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British Residency in Hyderabad: Socio-cultural Impact on Public

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Abstract

Hyderabad, the capital city of India's youngest state, is rich in architectural and natural heritage. Belonging to various historic layers, city's heritage components range from palaces to vernacular houses, mosques to tombs, and gateways to gardens...British Residency is one of the most important historic complexes of erstwhile Hyderabad, Deccan The British Residency, also known as Kati Women's College stands well restored1 at present. This paper unveils the past of the British Residency, the most powerful structure of the erstwhile Hyderabad Deccan. In the history of more than 200 years, the historic complex was mainly used by the British Residents. Post-independence1 it was reused as Women's College and later preserved very well, funded by World Monument Fund. How the architecture of Residency became a guide for the many of the structures of Hyderabad, whose patrons were influenced by the British culture. The paper also investigates the methods for restoration that were used by the teams of Conservation Architects. The archival research done by the consultant also uncovered many facts about the history of its construction and materials that were used to imitate the British Architecture on a foreign land.

In 2002, the World Monuments Watch programme declared Hyderabad's British Residency as one of the 100 Most Endangered Sites in the World. No wonder it attracted a lot of global attention. The department of heritage of Osmania University and the Government of Telangana went on with the restoration under the guidance of the World Monuments Fund. After a painstaking restoration work spanning over two decades, the Residency was restored back to its former glory. The restored building was officially inaugurated on April 7, 2022, and was later open to the public.

The 19th century State of Hyderabad was a melting pot of cultures and people of different hues. The state had adopted a policy of absorbing talent from across the vast realms of the country in its bid to strengthen and enrich its administration and promote growth of the state. This influx of people led to the shaping of a composite culture. This culture was an inclusive culture of many layers and proportions. Academicians,

military personnel, administrators, physicians, legal professionals etc. from different parts of the country made Hyderabad their home. Scholars' familiar with this position of the state, attribute this influx to the creation of a later period phenomenon known as the Mulki agitation. The intervening years of 1948-1956 in the history of Hyderabad, was witness to major structural changes in the socio-cultural and economic hierarchy of the state. Aspects which defined Hyderabad's identity in terms of its composite culture, aristocracy and feudal character were put to test during this period. This paper attempts to revisit and understand the nature of reconfiguration of this social structure especially among the nobility, and through case studies of three very prominent aristocratic families of deccan namely, (1) Mohiud doulas- religious scholar and physician – family which traces its lineage to Hazrat Abu Bakr Siddiqui (RA), (2) Mohd. Fazaullah Siddiqui- Chief Justice of Hyderabad High court and (3) Ghulam Ghouse Khan- governor-Aurangabad (then part of Nizams territory) be known their identity, contribution and subsequent loss of the same during the transitioning years in the state of Hyderabad.

INTRODUCTION:

The building was once the embassy of the East India Company to the court of the Nizam of Hyderabad, and the residence of James Kirkpatrick, the British Resident, as well as his successors. Within its compound there were several quarters, including a *zenana* (women's quarters) where Khair un Nissa lived. Within the compound is a miniature model of the building- legend has it that this was so Kirkpatrick's wife, who remained in purdah, could see the entire mansion, including the front. This scaled model has recently been beautifully restored.

During the Indian Rebellion of 1857, a group of rebels, led by MaulviAllauddin and Turrebaz Khan, attacked the residency. After the events of 1857, the British erected martello towers at the residency, which were demolished in 1954.[2]

After independence in 1947, the building became vacant. In 1949 it was converted into a women's college, Osmania University College for Women.[1]

After a court directive to the Archaeological Survey of India, it is now a protected monument.[3] However, the building suffered much damage over the years and part of the ceiling had collapsed.[4] It was placed on the 2002 World Monuments Watch list.[5] Restoration works were completed in January 2023, the result of an effort spanning over 20 years.[6]

Statement of the problem:

The former British Residency in Hyderabad, India, has a complex history, one that includes the Colonial (1808–1949) and Post-Independence (1949-present) eras in the country. It was at one point, the center of indirect British rule over the Princely state of Hyderabad. The conversion of this complex into a women's college after Indian independence, represented a sea change. Today, the sprawling compound of 42 acres with

a colossal neoclassical building at its center, stands in the heart of A THE BRITISH RESIDENT represented the interests of the British East India Company with the independent state of Hyderabad.

Objectives of the study:

1. To study the British Residency in Hyderabad
2. To study the British residency, Hyderabad: its history, use, disuse, and reuse
3. To analyse the impact of British Residency in Hyderabad on socio-cultural factors
4. To understand the British Residency in Hyderabad and its impact on administrative matters

Social- Political Structure in Nizam's Hyderabad

The Asaf Jah nobility formed the backbone of the Nizams administration at Hyderabad and comprised of the Paigahs at the very apex of the hierarchy followed by Salar Jung family, Rajas/Maharajas, Jagirdars, Samsthana chiefs etc. The mansabdari system a key feature of Mughal administration was prevalent in the Hyderabad government and all the high-ranking officials of different departments belonged to this category. A point to be noted here, is that though the Nizam adopted the Mughal feudal structure of administration in early days, but eventually graduated to incorporating indigenous features later on, leading to autonomy and independence in managing the affairs of the state. This led to a new era in the history of state which can be credited to the seventh Nizam Mir Osman Ali Khan. By the 20th century, the State had many distinctive features to its credit, first to separate executive from judiciary, first to develop public sector industries, railways, airways, post, telegraph, electrification and currency. Thus, the Nizams administration continued to demonstrate - the distinctive synthesis of Deccani culture and a multi layered conflict of interest of Mulki and ghairMulki, Hindu and Muslim due to preponderance of Muslim character of the bureaucracy despite of Hindu being the majority community, similarly of language Urdu over Telugu and the ills of the entrenched caste system inter-twined with economy.

Interestingly, the decennial data that came after the 1931 Census of the state noted the demand for imparting education in the language spoken by the majority people. For there were accusations that the vast majority, here the Hindus, were not inclined to receive education which had an inherent bias towards the ideology of the political dispensation of the time. There was a constant demand for recognition of instruction to be given in native/ mother tongues, and for the abolition of Islam-oriented curriculum. Sadly, the administration not only ignored these demands but also, came down heavily on such demands for institutions. A school with a very small percentage of students could operate without permission of the Nizam's government, if giving instructions in native language. In all other cases permission was denied and schools violating the provisions were closed down by the police. The 1951 census revealed a different pattern of migration, but such stood the matters in 1948 on the eve of accession.

Social clubs began in India in the late eighteenth century in the wake of British colonial expansion. Clubs flourished in colonial India's two great administrative divisions: those areas under direct control and the indirectly controlled princely states of India. This article explores the role of clubs in Hyderabad city, the capital city of India's largest and wealthiest princely state. Here, club dynamics operated differently. By the nineteenth century, princely state urban capitals supported two centres of power: the local Indian ruler and that of the British Resident. These multiple centres of power forced clubs in this urban environment to be less attentive to difference among members (race and class) and more attentive to reaching across divisions. An examination of clubs in a princely state urban environment, thus, reveals an Indo-British clubland, largely marked by forms of social coexistence and cooperation.

The Nizam (King) of Hyderabad was trying to maintain his independence versus increasingly aggressive British and French colonial powers and accepted the stationing of a Resident who acted as an advisor and ambassador. The Nizam even ended up paying for the building of the Residency!

The building's grand neo-classical design was intended to signify the power and wealth of the British. It is a near-contemporary of the White House in Washington, DC. It was commissioned by the Hyderabadi Resident, James Kirkpatrick, around 1803.

JAMES ACHILLES KIRKPATRICK

James Achilles Kirkpatrick (1764 – 15 October 1805)

Lieutenant-Colonel James Achilles Kirkpatrick (1764 – 15 October 1805) was an East India Company officer and diplomat who served as the Resident at Hyderabad Deccan from 1798 until 1805. Kirkpatrick also ordered the construction of the Koti Residency in Hyderabad, which has since come to serve as a major tourist attraction.[1]

James Achilles Kirkpatrick, popularly known as the White Mughal and immortalised by author William Dalrymple.

Biography:

James Achilles Kirkpatrick was born in 1764 at Fort St George, Madras.[2] He replaced his brother William and arrived in Hyderabad in 1795 to assume the position of Resident, which had previously been held by his brother. During his initial few months in Hyderabad, James became enamoured with the Indo-Persian culture at the Nizam of Hyderabad's court, and substituted his European dress for Persian attire.[3]

Although a colonel in the Presidency armies, Kirkpatrick wore Mughal-style clothing at home, smoked a hookah, chewed betelnut, enjoyed nautch parties, and maintained a small harem in his zenanakhana. Born in India, Kirkpatrick was educated in Britain, spoke Tamil as his first language, wrote poetry in Urdu, and added Persian and Hindustani to his "linguistic armoury".[4]

With fluency in Hindustani and Persian, he openly mingled with the social elite of Hyderabad. Kirkpatrick was adopted by the Nizam of Hyderabad, who invested him with many titles: *mutaminulmulk* ('Safeguard of the kingdom'), *hushmatjung* ('Valiant in battle'), *nawabfakhr-ud-dowlah bahadur* ('Governor, pride of the state, and hero').[5]

During the reign of King George III, Kirkpatrick's *hookah-bardar* (hookah servant/preparer) was said to have robbed and cheated Kirkpatrick, making his way to England and stylising himself as the *Prince of Sylhet*. The man was waited upon by the Prime Minister William Pitt the Younger, and then dined with the Duke of York before presenting himself in front of the King.[6]

Love story of james Kirkpatrick and khiar un nissa

British Resident James Kirkpatrick is the protagonist of William Dalrymple's excellent book 'White Mughals'. It's a bit like Romeo and Juliet, but with Juliet wearing a headscarf and Romeo as an officer in the British army. In a nutshell, Kirkpatrick got involved with and eventually married a local girl from an aristocratic Muslim family, and 'went native'. Especially the latter caused a small crisis in the colonial administration, which didn't see marrying Muslim princesses as part of the White Men's Burden. Hyderabad is known for its mighty Golconda Fort and the towering minarets of the Charminar. But the medieval Deccan city has even more to offer — including some amazing colonial architecture. The British Residency, the seat of British India's power in Hyderabad, stands out among them. The main building of the Residency is a colonial style palatial building, popularly known as *kothi*. The *kothi* was an initiative of James Achilles Kirkpatrick, popularly known as the White Mughal and immortalised by author William Dalrymple.

Kirkpatrick was a soldier of the British East India Company. He was also an excellent diplomat and rose to the position of British Resident of Hyderabad. But history remembers him for his love affair and marriage with Khair un Nissa, the grandniece of the Nizam's prime minister. He adopted the Indian style of living and preferred to dress in Mughal style and smoke the hookah. He was the central character in Dalrymple's best-selling *White Mughals*. Their youthful romance blossomed rapidly but defied the norms of both British

colonial society and the rigid aristocracy of Hyderabad. Kirkpatrick not only married Khair-un-Nissa but also converted to Islam, adopted Indian attire, and embraced the local culture wholeheartedly. Their marriage, which took place in 1800, faced opposition from both British and Hyderabadi circles. Despite these obstacles, they lived happily for a short time.

An enchanting love story

The British Residency was not just a residence; it was a tribute to a remarkable love story. Colonel James Kirkpatrick, the British Resident at Hyderabad from 1797 to 1805, built the mansion as an office-cum-residence for his Hyderabadi wife, Khair-un-Nissa. Kirkpatrick, a man driven by British imperial ambitions, was captivated not only by political conquests but by the grace and beauty of Khair-un-Nissa, a noblewoman from Nizam's extended family. He had to let romance roam the rudimentary responses at the Residency.

Their youthful romance blossomed rapidly but defied the norms of both British colonial society and the rigid aristocracy of Hyderabad. Kirkpatrick not only married Khair-un-Nissa but also converted to Islam, adopted Indian attire, and embraced the local culture wholeheartedly. Their marriage, which took place in 1800, faced opposition from both British and Hyderabadi circles. Despite these obstacles, they lived happily for a short time.

After Kirkpatrick died in Calcutta on 15 October 1805, Khair-un-Nissa, who was only 19 years old, had a brief love affair with Kirkpatrick's assistant, Henry Russell, who would become the Resident in Hyderabad in 1810. After what Russell appears to have regarded as a brief fling, he abandoned Khair-un-Nissa who, with her reputation now ruined, was unable to prevent greedy relatives from taking over the valuable landed estates she had inherited from her father.[11] Russell married a half-Portuguese woman. Although she, as a disgraced woman consequent to the love affair with Russell, was not allowed by her family to return to Hyderabad for some years, after the death of a senior male relative she was eventually allowed to return, and died in Hyderabad on 22 September 1813 aged 27.[5]

The attack on the British Residency:

The British Residency building in Hyderabad, Telangana stood witness to the heroic and violent battle of 1857.

The British Residency was built in 1806 by J A Kirk Patrick in Hyderabad. It served as the seat of the East India Company Resident in the Nizam's Court. The place symbolized the power of the British authority in Hyderabad. Today, this 200-year-old building houses a women's college. As the flames of the uprising in Meerut reached Hyderabad, Turrebaz Khan and MaulviAllaudin, the revolutionary freedom fighter from Hyderabad, rose in revolt against the government. They planned an attack on the Residency. It was an attempt to free Jamedar Cheeda Khan, the freedom fighter, who was imprisoned in the Residence for revolting against the British.

On 17 July 1857, Turrebaz Khan and MaulaviAllaudin mobilized thousands of men and marched to the Residency building in Koti via Begum Bazar. An intense battle took place at the site. The freedom fighters demolished the wall, broke into the Residency and gave a tough challenge to Major Cuthbert Davidson, the then-British Resident. The battle continued all night. However, ultimately the revolt was crushed by the British soldiers. Turrebaz Khan and MaulviAllaudin managed to escape. Turrebaz was later caught and shot dead.

SUBSIDIARY ALLIANCE:

- The British resident at Hyderabad, Captain Achilles Kirkpatrick exerted his pressure at the court of the Nizam and convinced him to enter into a subsidiary alliance with the Company in return for military aid.

Accordingly, in 1798, Hyderabad became the first Indian princely state to enter into a subsidiary alliance with the British. In the Fourth Anglo-Mysore War in 1799, the Nizam supported the British against Tipu Sultan

'NIZAM ALI KHAN ASAF JAH II.'

September 1, 1798, marked an important day in the history of Hyderabad and British India. On this day, Nizam Ali Khan, the then Nizam of Hyderabad, entered into a subsidiary alliance with the English East India Company. This event made Hyderabad the first princely state to officially become a British protectorate.

It is believed to have been built between 1803 and 1806 under the supervision of Kirkpatrick at a cost covered by Nizam Ali Khan, Asaf Jah II. Its Palladian style of architecture not only established a powerful representation of the British rule in Hyderabad, but also suited Kirkpatrick's lifestyle.

The Residency system has its origins in the system of subsidiary alliances devised by the British after the Battle of Plassey in 1757, to secure Bengal from attack by deploying East India Company troops of the Bengal Army within friendly Native States.[1] Through this system, the Indian Princes of these Native States were assured of protection from internal or external aggression, through deployment of company troops. In return they had to pay for the maintenance of those troops and also accept a British Resident in their

court. The Resident was a senior British official posted in the capital of these Princely States, technically a diplomat but also responsible for keeping the ruler to his alliance.[2] This was seen as a system of indirect rule that was carefully controlled by the British Resident. His role (and all were men) included advising in governance, intervening in succession disputes, and ensuring that the States did not maintain military forces other than for internal policing or else form diplomatic alliances with other States.[2][3] The Residents attempted to modernize these Native States through promotion of European notions of progressive government.

What Makes It Awesome:

You may have seen parts of the British Residency in several movies before, when it was a part of the Osmania Women's College popularly called the Koti Women's College. Built during the Nizam's era two centuries ago, The British Residency was in a state of ruin until a few years ago. Thanks to the efforts by the World Monuments Fund for nearly a decade, the building has now been restored and opened to the public.

The palatial building has 22 marble steps with lion statues flanking the iconic staircase as you walk up to the portico with columns over 40 feet in height. The facade is stunning with beautiful stucco work, and a seal of the British empire, denoting the monument's origins. Go inside, and you'll find yourself in a hall flanked with staircases on either side, leading up to the Durbar Hall.

The Durbar Hall is the central attraction of The British Residency, with fully restored Burma Teakwood flooring that dates back to two hundred years. The mirrors and chandeliers were brought down from Belgium and France back in the day. The Chandeliers have also been restored to a fully working condition. The main attraction of the hall is a fully restored paper mache ceiling with stunning work using the same colours as the original artwork done centuries ago.

A walk around the calm Durbar Hall will give you a sense of the city's colonial past, complete with a Billiards room. Interestingly, the Residency also has a dungeon in the premises which was once used for imprisoning criminals. While you cannot see the inside of the dungeon, you can take a walk around the Durbar Hall and admire the beautiful restoration work. The space is also available on hire for film shoots.

The Residency is open from 10 AM to 5 PM, Monday to Saturday and 9.00 AM to 12.00 PM on Sundays. You get twenty-five-minute slots to view the inside of the building with tickets priced at INR 100.

The British Residency was built after the Nizams and the British signed a treaty in 1798 to formally allow the British to settle down in Hyderabad. Setting up of the British cantonment area in Secunderabad followed soon after. You will also hear stories of the then British representative James Achilles Kirkpatrick and his marriage with Khairunnisa, a Hyderabadi noblewoman often, at the Residency.

The twin cities have witnessed the British rule very closely, with several churches and old buildings bearing witness to the same. The British Residency is an architectural marvel that remained an undisturbed seat of British authority until the Indian Independence in 1947. Head here for a lesson in history and to marvel at the beautiful restoration work!

ARCHITECTURE :

Palladian architecture: evolved from his concepts of symmetry, perspective and the principles of formal classical architecture from ancient Greek and Roman traditions. In the 17th and 18th centuries, Palladio's interpretation of this classical architecture developed into the style known as Palladianism.

Palladianism emerged in England in the early 17th century, led by Inigo Jones, whose Queen's House at Greenwich has been described as the first English Palladian building. Its development faltered at the onset of the English Civil War. After the Stuart Restoration, the architectural landscape was dominated by the more flamboyant English Baroque. Palladianism returned to fashion after a reaction against the Baroque in the early 18th century, fuelled by the publication of a number of architectural books, including Palladio's own I quattrolibridell' architettura (*The Four Books of Architecture*) and Colen Campbell's Vitruvius Britannicus. Campbell's book included illustrations of Wanstead House, a building he designed on the outskirts of London and one of the largest and most influential of the early neo-Palladian houses. The movement's resurgence was championed by Richard Boyle, 3rd Earl of Burlington, whose buildings for himself, such as Chiswick House and Burlington House, became celebrated. Burlington sponsored the career of the artist, architect and landscaper William Kent, and their joint creation, Holkham Hall in Norfolk, has been described as "the most splendid Palladian house in England".[1] By the middle of the century Palladianism had become almost the national architectural style, epitomised by Kent's Horse Guards at the centre of the nation's capital.

The Palladian style was also widely used throughout Europe, often in response to English influences. In Prussia the critic and courtier Francesco Algarotti corresponded with Burlington about his efforts to persuade Frederick the Great of the merits of the style, while Knobelsdorff's opera house in Berlin on the Unter den Linden, begun in 1741, was based on Campbell's Wanstead House. Later in the century, when the style was losing favour in Europe, Palladianism had a surge in popularity throughout the British colonies in North America. Thomas Jefferson sought out Palladian examples, which themselves drew on buildings from the time of the Roman Republic, to develop a new architectural style for the American Republic. Examples include the Hammond–Harwood House in Maryland and Jefferson's own house, Monticello, in Virginia. The Palladian style was also adopted in other British colonies, including those in the Indian subcontinent.

In the 19th century, Palladianism was overtaken in popularity by Neoclassical architecture in both Europe and in North America. By the middle of that century, both were challenged and then superseded by the Gothic Revival in the English-speaking world, whose champions such as Augustus Pugin, remembering the origins

of Palladianism in ancient temples, deemed the style too pagan for true Christian worship. In the 20th and 21st centuries, Palladianism has continued to evolve as an architectural style; its pediments, symmetry and proportions are evident in the design of many modern buildings, while its inspirer is regularly cited as having been among the world's most influential architects.

Palladio's architecture

"True Palladianism" at the Villa Godi (1537–1542)– from Palladio's I quattrolibridell'architettura. The flanking pavilions are agricultural buildings not part of the villa. In the 18th century, the connecting colonnades evolved as enfilades of rooms while the pavilions often became self-contained wings or blocks – a common feature of 18th century Palladianism

Andrea Palladio was born in Padua in 1508, the son of a stonemason.[2] He was inspired by Roman buildings, the writings of Vitruvius (80 BC), and his immediate predecessors Donato Bramante and Raphael. Palladio aspired to an architectural style that used symmetry and proportion to emulate the grandeur of classical buildings.[3] His surviving buildings are in Venice, the Veneto region, and Vicenza,[4] and include villas and churches such as the Basilica del Redentore in Venice.[5] Palladio's architectural treatises follow the approach defined by Vitruvius and his 15th-century disciple Leon Battista Alberti, who adhered to principles of classical Roman architecture based on mathematical proportions rather than the ornamental style of the Renaissance.[6] Palladio recorded and publicised his work in the 1570 four-volume illustrated study, *I quattrolibridell'architettura* (The Four Books of Architecture).[7]

Palladio's villas are designed to fit with their setting.[8] If on a hill, such as Villa Almerico Capra Valmarana (Villa Capra, or La Rotonda), façades were of equal value so that occupants could enjoy views in all directions.[9] Porticos were built on all sides to enable the residents to appreciate the countryside while remaining protected from the sun.[10][n 1] Palladio sometimes used a loggia as an alternative to the portico. This is most simply described as a recessed portico, or an internal single storey room with pierced walls that are open to the elements. Occasionally a loggia would be placed at second floor level over the top of another loggia, creating what was known as a double loggia.[12] Loggias were sometimes given significance in a façade by being surmounted by a pediment. Villa Godi's focal point is a loggia rather than a portico, with loggias terminating each end of the main building.[13]

Villa Capra "La Rotonda" (begun c. 1565) – one of Palladio's most influential designs

Palladio would often model his villa elevations on Roman temple façades. The temple influence, often in a cruciform design, later became a trademark of his work.[14][n 2] Palladian villas are usually built with three floors: a rusticated basement or ground floor, containing the service and minor rooms; above this, the piano nobile (noble level), accessed through a portico reached by a flight of external steps, containing the principal reception and bedrooms; and lastly a low mezzanine floor with secondary bedrooms and accommodation. The

proportions of each room (for example, height and width) within the villa were calculated on simple mathematical ratios like 3:4 and 4:5. The arrangement of the different rooms within the house, and the external façades, were similarly determined.[15][n 3] Earlier architects had used these formulas for balancing a single symmetrical façade; however, Palladio's designs related to the entire structure.[13] Palladio set out his views in *I quattrolibridell'architettura*: "beauty will result from the form and correspondence of the whole, with respect to the several parts, of the parts with regard to each other, and of these again to the whole; that the structure may appear an entire and complete body, wherein each member agrees with the other, and all necessary to compose what you intend to form."[17]

Palladio considered the dual purpose of his villas as the centres of farming estates and weekend retreats.[18] These symmetrical temple-like houses often have equally symmetrical, but low, wings, or barchessas, sweeping away from them to accommodate horses, farm animals, and agricultural stores.[19] The wings, sometimes detached and connected to the villa by colonnades, were designed not only to be functional but also to complement and accentuate the villa. Palladio did not intend them to be part of the main house, but the development of the wings to become integral parts of the main building – undertaken by Palladio's followers in the 18th century – became one of the defining characteristics of Palladianism.[20]

Venetian and Palladian windows

Basilica Palladiana, Vicenza (from 1546) – loggia with Palladian windows

Palladian, Serlian,[n 4] or Venetian windows are a trademark of Palladio's early career. There are two different versions of the motif: the simpler one is called a Venetian window, and the more elaborate a Palladian window or "Palladian motif", although this distinction is not always observed.[22]

The Venetian window has three parts: a central high round-arched opening, and two smaller rectangular openings to the sides. The side windows are topped by lintels and supported by columns.[23] This is derived from the ancient Roman triumphal arch, and was first used outside Venice by Donato Bramante and later mentioned by Sebastiano Serlio (1475–1554) in his seven-volume architectural book Tuttel'opered'architettura et prospetiva (*All the Works of Architecture and Perspective*) expounding the ideals of Vitruvius and Roman architecture.[24] It can be used in series, but is often only used once in a façade, as at New Wardour Castle,[25] or once at each end, as on the inner façade of Burlington House (true Palladian windows).[26][n 5]

Palladio's elaboration of this, normally used in a series, places a larger or giant order in between each window, and doubles the small columns supporting the side lintels, placing the second column behind rather than beside the first. This was introduced in the Biblioteca Marciana in Venice by Jacopo Sansovino (1537), and heavily adopted by Palladio in the Basilica Palladiana in Vicenza,[28] where it is used on both storeys; this feature was less often copied. The openings in this elaboration are not strictly windows, as they enclose a loggia. Pilasters might replace columns, as in other contexts. Sir John Summerson suggests that the omission

of the doubled columns may be allowed, but the term "Palladian motif" should be confined to cases where the larger order is present.[29]

Claydon House (begun 1757) – the Venetian window in the central bay is surrounded by a unifying blind arch[30]

Palladio used these elements extensively, for example in very simple form in his entrance to Villa ForniCerato.[31] It is perhaps this extensive use of the motif in the Veneto that has given the window its alternative name of the Venetian window. Whatever the name or the origin, this form of window has become one of the most enduring features of Palladio's work seen in the later architectural styles evolved from Palladianism.[32][n 6] According to James Lees-Milne, its first appearance in Britain was in the remodelled wings of Burlington House, London, where the immediate source was in the English court architect Inigo Jones's designs for Whitehall Palace rather than drawn from Palladio himself. Lees-Milne describes the Burlington window as "the earliest example of the revived Venetian window in England".[34]

A variant, in which the motif is enclosed within a relieving blind arch that unifies the motif, is not Palladian, though Richard Boyle seems to have assumed it was so, in using a drawing in his possession showing three such features in a plain wall. Modern scholarship attributes the drawing to Vincenzo Scamozzi.[n 7] Burlington employed the motif in 1721 for an elevation of Tottenham Park in Savernake Forest for his brother-in-law Lord Bruce (since remodelled).[36][n 8] William Kent used it in his designs for the Houses of Parliament, and it appears in his executed designs for the north front of Holkham Hall.[38] Another example is Claydon House, in Buckinghamshire; the remaining fragment is one wing of what was intended to be one of two flanking wings to a vast Palladian house. The scheme was never completed and parts of what was built have since been demolished.[30]

LIEUTENANT SAMUEL RUSSELL:

House was designed by Lieutenant Samuel Russell of the Madras Engineers and construction began in 18 [It features in the 2002 William Dalrymple book White Mughals.

During the 17th century, many architects studying in Italy learned of Palladio's work, and on returning home adopted his style, leading to its widespread use across Europe and North America.[40][41] Isolated forms of Palladianism throughout the world were brought about in this way, although the style did not reach the zenith of its popularity until the 18th century.[42] An early reaction to the excesses of Baroque architecture in Venice manifested itself as a return to Palladian principles. The earliest neo-Palladians there were the exact contemporaries Domenico Rossi (1657–1737)[n 9] and Andrea Tirali (1657–1737).[n 10] Their biographer, TommasoTemanza, proved to be the movement's most able proponent; in his writings, Palladio's visual inheritance became increasingly codified and moved towards neoclassicism.[44]

The most influential follower of Palladi.

Apart from the undoubtedly delectable cuisine, my hometown Hyderabad has a lot to offer. A spot I would recommend any visitor to make time for is the Telangana Mahila Viswavidyalayam — formerly and popularly known as University College for Women — in Osmania University. I pass by it regularly, and on each occasion, I make my way through the bustle, owing to its busy location in Koti — a hub for small businesses — where bookstores selling used books attract crowds of students. As I meander through a tree-laden path in the campus, I spot the building that was once the British Residency, but now houses the educational institute for women.

The British Residency was built after the Nizams and the British signed the Subsidiary Alliance treaty in 1798, which formally allowed the British to station their troops in Hyderabad. As part of their Residency system, the British would place Residents — agents of indirect rule — in Indian states. The then British Resident in Hyderabad and an officer of the East India Company, James Achilles Kirkpatrick, wished to build a grand Residency, and consulted Lt Samuel Russell of the Madras Engineers to design it. It is believed to have been built between 1803 and 1806 under the supervision of Kirkpatrick at a cost covered by Nizam Ali Khan, Asaf Jah II. Its Palladian style of architecture not only established a powerful representation of the British rule in Hyderabad, but also suited Kirkpatrick's lifestyle. Its southern facade faces the Musi River — I can only imagine how lovely it would have been to stroll around there back then.

Kirkpatrick is also remembered for his love for a Hyderabadi noblewoman, Khair un-Nissa, who he later married. Historian William Dalrymple's 2002 book *White Mughals* narrates the tale of the scale model of the Residency at the back of the complex — it is believed to have been built by Kirkpatrick as a token of his love for Khair un-Nissa. She lived in her *bibighar* (women's house) separately under the *purdah* system — which segregated men and women — disallowing her to explore the Residency as a whole. The model was Kirkpatrick's way of presenting the building to her in its entirety.circular portico that faces the Musi river. Photograph by Rangan Datta / Wikimedia Commons (available under CC BY 4.0)

The facade is truly stunning — as the intricate stucco patterns draw my attention, I also notice the British Royal Coat of Arms on the pediment at the entrance. According to conservation architect B Sarath Chandra, who worked on restoring the Residency, the typical features of the Palladian style of architecture can be seen in the elevated plinth, grand flight of steps, colonnade of pillars with Doric and Corinthian columns supporting the crown cornice and pediment, and the spatial organisation of the building. Lime plaster and mud mortar were used as native building materials, alongside traditional Indian craft techniques. This facade resembles not only the Government House in Kolkata, but also the White House in Washington DC, owing to similar architectural styles.

I step into what I regard as the Residency's main draw — and a prominent location in *White Mughals* — the Durbar Hall. It features Burmese teakwood flooring, and chandeliers that are believed to have been imported

from London. The papiermache ceiling in the hall, which was beautifully repaired over two years, is a sight to behold. Sarath tells me that the original ceiling was most probably done in the late Victorian period, and mostly manufactured in England before it was assembled at site, and that perhaps, it is the only such ceiling of this scale in India. "We used different strategies ranging from authentic reconstruction, high-definition digital printing, original process of fixing the papiermache panels to the suspended wooden truss, etc," he says as he explains his restoration strategies.

The British Residency stands tall with an imposing shadow against the local landscape — it reminds me of the foreign rule that subsequently shaped many aspects of India, which continue to reflect across the city even today.

CONCLUSION:

After studying the history of British Residency, its use, misuse and reuse one can appreciate the work done for the restoration of the historic complex. One can also observe the refinement in work, the skill, craftsmanship, preservation of traditional building techniques. Interpretation centre recreates the history of Hyderabad state focussing on the British Period.

It is evident therefore, that nobilities such as the above as they enjoyed close proximity with the Nizam were in an ideal position to aid in smooth transfer of power, but were sidestepped. In the hindsight, the contribution and role played by these families – though feudal in character-had evolved -as evidence shows - to don more democratic roles if given an opportunity. Their legacies in terms of built heritage are largely lost, but what could have been capitalized in terms of having insight in governance, is what probably weighs in more. This is so because, the politics of the region has changed forever, in trying to set right an asymmetrical administrative apparatus, what was lost was an opportunity to organically integrate. The essence of the syncretic Dakhni culture, however symbolic was the biggest casualty of this social reconfiguration. Whatever remains today is a distant shadow of the former.

Accession of princely states in the run up to independence and the subsequent re-organization of states, post independence in 1947 CE posed several challenges to the new government of independent India. Numerous distinctiveness of the princely states came to the forefront during this period, the case in point here, being that of the state of Hyderabad. The Hyderabad state (present day Telangana) since the fall of the Kakatiya dynasty in 1323 CE has had a separate political history and socio-cultural experience spanning several centuries from the times of Bahamani sultanate, QutubShahis and AsafJahi's. Having been ruled post 1323 CE by dynasties which had no connection to the organic roots of the region and its people, Hyderabad evolved into a state with a complex culture which was both inclusive and discriminatory at various levels. This created a distinctive identity of the region on the basis of caste, language, culture, ethnicity and religion among other factors.

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