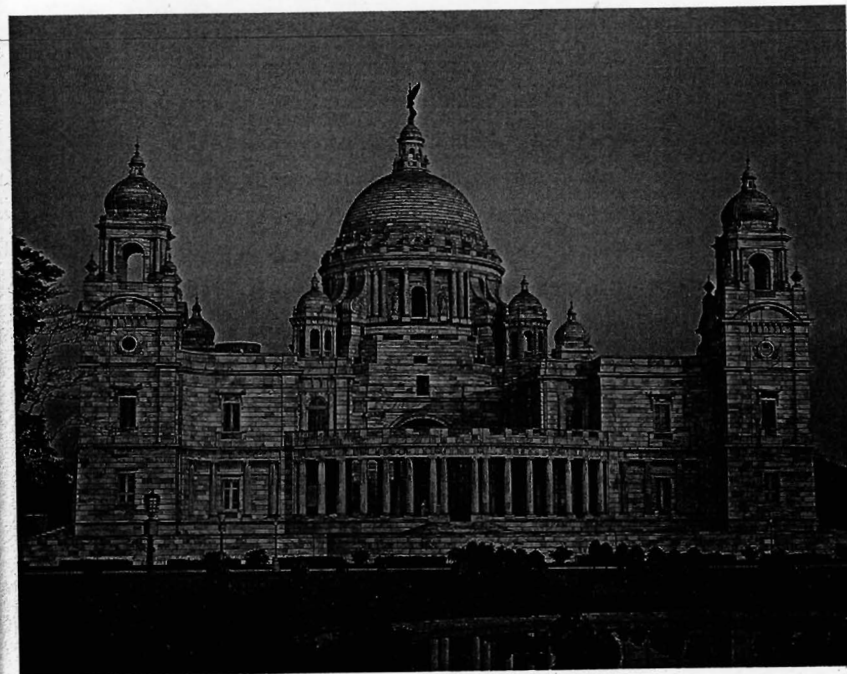
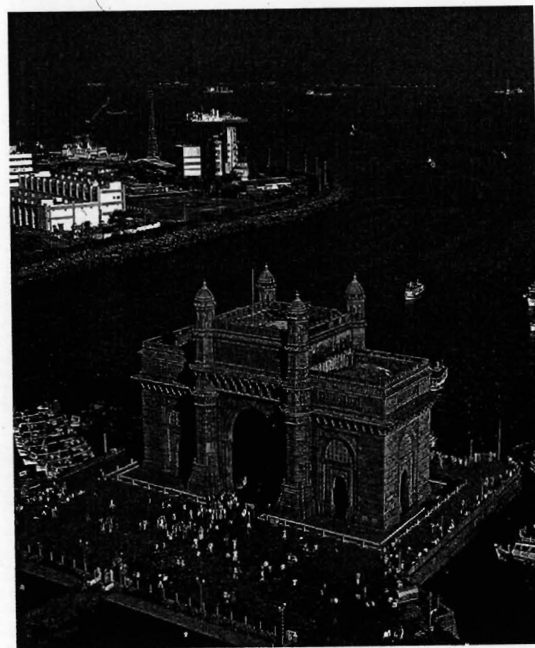
One final outstanding building of the second phase, this one in Calcutta, remains to be examined. The Victoria Memorial Hall (258) was the brainchild of Lord Curzon, who planned it as a



256
George
Wittet,
Prince of
Wales
Museum,
Bombay,
c.1905

257 Above
right
George
Wittet,
Gateway of
India, Bombay,
c.1910

258 Below
right
William
Emerson,
Victoria
Memorial Hall,
Calcutta,
1906-21

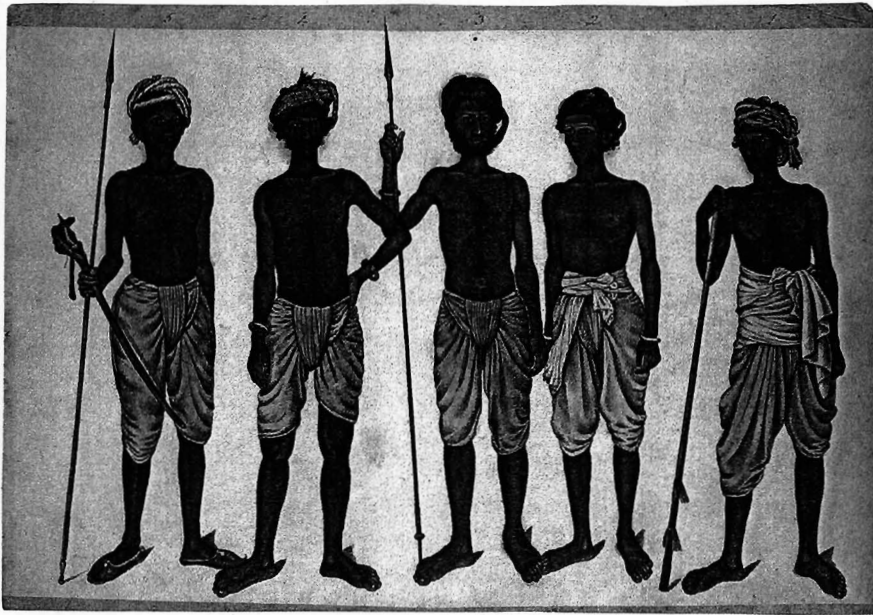


repository of Anglo-Indian art and relics – a place where the history of 300 years of the British presence in India could be effectively displayed. Curzon specified that the building had to be in quasi-Classical or Palladian style, and that the marble should be acquired from the same quarry in Rajasthan that had supplied the stone for the Taj Mahal. Its central feature is a huge crowning dome surmounted by a bronze revolving angel of victory; directly beneath, in a single, vast chamber, is a statue of Queen Victoria with scenes from her reign on the surrounding walls. The remainder of the building displays a range of objects illustrating the history of India since the end of Mughal rule. The building, completed only in 1921, was inaugurated by the Prince of Wales.

Before concluding the story of imperial architecture, a brief diversion to painting and photography reveals other models of colonial interchange. A by-product of the interaction between Indian painters and the British was the rise of a school known as 'Company painting', a term given to art produced by Indian artists to suit the taste of British patrons. A patroness of considerable significance was Lady Impey, wife of Sir Elijah Impey, the first judge of the Calcutta Supreme Court. Lady Impey was passionately interested in the flora and fauna of India and, in fact, maintained a menagerie in the spacious grounds of her Calcutta mansion. She commissioned Shaykh Zayn al-Din, an artist from Patna whose ancestors had been trained in the Mughal tradition, to make a complete record of the local birds and plants. Assisted by two other artists, Zayn-al-Din produced a portfolio of over 300 large watercolours between 1777 and 1783. Typical of this style is a painting of a curlew, a bird seen frequently in Calcutta in the winter, about to swallow a fish held in its beak (259). Local artists adjusted their style to produce meticulous, realistic drawings of the type demanded by their British patrons, whether in the field of natural history, architectural drawing or figure studies. This latter genre of Company paintings is represented in the work of artist Ghulam Ali Khan and his colleagues, and seen in an album prepared for

259
Zayn al-Din,
Eastern Curlew,
1778.
Watercolour
on paper;
73.5 × 50.4 cm,
29 × 19 7/8 in.
Freer Gallery
of Art,
Washington,
DC





William Fraser. The artists' understanding of human anatomy, their heightened sense of colour and their superb draughtsmanship are evident in the portrait of five young recruits who were part of an 'irregular force' trained to fight in the hilly terrain of northern India (260).

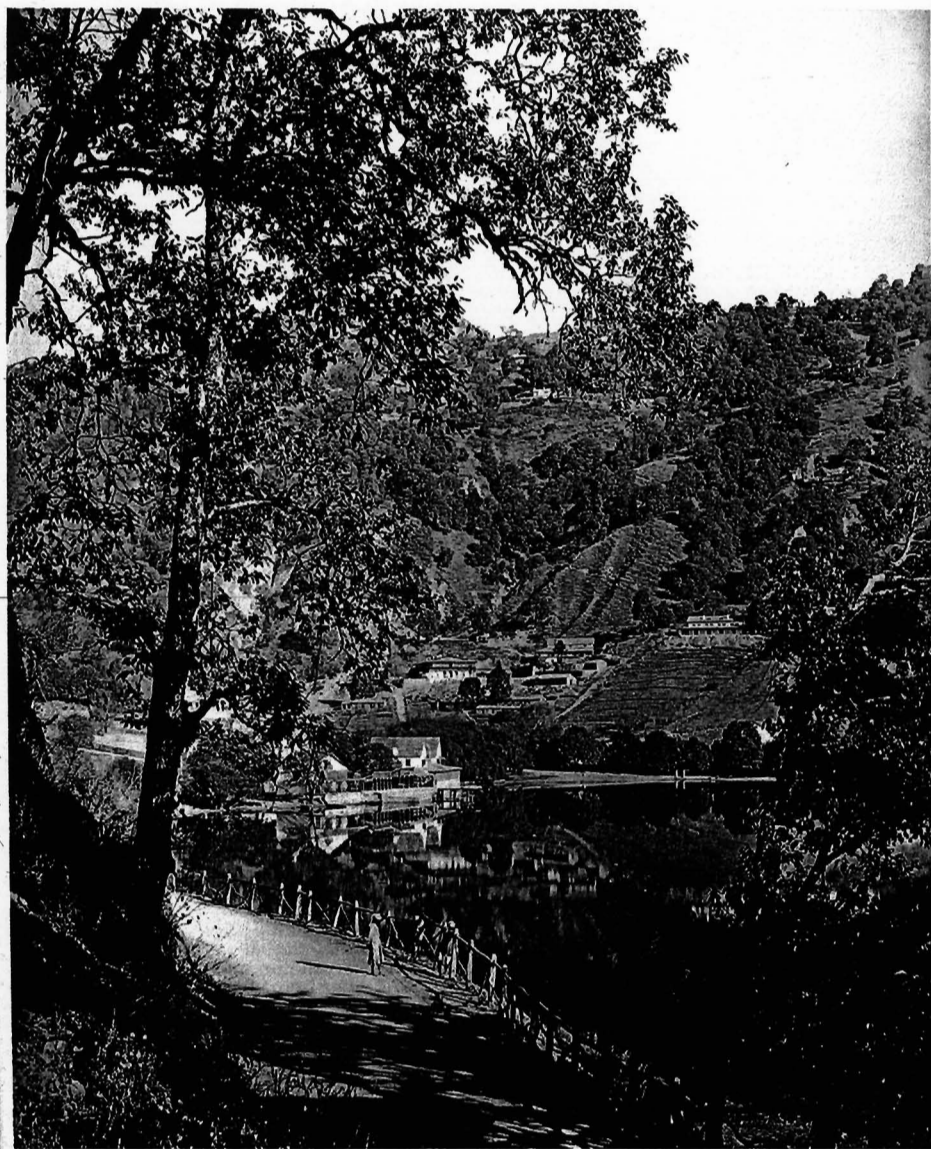
If painting lost its popularity in the later years of the British Raj, it was in no small measure a result of photography, which was introduced into India as early as 1840, a year after the daguerreotype was created in Paris. The first photographic society was founded in Bombay in 1854. Among the British photographers in search of the picturesque was Samuel Bourne, who arrived in Calcutta in 1863 and set up a studio with Charles Shepherd, who managed the business end. Bourne travelled extensively across India, spending large amounts of time prospecting for the perfect spot from which to take his photographs; on one occasion he waited six days for the perfect moment. Water was an essential ingredient of the picturesque

260

Five Recruits,
from the *Fraser*
Album, c.1815.
Watercolour
on paper;
26.7 × 38.9 cm,
10½ × 15¼ in.
Freer Gallery
of Art,
Washington,
DC

to Bourne and some of his lakeside photographs are among his most successful (261). Bourne and Shepherd issued a catalogue of 3,000 pictures entitled *A Permanent Record of India* from which photographs could be ordered for inclusion in the scrapbooks that the British were so fond of maintaining. Soon local photographers such as Lala Deen Dayal (1844–1910) began to produce picturesque photographs. Equally compelling as subjects for the photographer, both British and Indian, were the many princes and princesses of India (262). Of course, photography also offered the opportunity for photo-realism as seen, for instance, in Captain Willoughby Hooper's compelling pictures of the victims of the Madras famine of 1877–8 (263).

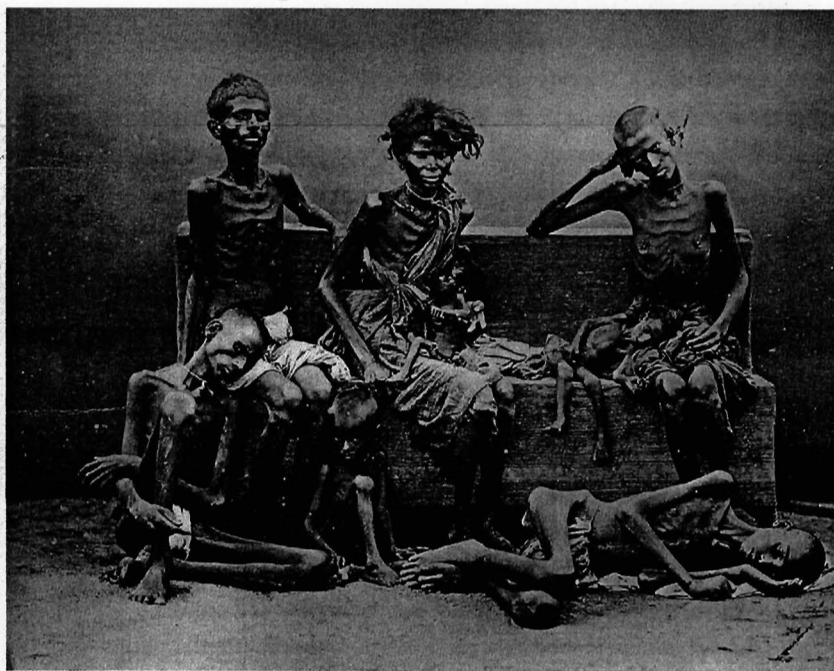
Meanwhile, at the Delhi Durbar or Royal Assembly of 1911, which had all the trappings of the Mughal model that it had supplanted, Viceroy Hardinge stunned the nation by announcing that the British intended to move from Calcutta and create an entirely new capital at Delhi. The exact site for the capital vacillated between the old seat of Mughal power and newer virgin areas until the decision in favour of the latter was made by Hardinge himself. The question of style became of paramount importance. Thomas Hardy and George Bernard Shaw pressed for an Indian builder and an Indian style of architecture; others advocated Greece as the source. Finally, Hardinge decided on 'Western architecture with an Oriental motif'. It was Hardinge too who decided in favour of Edwin Lutyens as architect for New Delhi, partly because Lutyens had experience with planning a Garden City, which is what the Viceroy had in mind for the capital. Monumental classicism, vast ceremonial avenues and open spaces were all combined with geometrical symmetry and a grand central axis to result in a glorious composition, despite the fact that World War I forced the deletion of schemes for riverside parks and drives, as also Lutyens's grandiose plans to divert the River Jamuna back to its original course. Streets in residential areas were structured around roundabouts, which were mini-gardens that functioned as traffic circles. Rules of official hierarchy demanded that



261 Left
Samuel
Bourne.
Nainital,
mid-1860s.
Albumen print.
British Library,
London

262 Right
Lala Deen
Dayal.
Daughter of the
Nizam of
Hyderabad,
1890s.
Albumen print.
Private
collection

263 Below
Willoughby
Hooper.
Madras Famine,
1877-8.
Albumen print.
Private
collection



residences be allotted according to official status; to this day, a street address in official New Delhi reveals an individual's precise government status.

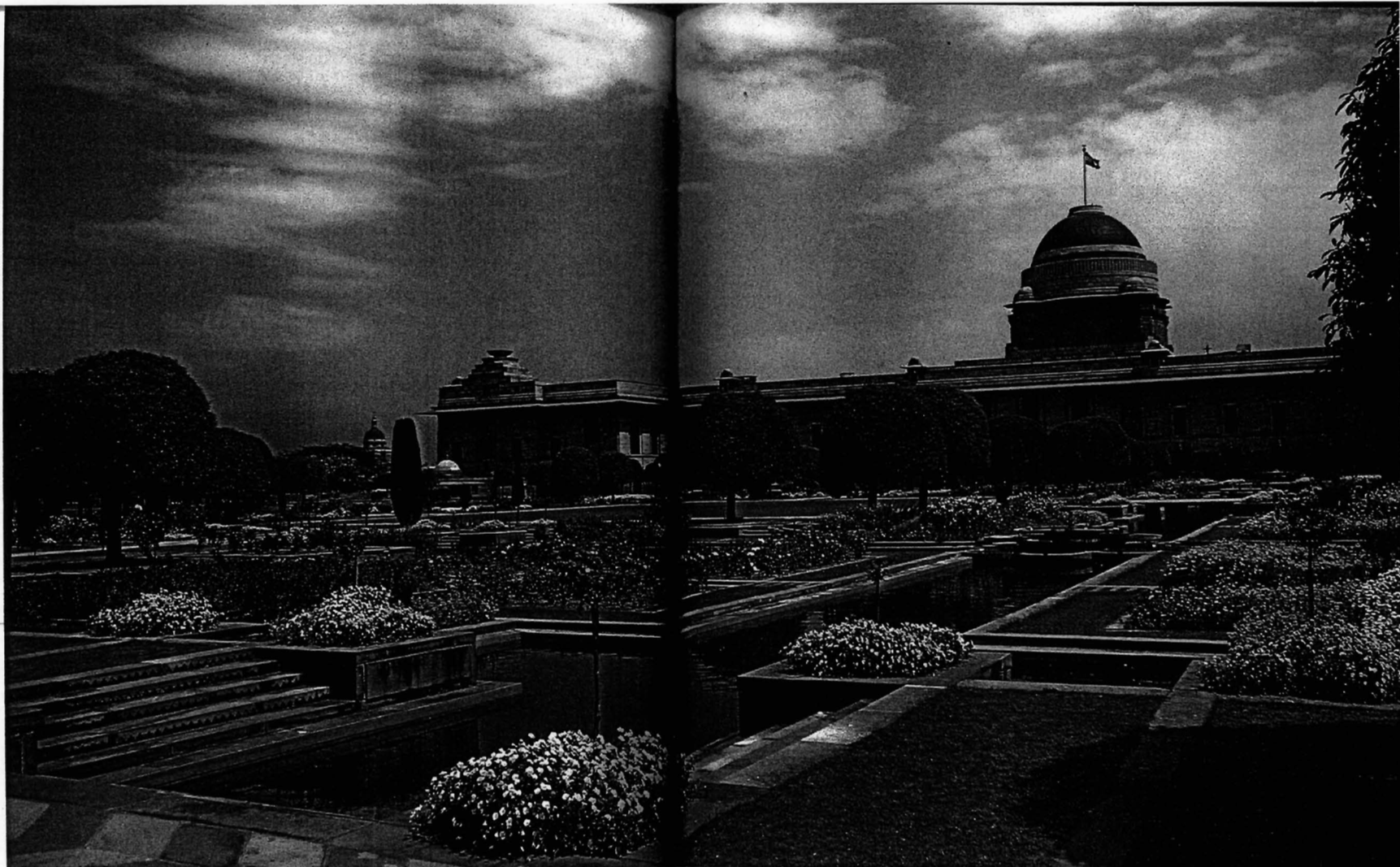
Lutyens invited an old friend, Herbert Baker, who had been working in South Africa, to join him in the venture, suggesting that he would plan the city and design the Viceroy's House, while Baker could be in charge of the twin Secretariat buildings. The Viceroy's House, larger than the palace at Versailles in France, dominates the city from its position atop Raisina Hill; it is built in a unique Anglo-Indian Imperial style (264). Within a classical idiom, the house assimilated a few Indic features, while its gardens and fountains follow the Mughal prototype. The building is insistently horizontal, and quite different from the high Victorian Gothic buildings seen in Bombay. It is dominated by a massive central copper dome, 50 m (164 ft) from the ground, which rises from a white stone drum incised with a railing motif so that it is reminiscent of the stupa at Sanchi (see 33). The huge portico below has columns that avoid any known architectural order, fusing the acanthus leaves of the Corinthian style with four pendant Indian bells. An eave over the colonnade, to shelter the building from what Lutyens called the 'tremendous violence' of the Indian sun, is a borrowed Indian feature, but here it is executed in unique style as a crisp blade of stone that creates a deep band of shadow. Tiny kiosks punctuate the skyline, while water flows through a series of plain, circular stone basins, sometimes in stepped formation, reminding one of Mughal practice. Lutyens used the classic red and buff sandstone of nearby Mathura, employed also by the Mughals, as it would withstand the rigours of both the sharp sun and the torrential rain. An ornate iron entrance screen enhances the importance of the building, setting it off from public space. At the centre of the enclosed courtyard is a slender column topped by a six-pointed glass Star of India.

The interior of the Viceroy's House, comprising 340 rooms, is equally impressive. The central circular Durbar or Assembly

Hall beneath the dome has entrance doorways 4 m (13 ft) high, and a roof soaring to 24 m (79 ft). The apex of the dome has an inner eye that allows light to penetrate the interior and to irradiate the many varieties of marble used in its decoration – white, pink, grey and yellow from different parts of Rajasthan, green from Gujarat, and black from eastern Bihar. Each of the state and private rooms is individually designed and is unique in its rich and lavish treatment. Behind the Viceroy's House is a magnificent Mughal garden in three terraced levels, ending in a tranquil circular pool at the level of the plains. At the heart of the intersecting water channels is a spacious island, while along each channel are circular fountains created as tiered lotus leaves. Of the 2,000 staff members of the Viceroy's House in 1947, the year of Independence, 418 were gardeners, several assigned to maintain its many lawned tennis courts.

The one major flaw in the planning of the new capital was in the approach to the house, along the ceremonial King's Way (now known as Rajpath). Lutyens initially intended the Viceroy's House to occupy Raisina Hill in lone splendour, where it would be seen from all directions. But Baker's twin Secretariat buildings, each the size of London's Houses of Parliament, incorporating domes, kiosks and Indic trelliswork, needed to be accommodated. When Baker decided that these buildings should occupy the same level as the Viceroy's House, Lutyens somewhat reluctantly agreed to move the house back. The gradient leading up to the house should have been very gentle indeed, but Baker, who supervised the works, allowed the construction of too steep a slope. Alas, at the point of climax, the house disappears behind a mass of roadway, with only its dome partly visible (265). Lutyens desperately tried to instigate remedial action, but to no avail; ever after, he referred to this as his 'Bakerloo' and relations between the two men were distinctly acrimonious.

Baker's other contribution to New Delhi was the grandiose circular Council House (266) of massive proportions, 174 m



264 Above
**Edwin
Lutyens,**
Garden front of
Rashtrapati
Bhavan
(Viceroy's
House), New
Delhi, 1931

265 Right
**Herbert Baker
and Edwin
Lutyens,**
The Twin
Secretariats and
Rashtrapati
Bhavan
(Viceroy's
House), New
Delhi, 1931.
View from
Rajpath





266
**Herbert
 Baker.**
 Parliament
 Building
 (Council
 House), New
 Delhi, 1931

(570 ft) in diameter and occupying 2 hectares (5 acres). With a giant circular outer veranda, the interior consists of three semi-circular chambers grouped around a circular hall with a low dome. The great capital city of New Delhi, intended as a statement that the British Raj was there to stay, was inaugurated in 1931, a mere sixteen years before Lord Mountbatten, the last viceroy, handed it over to India's elected leaders.

Pandit Jawaharlal Nehru, independent India's first prime minister, firmly dismissed early objections regarding the unsuitability of an elected leader presiding from a grandiose monument over a nation where half the inhabitants lived in mud huts. Today the Viceroy's House is known as Rashtrapati Bhavan, and is occupied by the President of India; the Council House is now the seat of India's Parliament; while the Secretariat buildings continue to serve their original function.