CHAPTER VII.

BENGAL.

CONTENTS.


CAPITAL—GAUR.

It is not very easy to understand why the architects of Mâlwa should have adopted a style so essentially arcuate as that which we find in the capital, while their brethren, on either hand, at Jaunpur and Ahmadâbâd, clung so fondly to a trabeate form wherever they had an opportunity of employing it. The Mandû architects had the same initiation to the Hindû forms in the mosque at Dhâr; and there must have been innumerable Hindû and Jaina temples to furnish materials to a far greater extent than we find them utilised, but we neither find them borrowing nor imitating, but adhering steadily to the pointed-arch style, which is the essential characteristic of their art in foreign countries. It is easy to understand, on the other hand, why in Bengal the trabeate style never was in vogue. The country is practically without stone, or any suitable material for forming either pillars or beams. Having nothing but brick, it was almost of necessity that they employed arches everywhere, and in every building that had any pretensions to permanency. The Bengal style being, however, the only one wholly of brick in India Proper, has a local individuality of its own, which is curious and interesting, though, from the nature of the material, deficient in many of the higher qualities of art which characterise the buildings constructed with larger and better materials. Besides elaborating a pointed-arched brick style of their own, the Bengalis introduced a new form of roof, which has had a most important influence on both the Muhammadan and Hindû styles in more modern times. As already mentioned in describing the Chhârtâ at Alwar (ante, p. 169), the Bengalis, taking advantage of the elasticity of the bambu, universally
employ in their dwellings a curvilinear form of roof, which has become so familiar to their eyes, that they consider it beautiful (Woodcut No. 404). It is so in fact when bambu and thatch are the materials employed, but when translated into stone or brick architecture, its taste is more questionable. There is, however, so much that is conventional in architecture, and beauty depends to such an extent on association, that strangers are hardly fair judges in a case of this sort. Be this as it may, certain it is, at all events, that after being elaborated into a feature of permanent architecture in Bengal, this curvilinear form found its way in the 17th century to Delhi, and in the 18th to Lâhor, and all the intermediate buildings from, say A.D. 1650, betray its presence to a greater or less extent.

It is a curious illustration, however, of how much there is in architecture that is conventional, and how far familiarity may render that beautiful which is not so abstractedly that, while to the European eye this form always remains unpleasing, to the native eye—Hindû or Muhammadan—it is the most elegant of modern inventions.¹

Even irrespective, however, of its local peculiarities, the architecture of Gaur, the Muhammadan capital of Bengal, deserves attention for its extent and the immense variety of detail which it displays. It was in A.D. 1193 that Qutbu-d-Dîn Aibak captured Delhi, and in the same year Muhammad Bakhtyâr Khalji extended the Moslim conquests down the Ganges as far as Bengal. Immediately he took Nadiya he established himself, in 1194, as governor at Lakhnautî or Gaur, in which office he was afterwards confirmed by the Sultân. The successive governors ruled with almost independent authority, and in 1282 Nâsîru-d-Dîn Bughra Khân, a son of the emperor Ghiyâsu-d-Dîn Balban, was appointed governor, and the office became hereditary in his family. In 1338 Fakhru-d-Dîn Mubârak rebelled and slew the governor Qadar Khân, and separate governors ruled in East and West Bengal. But, in 1345, Shamsu-d-Dîn Ilyâs assassinated the ruler of West Bengal,

¹ In this respect it is something like the curvilinear pediments which Roman and Italian architects employed as window heads. Though detestable in themselves, yet we use and admire them because we are accustomed to them.
and in 1352 defeated Ikhtiyāru-d-Dīn Ghāzi Shāh of East Bengal. He thus became the founder of the Purbya dynasty, which ruled for about a century and a half, or till 1487, when the throne was usurped by Habshīs and subsequently, in 1493, by 'Alāu-d-Dīn Husain Shāh. But in the reign of his son Mahmūd, Sher Khān, the Afgān ruler of Bihār, invaded Bengal in 1537, and completely sacked Gaur, after which this once great and wealthy capital began to decay and its buildings became neglected. The state was absorbed into Akbar’s vast kingdom in A.D. 1576, under Dā’ūd Shāh bin Sulaimān. Though none of these rulers did anything that entitles them to a place in general history, they possessed one of the richest portions of India, and employed their wealth in adorning their capital with buildings, which, when in a state of repair, must have been gorgeous, even if not always in the best taste. The climate of Bengal is, however, singularly inimical to the preservation of architectural remains. If the roots of a tree of the fig kind once find a resting-place in any crevice of a building, its destruction is inevitable; and even without this, the luxuriant growth of the jungle hides the building so completely, that it is sometimes difficult to discover it—always to explore it. Add to this that Gaur is singularly well suited to facilitate the removal of materials by water-carriage. During the summer inundation, boats can float up to any of the ruins, and after embarking stones or bricks, drop down the stream to any new capital that may be rising. It thus happens that Murshidābād, Mālādā, Rangpur, and Rājmahal have been built almost entirely with its materials, whilst Hugly, and even Calcutta, are rich in spoils of the old capital of Bengal, while it has itself become only a mass of picturesque but almost indistinguishable ruins.

The city of Gaur was a famous capital of the Hindūs long before it was taken possession of by the Muhammadans. The Sena and Pāla dynasties of Bengal seem to have resided here, and no doubt adorned it with temples and edifices worthy of their fame and wealth. These, however, were probably principally in brick, though adorned with pillars and details in what used to be called black marble, but seems to be an indurated potstone of very fine grain, and which takes a beautiful polish. Many fragments of Hindū art in this material are found among the ruins; and if carefully examined might enable us to restore the style. Its interest, however, principally lies in the influence it had on the Muhammadan style that succeeded it. It is neither like that of Delhi, nor Jaunpur, nor any other style, but one purely local, and not without considerable merit in itself; its principal characteristic being heavy short pillars of stone supporting pointed arches and vaults in
brick—whereas at Jaunpur, for instance, light pillars carried horizontal architraves and flat ceilings.

The general character of the style will be seen in the example from a mosque called the Qadam-i-Rasūl at the south-east gate of the fort at Gaur, and is by no means devoid of architectural merit (Woodcut No. 405). The solidity of the supports go far to redeem the inherent weakness of brick archi-

tecture, and by giving the arches a firm base to start from, prevents the smallness of their parts from injuring the general effect. The façade is relieved by horizontal mouldings and panels of moulded brick, whilst string-courses of the same extend its whole length. It also presents, though in a very subdued form, the curvilinear form of the roof, which is so characteristic of the style.

1 It was built by Nasrat Shāh, A.D. 1430, to contain a stone brought by his father Husain Shāh (1493-1519) from Mecca, bearing the supposed impression of Muhammad's foot — qadam-i-rasūl, which is revered by Muslims.
In Gaur itself, the Golden or Sonâ Masjid, called the Bârah Darwâza, or twelve-doored, is a very handsome mosque. The façade is in stone, and covered with foliaged patterns in low-relief, borrowed evidently from the terra-cotta ornaments which were more frequently employed, and continued a favourite mode of adorning façades down to the time of the erection of the Kântanagar temple illustrated above (Woodcut No. 354). In the interiors of the mosques the pillars have generally been removed, and the vaults consequently fallen in, so that it is not easy to judge of their effect, even if the jungle would admit of the whole area being grasped at once. Their general disposition may be judged of, however, by the plan on next page (Woodcut No. 406) of the Âdinâh mosque at Panduâ, which formed at the time it was erected the northern suburb of the capital.

The Bârah Sonâ Masjid, outside the fort to the north-east, is perhaps the finest memorial now left at Gaur. Built by Narrat Shâh in 1526, it is 168 ft. in length by 76 ft. outside, with walls 8 ft. thick and faced inside and out with hornblende. It has eleven arched entrances in front, each 5 ft. 11 in. wide, and 14 ft. high. These enter the front corridor, the arches of which support the eleven domes of the roof. Beyond this is the masjid proper, of which the roof has all fallen; it had three longitudinal aisles, supported by twenty pillars, and there were eleven mihrâbs in the wall. At both sides of the doorways at the ends of the corridor, and at the back corners were polygonal minarets of brown basalt, six in all, but their heads are now ruined. From its massive solidity and size this is an imposing building; indeed this characteristic of the Gaur architecture forms a striking contrast to the lighter arcades of much of the Saracenic style.

From inscriptions upon it, it appears that the Âdinâh masjid was erected by Sikandar Shâh, one of the most illustrious of his race (A.D. 1358-1389), with the intention of being himself buried within its precincts, or in its immediate neighbourhood. Its dimensions are considerable, being nearly 507 ft. north and south, and 285 ft. east and west. In the centre it contains a courtyard nearly 400 ft. by 154 ft., surrounded on all sides by a thick wall of brick, divided by eighty-nine similar arched openings, only one of which, that in the centre of the west side facing Mecca, is wider and more dignified than the rest. The roof in like manner was supported by some 260 pillars about 2 ft. square, at the base and 10 ft. 5 in. high—some of one block of black hornblende and others built similar in design to those represented in Woodcut No. 405. They are bold and pleasing in

1 His ruined tomb is attached to the west wall near its north end.
design, but it must be confessed wanting in variety. These with the walls supported no less than 378 domes, all similar in design and construction. The only variation that is made is where a platform, called the Bâdshâh-ka-Takht, the King's

Throne or Royal Gallery, divides a part of the building into two storeys. This is supported by twenty-one short pillars of much heavier form, and has others, monolithic, and of a more elegant style above. But the roof has fallen and very few of the other supporting pillars are intact.
A design, such as that of the Adinah mosque, would be appropriate for a caravanserai; but in an edifice where expression and beauty were absolutely required it is far too monotonous. The same defect runs through the whole group; and though their size and elegance of details, joined with the picturesque state of richly foliaged ruin in which they were long found, made them charming subjects for the pencil, they possess all the defects of design we remarked in the great halls of a thousand columns in the south of this country. It seems, indeed, almost as if here we had again got among the Tamil race, and that their peculiarities were reappearing on the surface, though dressed in the garb of a foreign race.

Two miles to the south-west of the Adinah masjid is the Eklakh mosque or tomb, for it is said to be the tomb of Ghiyasu-d-Din 'Azam Shâh (1390-1397), but there is no inscription to show this, and it may have been the work of Jalalu-d-Din Muhammad Shâh (1414-1443), who was a great builder. It is 80 ft. square and covered by one dome. Much of the materials have been taken from Hindu temples, the structure being built of hornblende slabs and brick, with much embossed brick used in the decoration. The corner buttresses are richly carved, reminding one of the bases of minarets, but they had only a capstone above the level of the roof, the corners of which curve downwards on each face. Though much smaller, this was altogether a bolder and architecturally finer structure than the Adinah mosque.

One of the most interesting of the antiquities of the place is a minâr, standing just outside the fort to the east (Woodcut No. 407). For two-thirds of the height it is a polygon of twelve sides; above that circular, till it attains the height of 84 ft. The door

1 Ante, vol. i. page 368, et seqq.
is at some distance from the ground, and altogether it looks more like an Irish round-tower than any other example known, though it is most improbable that there should be any connection between the two forms. Probably a platform about 15 ft. in height once surrounded the base, but if so, it has entirely disappeared. Inside, a spiral stair leads to the small chamber on the summit, once roofed by a dome. It is perhaps a pillar of victory—a Jaya-Stambha—such as the Qutb Minâr at Delhi, and those at Koil, Daulatâbâd, and elsewhere. There is said to have been an inscription on this monument which ascribed its erection to Saifu-d-Dîn Firuz Shâh II., who reigned in Gaur A.D. 1488-1490, and the character of the architecture fully bears out this inscription. The native tradition is, that a saint, Pîr Âsâ,¹ lived, like Simon Stylites, on its summit!

Besides these, there are several of the gateways of Gaur which are of considerable magnificence. The finest is that called the Dâkhil or Salâmî gateway, the north entrance into the fort, said to have been built by Ruknu-d-Dîn Bârbak Shâh (1460-1474), which, though of brick, and adorned only with terra-cotta ornaments, is as grand an object of its class as is to be found anywhere. The gate of the citadel, and the southern gate of the city, are very noble examples of what can be done with bricks, and bricks only. The latter of these, known as the Kotwâlî Darwâza, is a handsome and imposing gateway leading from the south side of the old city, and, except above, is in pretty good preservation. To the apex of the arch is 31 ft. and the depth is 5½ ft., and on the south it was provided with semicircular abutments on each side for the military guard.²

It is not, however, in the dimensions of its buildings or the beauty of their details that the glory of Gaur resides; it is in the wonderful mass of ruins stretching along what was once the high bank of the Ganges, for nearly twenty miles, from Panduâ southwards—mosques still in use, mixed with mounds covering ruins—tombs, temples, tanks and towers, scattered without order over an immense distance, and long half buried in a luxuriance of vegetation which only this part of India can exhibit. What looks poor, and may be in indifferent taste, drawn on paper and reduced to scale, may give an idea of splendour in decay when

¹ Probably a corruption of Firuz-Shâh.
seen as it is, and in this respect there are none of the ancient capitals of India which produce a more striking, and at the same time a more profoundly melancholy, impression than these ruins of the old Afghân capital of Bengal.¹

¹ The clearance of undergrowth by the introduction of cultivation in 1879, and the attention of the Bengal Government to these remains since then have rendered them much more accessible.
CHAPTER VIII.

KULBARGA.

CONTENTS.
The Mosque at Kulbarga—Madrasa at Bidar—Tombs.

CHRONOLOGY.

'Alau-d-Din Hasan Gângû,  
Bhâmante, a servant in  
Muhammad Tughlaq's court A.D. 1347  
Muhammad Shâh I. Ghâzi  1358  
Mujâhid Shâh  1375  
Mahmûd Shâh I.,(or Muhammad Shâh II.)  1378  
Tâmu-d-Din Firûz Shâh married daughter of Devarâya of Vijayanagar  1397  
Ahmad Shâh I., capital Bidar  1422

'Alau-d-Din Ahmad Shâh II. A.D. 1435  
Kâlim Allâh Shâh, last of the Bhâmante dynasty  1525

Qâsim I., Barid; founder of Barid Shâhî dynasty of Bidar  1492

'Ali Barid Shâh, assumed royalty  1542

Amîr Barid Shâh, last of his race  1609

The campaigns of 'Alau-d-Din and of Tughlaq Shâh in the beginning of the 14th century extended the fame and fear of the Moslem power over the whole peninsula of India, as far as Cape Comorin and the Straits of Manâr. It was almost impossible, however, that a state in the semi-barbarous condition of the Afghâns of that day could so organise a government as to rule so extensive and varied an empire from one central point, and that as remote as Delhi. Tughlaq Shâh felt this, and proposed to establish the capital at Daulatâbâd. If he had been able to accomplish this, the whole of the south might have been permanently conquered. As it was, the Ballâla dynasty of Halebâd was destroyed in A.D. 1311, and that of Worangâl crippled but not finally conquered till some time afterwards, while the rising power of Vijayanagar formed a barrier which shielded the southern states against Muhammadan encroachment for some centuries after that time; and but for the establishment of Muhammadan kingdoms independent of the central

1 Ante, vol. i. p. 437.
power at Delhi, the Dekhān might have been lost to the Moslims, and the Hindus held their own for a long time, perhaps for ever, to the south of the Vindhya range.

The first of those dynasties that successfully established its independence was that called the Bahmanī, from its founder. Hasan Gāngū, being the servant of a Brāhman in Māhmūd Tughlaq's court, and owing his rise to his master, he adopted his name as a title in gratitude. He established himself at Kulbarga or Gulbarga, an ancient Hindu city of the Dekhān in 1347, and with his immediate successors the kingdom extended from Berār to the Krishnā river, and from the Worangal kingdom on the east to the Arabian sea on the west, and not only held in check the Hindu sovereigns of Worangal and Vijayanagar, but actually forced them to pay him tribute. This prosperous state of affairs lasted for nearly a century, when Ahmad Shāh I. (A.D. 1422 - 1435), for some reason not explained, in 1428 transferred the seat of power to Bīdar. Under ʿĀlāū-d-Dīn Ahmad II. fresh conquests extended the kingdom over all the western Dekhān from Mysore to Gujarāt. After Muhammad II., they lingered on for about another century, latterly known as the Barid Shāhīs, till they were absorbed in the great Mughal empire in A.D. 1609. Long before that, however, their place in the Dekhān had been taken by the Bijāpūr ʿAdil Shāhīs, who established themselves there A.D. 1490.

During the short supremacy of Kulbarga as capital of the Dekhān (A.D. 1347-1428), it was adorned with several important buildings, among which was a mosque, one of the most remarkable of its class in India (Woodcuts Nos. 409, 410). Its dimensions are considerable, though not excessive: it measures 216 ft. east and west, and 170 ft. north and south, and consequently covers 36,720 sq. ft. Its great peculiarity, however, is that, alone of all the great mosques in India, the whole of the area is covered over as in the great mosque at Cordova. Comparing it, for instance, with the mosque at Mandū, which is the one in other respects most like it, it will be observed that the greater part of its area is occupied by a courtyard surrounded by arcades. At Kulbarga there is no court, the whole area of about 126 ft. by 100 ft. is roofed over by sixty-three small domes, and the light is admitted through the side walls, which are pierced with great arches for this purpose on all sides except the west, where is the masjīd proper, 45 ft. in depth (Woodcut No. 408). The central area of the mosque is covered by a dome 40 ft. in diameter, raised on a clerestory, and the side areas by

1 Kulbarga is the form generally and properly used, but in Haidarābād, the spelling Gulbarga is favoured.  
2 A very succinct account of the dynasty is given in the 'Numismatic Chronicle,' 3rd Series, vol. i. pp. 91 et seqq.
six small domes each, whilst on each end of the side corridors are domes of 25 ft. in width.

Having only one example of the class, it is not easy to form an opinion which of the two systems of building is the better.

There is a repose and a solemnity which is singularly suited to a place of prayer, in a courtyard enclosed by cloisters on all sides, and only pierced by two or three doors; but, on the other hand, the heat and glare arising from reflection of the sun's rays in these open courts is sometimes most painful in such a climate.
as India, and nowhere, so far as I know, was it ever even attempted to modify this by awnings. On the Kulbarga plan, on the contrary, the solid roof covering the whole space afforded

![Half elevation half section of the Mosque at Kulbarga. Scale 50 ft. to 1 in.](image)

![View of the Mosque at Kulbarga. (From a Photograph.)](image)

protection from the sun’s rays to all worshippers, and every aisle being open at one or both ends, prevented anything like gloom,
and admitted of far freer ventilation than was attainable in the enclosed courts, while the requisite privacy could easily have been obtained by a low enclosing wall at some distance from the mosque itself. On the whole, my impression is that the Kulbarga plan is the preferable one of the two, both for convenience and for architectural effect, so much so indeed, that it is very difficult to understand why, when once tried, it was never afterwards repeated. Probably the cause of its being abandoned was the difficulty of draining so extensive a flat roof during the rains. Any settlement or any crack must have been fatal; yet this mosque stands in seemingly good repair, after four centuries of comparative neglect. Whichever way the question is decided, it must be admitted that this is one of the finest of the old mosques of India, at least among those which are built wholly of original materials—and in the arcuate style of Muhammadan art. Those at Delhi and Ajmīr are more interesting of course, but it is from adventitious circumstances. This owes its greatness only to its own original merits of design.\(^1\)

Besides the mosque, there is in Kulbarga a bāzār, 570 ft. long by 60 ft. wide, over all, adorned by a range of sixty-one arches on either hand, supported by pillars of a quasi-Hindū character, and with a block of buildings of a very ornamental character at either end. I am not aware of anything of its class more striking in any part of India. The arcades that most resemble this are those that line the street called the Street of the Pilgrims, at Vijayanagar, which may be contemporary with this bāzār.

There are other buildings, especially one gigantic gateway, in the city of Kulbarga, in front of the shrine or Dārgāh of Banda Nawāz, built about 1640; and in the east of the town are some very grand old tombs—of seven of the Bahmanī kings—massive square domed structures, with sloping walls, and with some handsome stone tracery on the outer surfaces, but otherwise of little architectural merit; inside they are elaborately finished, but have been, and are still, used as Government offices and residences.

After the seat of government was removed to Bidar, a little over sixty miles to the north-east of Kulbarga, by Ahmad

\(^1\) For the plan and section of this mosque I am indebted to my friend the Hon. Sir Arthur Gordon (now Lord Stanmore). He made the plans himself, and most liberally placed them at my disposal.

The mosque is now in a dilapidated condition. In an attempt to repair it at one time, an old powder magazine close by was exploded and the work was stopped. But it has since been taken up afresh.
Shâh I., A.D. 1422-1435, the new capital was adorned by edifices worthy of the greatness of the dynasty, but which are now greatly ruined. Among these the most magnificent appears to have been the madrasa or college erected by Khwâja Mahmûd Gâwân (or Gilânî), the faithful but unfortunate minister of the tyrant Muhammad II. It was about 205 ft. by 180 ft., with lofty towers at the ends of the east face, and must have been a striking building, three storeys in height, with its towers—if not the whole façade—covered with enamelled tiles. It appears to have been finished two years before his death, in A.D. 1481, and in Ferishta’s time was one of the most complete and flourishing establishments of its class in India.\(^1\) Unfortunately, when the place was besieged by Aurângzîb in 1656, a quantity of gunpowder was stored in it and exploded, either accidentally or by design, so as to ruin one wing. Since then the building has been disused, but so far as can be judged from such imperfect information as is available, it must have been one of the most splendid buildings of its day. In the citadel the most entire structure, perhaps, is the mosque, which is 295 ft. in length by 77 ft. deep, with nineteen arched entrances in front, and inside eighty round piers, each 4½ ft. in diameter, which support the groins of the roof. In the middle, enclosing the mihrâbs and a pulpit of three steps, is an apartment 38 ft. square, which is carried up as an octagon a storey above the roof of the mosque, and covered by a large dome. Parts of the roof—which was covered by some eighty-four small domes—have fallen in. The ten tombs of Bahmanî kings, about 5 miles north-east from the city, are of the like pattern and of considerable splendour, the largest being that of Ahmad Shâh I., who died in 1435. They are not much ornamented, but are structurally good, and impressive by their massive proportions.

The tombs, too, of the Bârîd Shâhî dynasty, which reigned in Bidar from A.D. 1492-1609, are of considerable splendour, and rival those of Golkonda in extent. The tomb of Amîr Bârîd Shâhî, the second of this dynasty (1504-1538), about half a mile to the west of the city, stands on a large solid platform, and is nearly 57 ft. square, with walls 9 ft. 8 in. thick, which rise to a height of 57 ft. from the platform, and are crowned with a sort of honeysuckle border. The dome is about 37 ft. in height and is ornamented inside with belts of coloured tiles, and further decorated with interlaced Arabic sentences.\(^2\)

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\(^1\) Briggs’s translation of Ferishta, vol. ii. p. 510.

\(^2\) For further information respecting Bidar, sec ‘Archaeological Survey of Western India,’ vol. iii. pp. 42-46, and plates 28-32.
CHAPTER IX.

BIJÁPÚR.

CONTENTS.
The Jámi' Masjid—Tombs of Ibrāhīm and Mahmūd—The Audience Hall—Mihtari Mahall—Golkonda Tombs—Tomb of Nawāb Amīr Khān, near Tatta.

CHRONOLOGY.

\[
\begin{array}{ccc}
\text{Yūsuf 'Ādil Shāh} & \text{A.D. 1490} & \text{'Alt 'Ādil Shāh I.} & \text{A.D. 1557} \\
\text{Ismā'īl 'Ādil Shāh} & \text{1510} & \text{Ibrāhīm 'Ādil Shāh II.} & \text{1580} \\
\text{Mallū 'Ādil Shāh} & \text{1534} & \text{Muhammad 'Ādil Shāh} & \text{1626} \\
\text{Ibrāhīm 'Ādil Shāh I.} & \text{1535} & \text{'Alt 'Ādil Shāh II.} & \text{1656}
\end{array}
\]

As mentioned above, the Bahmanī dynasty of Kulbagar maintained the struggle against the Hindū principalities of the south for nearly a century and a half, with very little assistance from either the central power at Delhi or their cognate states in the Dekhan. Before the end of the 15th century, however, they began to feel that decay inherent in all Eastern dynasties; and the Hindūs might have recovered their original possessions, up to the Vindhya at least, but for the appearance of a new and more vigorous competitor in the field in the person of Yūsuf 'Ādil Khān, supposed to have been the son of Sultān Murād II. of Anatolia. He was thus a Turk of pure blood, and born in Constantinople, though his mother was forced to send him thence while he was still an infant. After a varied career he was purchased for, and found service in the body-guard of Amīr Barīd at Bīdar, and soon raised himself to such pre-eminence that on the defeat of Dastūr Dīnār, in 1501, he was enabled to proclaim his independence and establish himself as the founder of the 'Ādil Shāhī dynasty of Bijāpūr.

For the first fifty or sixty years after their accession, the struggle for existence was too severe to admit of the 'Ādil Shāhīs devoting much attention to architecture. The real building epoch of the city commences with 'Alt, A.D. 1557, and all the important buildings are crowded into the 100
years which elapsed between his accession and the wars with Aurangzib, which ended in the final destruction of the dynasty.

During that period, however, their capital was adorned with a series of buildings as remarkable as those of any of the Muhammadan capitals of India, hardly excepting even Agra and Delhi, and showing a wonderful originality of design not surpassed by those of such capitals as Jaunpur or Ahmadâbât, though differing from them in a most marked degree.

It is not easy now to determine how far this originality arose from the European descent of the 'Âdil Shâhîs and their avowed hatred of everything that belonged to the Hindûs, or whether it arose from any local circumstances, the value of which we can now hardly appreciate. The foreign origin of the 'Âdil Shâhî dynasty and their partiality for the Shi'ah form of Islam prevailing in Persia, rather than the Sunnî, together with their ready employment of Persian officers, may probably have influenced their architecture, and led to that largeness and grandeur which characterised the Bijâpur style.

Earlier Muhammadan invaders, before the 'Âdil Shâhîs—under Karîmu-d-Dîn, about 1316—had built a mosque in the fort at Bijâpur, constructed out of Hindû remains. How far the pillars used there by them are torn from other buildings, we are not informed. It would appear, however, that it consists partly of the portico of a Hindû temple; but this is not incompatible with the idea that other portions were removed from their original positions and re-adapted to their present purposes. Another mosque, known as Khwâja Jahân’s, dating from about the end of the 15th century, resembles a Hindû temple, and was evidently erected also from materials taken from earlier fanes. But as soon as the new dynasty had leisure to think really about the matter, they abandoned entirely all tendency to copy Hindû forms or Hindû details, but set to work to carry out a pointed-arched, or domical style of their own, and did it with singular success.¹

The Jâmi’ Masjid, which is one of the earlier regular buildings of the city, was commenced by 'Âlî 'Âdil Shâh (A.D. 1557-1579), and though continued by his successors on the same plan, was never completely finished, the fourth side

¹ Bijâpur has been singularly fortunate, not only in the extent, but in the mode in which it has been illustrated. A set of drawings—plans, elevations, and details—were made by Mr A. Cumming, C.E., under the superintendence of Capt. Hart, Bombay Engineers, which, for beauty of drawing and accuracy of detail, are unsurpassed. These were reduced and published by me at the expense of the Government in 1859, ... a folio volume with seventy-four plates, and afterwards in 1866 at the expense of the Committee for the Publication of the Antiquities of Western India, illustrated further by photographic views taken on the spot by Col. Biggs, R.A.
of the courtyard with its great gateway not having been even commenced when the dynasty was overthrown. Even as it is, it is one of the finest mosques in India.

As will be seen from the plan (Woodcut No. 411), it would have been, if completed, a rectangle of 331 ft. by 257 ft. The mosque itself is perfect, and measures 257 ft. by 145 ft., and consequently covers about 37,000 sq. ft. It consequently is in itself just about equal to the mosque at Kulbarga; but this is irrespective of the wings, which extend 186 ft. beyond, so that, if completed, it would have covered about 85,000 sq. ft.
—more than the usual size of a mediæval cathedral. It is more remarkable, however, for the beauty of its details than either the arrangement or extent of its plan. Each of the squares into which it is divided is roofed by a dome of very beautiful form, but so fiat (Woodcut No. 412) as to be concealed externally in the thickness of the roof. Twelve of these squares are occupied in the centre by the great dome, 57 ft. in diameter in the circular part, but standing on a square measuring 70 ft. each way. The dimensions of this dome were immensely exceeded afterwards by that which covers the tomb of Muhammad constructed on the same plan and 124 ft. in diameter; but the smaller dimensions here employed enabled the architect to use taller and more graceful outlines, and if he had had the courage to pierce the niches at the base of his dome, and make them into windows, he would probably have had the credit of designing the most graceful building of its class in existence.

At the east corners of the court two minârs were to have been erected, but only that on the north was properly begun; and, at a later date, the court was extended 95 ft. eastwards, and a large gateway constructed in the centre of the front, together with part of an arcade on the south of it.

If the plan of this mosque is compared with that of Kulharga
(Woodcut No. 408), it will be seen what immense strides the Indian architects had made in constructive skill and elegance of detail during the century and a half that elapsed between the erection of these two buildings. If they were drawn to the same scale, this would be more apparent than it is at first sight; but on half the present scale the details of the Kulbarga mosque could hardly be expressed, while the largeness of the parts, and regularity of arrangement can, in the scale adopted, be made perfectly clear in the Bijâpûr example. The latter is, undoubtedly, the more perfect of the two, but there is a picturesqueness about the earlier building, and a poetry about its arrangements, that go far to make up for the want of the skill and the elegance exhibited in its more modern rival.

The tomb which 'Alî 'Adil Shâh II. (1656-1672) commenced for himself was placed on a high square basement, measuring 215 ft. each way, and had it been completed as designed would have rivalled any tomb in India. The central apartment is 79 ft. square, and is surrounded by a double arcade, the arches of which resemble the Gothic form being struck from two centres, and the curves reaching the crown.

It is one of the disadvantages of the Turanian system of each king building his own tomb, that if he dies early his work remains unfinished. This defect is more than compensated in practice by the fact that unless a man builds his own sepulchre, the chances are very much against anything worthy of admiration being dedicated to his memory by his surviving relatives.

His grandfather, Ibrâhîm II. (1579-1626) had commenced his mausoleum on so small a plan—116 ft. square—that, as he enjoyed a long and prosperous reign, it was only by ornament that he could render it worthy of himself, his favourite wife, and other members of his family.¹ This, however, he accomplished

¹ Zohra Sultâna, his favourite daughter, and his mother occupy the graves on each side of Ibrâhîm's; his wife Tâj Sultâna's is next her mother-in-law's, of whom an inscription states that the Rauza is a memorial; and the graves of two sons complete the series.
by covering every part with the most exquisite and elaborate carvings. The ornamental inscriptions are so numerous that it is said the whole Qurān is engraved on its walls. The cornices are supported by the most elaborate bracketing, the windows filled with tracery, and every part so richly ornamented that had his artists not been Indians it might have become vulgar. Plate XXX. shows the eastern façade of this fine mausoleum.

The principal apartment in the tomb is a square of 39 ft. 10 in. each way, covered by a stone roof, perfectly flat in the centre, formed of stone slabs set edge to edge, and supported only by a cove projecting 7 ft. 7 in. from the walls on every side. How the roof is supported is a mystery which can only be understood by those who are familiar with the use the Indians make of masses of concrete, and with exceedingly good mortar, which seem capable of infinite applications. Above this apartment is another in the dome as ornamental as the one below it, though its only object is to obtain externally the height required for architectural effect, and access to its interior can only be obtained by a dark narrow stair in the thickness of the wall.

Beside the tomb there is an equally fine mosque to correspond; and the royal garden, in which these are situated, was adorned, as usual, internally with fountains and kiosks, and externally with colonnades and caravansarais for strangers and pilgrims, the whole making up a group as rich and as picturesque as any in India, and far excelling anything of the sort on this side of the Hellespont.

The tomb of his successor, Muhammad (1636 - 1660) was in design as complete a contrast to that just described as can well be conceived, and is as remarkable for simple grandeur and constructive boldness as that of Ibrāhīm was for excessive richness and contempt of constructive proprieties. It is constructed on the same principle as that employed in the design of the dome of the great mosque (Woodcut No. 413), but on so much larger a scale as to convert into a wonder of constructive skill, what, in that instance, was only an elegant architectural design.

As will be seen from the plan, it is internally a square
apartment, 135 ft. 5 in. each way; its area consequently is 18,337 sq. ft., while that of the Pantheon at Rome is, within the walls, only 15,833 sq. ft.; and even taking into account all the recesses in the walls of both buildings, this is still the larger of the two.

At the height of 57 ft. from the floor-line the hall begins to contract, by a series of pendentives as ingenious as they are beautiful, to a circular opening 97 ft. in diameter. On the platform of these pendentives at a height of 109 ft. 6 in., the dome is erected, 124 ft. 5 in. in diameter, thus leaving a gallery more than 12 ft. wide all round the interior. Internally, the dome is 178 ft. above the floor, and externally 198 ft. from the outside platform; its thickness at the springing is about 10 ft., and at the crown 9 ft.

The most ingenious and novel part of the construction of

![Diagram of the Tomb of Muhammad](image)

416. Pendentives of the Tomb of Muhammad, looking upwards. (From a Drawing by Mr Cumming.) Scale 50 ft. to 1 in.

this dome is the mode in which its lateral or outward thrust is counteracted. This was accomplished by forming the pendentives so that they not only cut off the angles, but that, as shown in the plan, their arches intersect one another, and form a very considerable mass of masonry perfectly stable in itself; and, by its weight acting inwards, counteracting any thrust that can possibly be brought to bear upon it by the pressure of the dome. If the whole edifice thus
balanced has any tendency to move, it is to fall inwards, which from its circular form is impossible; while the action of the weight of the pendentives being in the opposite direction to that of the dome, it acts like a tie, and keeps the whole in equilibrium, without interfering at all with the outline of the dome.

In the Pantheon and most European domes a great mass of masonry is thrown on the haunches, which entirely hides the external form, and is a singularly clumsy expedient in every respect compared with the elegant mode of hanging the weight inside.

Notwithstanding that this expedient gives the dome a perfectly stable basis to stand upon, which no thrust can move, still, looking at the section (Woodcut No. 417), its form is such that it appears almost paradoxical that such a building
should stand. If the section represented an arch or a vault, it is such as would not stand one hour; but the dome is itself so perfect as a constructive expedient, that it is almost as difficult to build a dome that will fall as it is to build a vault that will stand. As the dome is also, artistically, the most beautiful form of roof yet invented, it may be well, before passing from the most extraordinary and complex example yet attempted anywhere, to pause and examine a little more closely the theory of its construction.

Let us suppose the diagram to represent the plan of a perfectly flat dome 100 ft. in diameter, and each rim consequently 10 ft. wide.

Further assuming for convenience that the whole dome weighs 7,850 tons, the outer rim will weigh 2,826, or almost exactly as much as the three inner rims put together; the next will weigh 2,204, the next 1,568, the next 942, and the inner only 314; so that a considerable extra thickness might be heaped on it, or on the two inner ones, without their preponderance at all affecting the stability of the dome; but this is the most unfavourable view to take of the case. To understand the problem more clearly, let us suppose the semicircle A A A (Woodcut No. 418) to represent the section of a hemispherical dome. The first segment of this, though only 10 ft. in width, will be 30 ft. in height, and will weigh 9,420 tons; the next, 10 ft. high and 10 ft. wide, will weigh 3,140; the third, 10 ft. by 6 ft., will weigh only 1,884; the fourth will weigh 942; and the central portion, as before, 316.

Now it is evident that the first portion, A B, being the most perpendicular, is the one least liable to disturbance or thrust, and, being also two-thirds of the whole weight of the dome, if steady and firmly constructed, it is a more than sufficient abutment for the remaining third, which is the whole of the rest of the dome.
It is evident from an inspection of the figure, or from any section of the dome, how easy it must be to construct the first segment from the springing; and if this is very solidly built and placed on an immovable basis, the architect may play with the rest; and he must be clumsy indeed if he cannot make it perfectly stable. In the East, they did play with their domes, and made them of all sorts of fantastic forms, seeking to please the eye more than to consult the engineering necessities of the case, and yet it is the rarest possible contingency to find a dome that has fallen through faults in the construction.

In Europe architects have been timid and unskilled in dome-building; but with our present engineering knowledge it would be easy to construct far larger and more daring domes than even this of Muhammad's tomb, without the smallest fear of accident.

The external ordonnance of this building is as beautiful as that of the interior. At each angle stands an octagonal tower eight storeys high, simple and bold in its proportions, and crowned by a dome of great elegance. The lower part of the building is plain and solid, pierced only with such openings as are requisite to admit light and air; at the height of 83 ft. a cornice projects to the extent of 12 ft. from the wall, or nearly twice as much as the boldest European architect ever attempted. Above this an open gallery gives lightness and finish to the whole, each face being further relieved by two small minarets.

The same daring system of construction was carried out by the architects of Bijápur in their civil buildings. The great Audience Hall or Gagan Mahall (A.D. 1561), for instance (Woodcut No. 419), opens in front with a central arch 60 ft. 9 in. wide, which, had it been sufficiently abutted, might have been a grand architectural feature; as it is, it is too like an engineering work to be satisfactory. Its cornice was in wood, and some of its supports are still in their places. Indeed, it is one of the peculiarities of the architecture of this city that, like the English architects in their roofs, those of Bijápur clung to wood as a constructive expedient long after its use had been abandoned in other parts of India. The Āsār-i-Mubārak or Āsār Mahall, is entirely open on one side, the roof being supported only by two wooden pillars with immense bracket-capitals; and the internal ornaments are in the same material. The result of this practice was the same at Bijápur as in England—far greater depth of framing and greater richness in architectural ornamentation, and an intolerance of constructive awkwardness which led to the happiest results in both countries.

Among the edifices in the city is the Sāt-Manzila, one of
those seven-storeyed palaces which come across us so strangely in all out-of-the-way corners of the world. Add to this that the Āśār-i-Mubārak has been converted by the Muhammadans into a relic-shrine to contain some hairs of the Prophet’s beard,

and we have a picture of the strange difficulty of weaning a Tartar from the innate prejudices of his race.

Besides these there were five other palaces within the walls, some of them of great splendour, and numberless residences of the nobles and attendants of the court. But about twenty years ago the Bombay Government adapted a number of these old buildings to modern requirements: the Bukhāra Masjīd has been used as a post office, and the mosque belonging to Muhammad’s great tomb was turned into a travellers’ rest-house, but both have again been restored; the ’Adālat Mahall was converted into the collector’s residence, and the Sūraj Mahall into outhouses; the Chini Mahall into public offices; the Ānand Mahall into a residence for the Assistant Collector; Yāqūt Dabālī’s Mahall into a traveller’s banglā; Kawāss Khān’s tomb and mosque into house and office for the Executive Engineer; the Chhota Chini Mahall into a house for the Police Superintendent; and the ’Arsh Mahall into the Civil Surgeon’s residence.

One of the most remarkable edifices is a little gateway, known as the Mihtari Mahall. It is in a mixed Hindū and
Muhammadan style, every part and every detail covered with ornament, but always equally appropriate and elegant. It is about 24 ft. square in plan and three storeys high, surmounted in front by two slender turrets. On the first floor are remarkably fine balcony windows on each of the four sides. The floors of the first and second storeys are constructed in the same way as that in the Ibrâhîm Rauza. It formed the entrance to a mosque, and of its class it is perhaps the best example in the country, though this class may not be the highest.

The gigantic walls of the city itself, 6½ miles in circumference, are a work of no mean magnitude, and, combined with the tombs of those who built them, and with the ruins of the suburbs of this once great city, they make up a scene of grandeur in desolation, equal to anything else now to be found even in India.  

If the materials were available for the purpose, it would be extremely interesting, from a historical point of view, to trace the various styles that grew out of each other as the later dynasties of the Dekhan succeeded one another and strove to surpass their predecessors in architectural magnificence in their successive capitals. With the exception, however, of Bijâpûr, none of the Dekhani cities produced edifices that, taken by themselves irrespective of their surroundings and historical importance, seem to be, so far as we yet know, of great value in an artistic sense.  

Burhânpur, which was the capital of the Fârûqî dynasty of Kândesh, from A.D. 1370 to 1596, does possess some buildings remarkable for their extent and picturesque in their decay, but of very little artistic value, and many of them—especially the later ones—in very questionable taste. Ahmadnagar, the capital of the Nizâm Shâhî dynasty, A.D. 1490 to 1607, is singularly deficient in architectural grandeur, considering how long it was the capital of an important dynasty.  

Golkonda, the chosen seat of the Qutb Shâhî dynasty, A.D. 1512 to 1687, lies 6 miles north-west from Haidarâbâd. The first of the dynasty was Qulî Qutbu-l-Mulk, a Tûrkman or Persian in the service of Mahmûd Shâh II. Bahmanî, who rose to be governor of the Telingâna districts, and who assumed independence in 1512. Ibrâhîm, the third king, Ferishta tells

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1 Besides the two larger works mentioned above, p. 269, note, Mr Fergusson contributed to the ‘Transactions of the Royal Institute of British Architects,’ 1st ser. vol. v. (1854-55), two papers: (1) ‘Architectural Splendour of the City of Beejapore,’ Nov. 1854; and (2) ‘The Great Dome of Sultan Muhammad,’ Dec. 1854. Mr Cousens made a survey of the Bijâpûr buildings several years ago, but the results have not yet been published. His ‘Guide to Bijapur’ (1907) is a useful handbook.
us, was a great builder, the country being then in a very flourishing condition; and his son, Muhammad Qutb, founded Bâgnagar now Haidârabâd, the Nizâm's capital. The tombs of the kings of this dynasty, and of their nobles and families here, form as extensive and as picturesque a group as is to be found anywhere; they are just outside the walls, to the north-west of the city, and are not unworthy of a place in history if the materials were available for illustrating them properly. They stand on a slightly raised site, each in the centre of a large quadrangular terrace, and had each a small mosque or musallâ attached. The tomb of Muhammad Qutb Qutb, erected about 1625, one of the largest and finest, is an imposing structure, with a fine frieze over the main storey. It was once ornamented with coloured tiles and excited the admiration of Thevenot who visited and described it in 1667. Among others of pleasing proportions is that of Abdulla Qutb Shâh—the sixth king (1625-1672)—with rich parapets and cornices round the principal and upper storeys. Near by is the tomb of his mother, Haiyat Bakhsh Begam, who died in 1617: it is about 65 ft. square, and structurally is of the style of her son's. Several of these tombs were repaired by the late Sir Sâlâr Jang. There are also on the outskirts of the city other mausolea of the nobles of the court, in various architectural styles; of these Plate XXXI. illustrates two examples. But until the group has been drawn and intelligently described in some detail we can hardly estimate their merits, which we know generally to be considerable.

SINDH.

Among the minor styles of Muhammadan art in India there is one that would be singularly interesting in a historical sense if a sufficient number of examples existed to elucidate it, and they were of sufficient antiquity to connect the style with those of the West. From its situation, almost outside India, the province of Sindh must always have had a certain affinity with Persia and the countries lying to the westward of the Indus, and if we knew its architectural history we might probably be able to trace to their source many of the forms we cannot now explain, and join the styles of the East with those of the West in a manner we cannot at present pretend to accomplish.

The buildings in this province were nearly always in brick, stone being scarce; and though they are not exposed to the destructive agencies of vegetation like those of Bengal, the mortar is bad, and salt in the soil rises and disintegrates the bricks, which are easily picked out and utilised by the natives to build their huts or villages.
Most of what we at present know belong to a series of tombs in the neighbourhood of Tatta, which were erected under the Mughal dynasty by the governors or great men of the province, during their sway. At least the oldest now known is that of Jâm Nizâmu-d-Dîn built in 1508, almost coeval with which is the Dabgîr mosque of 1509, and later is the tomb of Amîr Khalîl Khân, erected in or about A.D. 1572, the year in which Akbar deposed the Jâmi dynasty and annexed Sindh to his empire. The tombs or mosques of the earlier dynasties have not yet been surveyed and described. The later series extends from A.D. 1572-1640, and all show a strongly-marked affinity to the Persian style of the same or an earlier age. One example must for the present suffice to explain their general appearance, for they are all very much alike. It is the tomb of Sharfa Khân,

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420. Tomb of Nawâb Sharfa Khân, near Tatta, A.D. 1640. (From a Photograph.)

the Nawâb or minister to Amîr Khân, who was governor of the province in the reign of Shâh Jahân, from A.D. 1627 to 1632, and afterwards A.D. 1641 to 1650. The tomb was built apparently in A.D. 1638 (Woodcut No. 420). It is 38 ft. 4 in. square, is of glazed coloured brick, the foundation and plinth are of stone,
but it was, like all the others of its class, ornamented with coloured tiles, like those of Persia generally, of great beauty of pattern and exquisite harmony of colouring.\(^1\) It is not a very monumental way of adorning a building, but, as carried out on the dome of the Rock at Jerusalem, in the middle of the 16th or in the mosque at Tabriz in the beginning of the 13th century,\(^2\) and generally in Persian buildings, it is capable of producing the most pleasing effects.

Like the other tombs in the province, it is so similar to Persian buildings of the same age, and so unlike any other found at the same age in India Proper, that we can have little doubt as to the nationality of those who erected them.

\(^1\) Abundant examples of coloured tiles from the Jâmi' Masjid at Tatta, erected about 1646, and from tombs and mosques in the province have been published in a 'Portfolio of Illustrations of Sind Tiles,' by Mr. H. Couzens (fifty plates, atlas folio), 1906. But, except a section of the Jâmi' Masjid at Tatta, there are no drawings—plans and sections—to explain the positions of the specimens in the various mosques and tombs from which they are copied.