who acted as the leader of the freedom fighters, in 1857 from Humayun’s tomb. He was tried for treason and as deported to Ragoon and died after some time.\textsuperscript{56} No significant architectural works by the Mughals exist after the reign of Aurangzeb, but the monumental architecture that was produced during the height of the dynasty stands as arguably the finest and most elegant architecture in the history of Muslim dynasties.

The remarkable flowering of art and architecture under the Mughals is due to several factors. At its height, the empire itself provided a secure framework within which artistic genius could flourish, and it commanded wealth and resources unparalleled in Indian history.\textsuperscript{57} The Mughal rulers themselves were extraordinary patrons of art, whose intellectual caliber and cultural outlook was expressed in the most refined taste. Understanding the history of the empire and its illustrious monarchs provide a context through which to understand the development of the Mughal architectural style. Each emperor had his own distinct personality that is clearly reflected in the architecture of his reign. Architecture plays a crucial role in the success of the Mughal dynasty in India as it allowed the emperors to assert their power over their empire and transcend time.

\textsuperscript{56} Sharma 2000, 4.
Section 3

Theory of Monumentality in Architecture

The Mughal state was well aware of the declamatory power of architecture and used it as self-representation and a means through which to assert power. Monumentality in architecture is not merely a matter of size. Murray and Murray define the term as “grand, noble, elevated in idea, simple in construction and execution, with or without any excess of virtuosity, and having something of the enduring, stable, and timeless nature of great architecture. [Monumentality] is not a synonym for large.”\textsuperscript{58} Formidable and enduring, monumental architecture evokes remembrance and the concept of monumentality allows an innovative way of understanding a structure beyond simply a survey of its features and symbols. Lewis Mumford suggests, “what we call now ‘monumental architecture’ is first of all the expression of power...the purpose [of which] was to produce respectful terror.”\textsuperscript{59} Monumentality expresses and seems to embody real power by projecting a kind of aura that is not only symbolic, but also seems quite real and physical. The physical manifestation of power is monumentality, which is generated directly from the strength and character of the architectural form.

“Power is a measure of an entity’s ability to control the environment around itself including the behavior of other entities.” The expression of power in architecture can be understood in various ways. According to the French philosopher Michel Foucault, power is the relationship between two or more

\begin{itemize}
\item[\textsuperscript{58}] Peter Murray and Linda Murray, \textit{A Dictionary of Art and Artists}. (Hammondsworth: Penguin Books, 1959) 216.
\end{itemize}
entities and within this relationship, entities struggle and maneuver for position and advantage. Foucault explains in "The Subject and Power," "something called power, with or without a capital letter, which is assumed to exist universally in a concentrated or diffused form, does not exist. Power only exists when it is put into action."\textsuperscript{60} It is exercised with intention and focuses on what is intersubjectively accepted knowledge, meaning that both parties understand expressions of power.

In addition, Foucault believes that "in itself, the exercise of power is not violence."\textsuperscript{61} This theory is proposing that the expression of power is more an act of suggestion rather than enforcement, an assumption that is particularly true in the expression of power through architecture. According to Foucault,

"A power relationship can only be articulated on the basis of two elements which are each indispensable if it is to be a power relationship: that ‘the other’ (the one over whom power is exercised) be thoroughly recognized and maintained to the very end as a person who acts: and that, faced with a relationship of power, a whole field of responses, reactions, results, and possible inventions may open up."\textsuperscript{62}

The expression of power is a way of making people, by themselves, believe certain things about the other party or feel certain things about the enforcers of power without the enforcers actually "doing" anything. The feelings generated through experiencing a structure of power allow a means through which to understand the concept of monumentality since power plays an important role in monumentality. Exclusiveness, inapproachability, endurance, timelessness and the

\textsuperscript{60} Michel Foucault, Discipline and Punishment. (New York: Vintage Books, 1979) 219.
\textsuperscript{61} Foucault 1979, 220.
\textsuperscript{62} Foucault 1982, 220.
division of public versus private space are all ways through which to assert power through architecture, and also lead to the understanding of monumentality.63

Following from this theory about the way power is asserted through architecture, a set of physical characteristics emerge and it is through the use of these features that monumentality is achieved. Power in architecture can be assessed through examining a monuments size, visibility, building material and organization of space. Size is extremely important in the assertion of power through architecture, and while monumentality goes beyond largeness, the structure’s scale plays a crucial role in its ability to declare power by amplifying the impact of monumentality. Monumentality and the expression of power can be understood through three primary physical characteristics: the size and visibility of a monument, the building materials used in construction, and finally in the structure’s organization of space.

There are several examples of monuments in Delhi prior to Mughal rule but their size can hardly be compared to the monumental scale of Mughal structures that constituted an impressive statement of the Empire’s authority. Humayun’s Tomb, the Jama Masjid and the Red Fort are all enormous in scale, but differ in their visual largeness and the way that their scale is perceived. Private structures, like Humayun’s Tomb, are the least visible and are usually protected by walls or gardens. As a structure is increasingly more public in function, the visibility increases and the most public of spaces, the Jama Masjid for example, offers maximum visibility.

63 Puu Banerjee, interview, New Delhi, India, December 2, 2009.