CHAPTER-V

CONTENT ANALYSIS OF MEDIEVAL STRUCTURES

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5.1 Introduction

The Medieval architecture in Marathwada can be studied as an entire subject by using method of content analysis by such study we can understand what type of forces played on the matrix of the region. About regional art it has been observed that It will be understood that these provincial maintained of the building art in most instances prevailed for a period partly contemporay with that maintained by the central power at Delhi, and partly with that of the Mughals, until the latter brought the whole of India under their rule.

It has been observed that "The style of Mughal, was the lasted, lastest and ripest from of Indo-Islamic architecture, which, emerging after the middle of the sixteenth century continued to flourish until the eighteenth century, by which time the empire founded by the descendents of the Timurids, the "Great Mughals" had begun to approach its end."

There are many contributory factors to the aesthetic qualities of an architecture. For an effect which can impart aesthetic perception, the building should be presented in an attractive setting with a beautiful background. R. Nath has observed that, "The Mughals gave overwhelming emphasis to the manipulation of setting and background in their architecture and created some pleasing environmental cues, i.e. site, lay-out and the provision of garden and water-devices. This aspect plays an extremely important part in the total outlay of Mughal aesthetic."²


2. Nath R. - Op Cit  P.156
Derek Hill has noted that "Like most of the problems pose by Islamic art and culture, the question of the growth and culture, the question of the growth and character of Islamic architectural decoration has never been discussed in its entirety. \(^3\)

According to Elizabeth Merklinger, "The Ghaznavid and the Ghurid artisans, as their successors, developed considerable skill in the art of stone carving. The first Islamic Monuments in Delhi Quwaat al-Islam Mosque and the Qutb Minar, as well as Arhai-din-ka Jhonpra Masjid in Ajmer, Rajasthan built of dressed ashlar stone, are decorated with carved stone. \(^4\)

Further She has noted that, "This preference for dressed stone both for construction and decoration remained until well into the 14th century. The shift of the capital from Delhi to Daulatabad during the reign of Muhammad Shah Tughluq affected every aspect of life, and architecture was not excluded. The continuity of the building tradition was broken, the capital depopulated and the treasury emptied." \(^5\)
5.2 Content Analysis as Method

The study of medieval architecture in terms has been conducted on the basis of content analysis. Bearlson has observed that "Contain analysis is a methodologically sophisticated version of the common-sense of finding out how an author of a book treated a particular subject." On this basis, the study of monuments has been conducted. Bearlson defines "Contain analysis as a research technique for the objective, systematic and quantitative description of the manifest contain of communication." About the use of this method, D.P.Ghosh has observed that, "For content analysis, the first essential task is to define the universe of study. Then, the sampling problem has to be tackled. Samples should be representative, and the size should be of manageable magnitude. It is necessary to specify the time period of content study. The sampling method in communication analysis must mention the sources of samples."

This is absolutely true to examine the art work of great builders. Content analysis aims at scanning in a systematic the contents of communications. It has made possible the development of an elaborate technique for quantification of materials for research. Berelson has defined content analysis "As a research technique for the objective, systematic, and quantitative description of the manifest content of communication."

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7. Ibid
fashion, to use their theories to lend a spurious scientific basis and objectivity to what can be shown to be ideological arguments. According to Goldthorpe "Theories of social evolution and development are according to Robert Nisbet typically 'haunted' by the problem of how to make the historical record congruent with the proposed immanent processes of change.10"

Bhandarkar has noted that, "The contemporary sociology is characterized by a renewed interest in the macro-sociological and evolutionary or developmental perspectives and it is precisely this development that calls for a cautious or criticues stance toward historical data.11" Especially, sociologists seeking to work in the classic tradition need to be aware of the need to adopt historical data from the secondary sources with a pinch of salt.

The study of medieval architecture has been conducted here by setting six units. The table has been prepared, but analysis has been made on quantitatue levels. About the application of this method D.N. Ghosh has observed that "Content analysis has become significant after 1930's when Lasswell and his associates improved the technique in the study of communication content. In a content analysis, (i) the categories of analysis are clearly and explicitly defined,(ii) the classification should be objective and methodical and (iii) a quantitative method is used for measuring the importance of the content.12 The method or procedure of


11. Bhandarkar.- Wilikison, Op Cit P. 166

12. Ghosh - Op Cit P. 271
analysis is more important than the simple study of the character
of the character of data in a content analysis." About quantitative
research techniques. It has been observed that,"A survey of the
field by Berelson brings to light the specific purposes for which
documents's or communication-contents have been analysed.¹³
Purpose of ascertaining the characteristics of content: To describe
trend in communication-content; to trace the development of
scholarship; to disclose international differences in the
communication of content; to compare media or 'levels' of
communication; to audit communication-content against
objectives; to construct and apply communication standards;
Further has been noted that, "Yet another argument, in the ultimate
analysis to the same end, advanced mainly by sociologists who
are keen on guarding their rath 'newly acquired status' as
scientists."¹⁴

About the application of this method for media P.V. Young
has observed that, "It is not difficult to see that data secured through
conventional methods of the historian that have a continuity over
time, are required to develop and test general propositions about
the process of long-term social change. In fact, as Hans Gerth says,
"....History consists of changes which social structures undergo"¹⁵

13. Selltiz - Research Methods in Social Relation -
Methuen, 1965   P. 334 - 335


15. Young P.V. - Scientific Social Survey and Research
New York, 1949   P.148
The following analysis can be made on above basis

5.3 Broad Types of Medieval Structures

The medieval art and architecture can be broadly divided into two types: religious and secular. When the structure was used for religious purposes it was treated as religious and if it is used for residential purposes it is treated as secular.

1. Mosques and Tombs

<table>
<thead>
<tr>
<th>Aurangabad</th>
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<tbody>
<tr>
<td>Mosques</td>
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In 1730 AD Nahar-E-Panchakki (Tomb of Baba-Shah-Musafir) was constructed under the supervision of saint Mahamood Shah Musafir for which no aid was given by the government. The people raised funds and provided labour to complete this project at the cost of Rs. 50,000 only.\(^\text{16}\)

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16. Indian Historian Research Commission, 46 Session Aurangabad, Peshwa Dafter, Govt. of India, Poona 1947
Bibi-Ka-Maqbara is modelled on the design of the Taj at Agra and like it, can be viewed from miles together in every direction of the Dudhana river, valley in which this monument is located.\textsuperscript{17}

The ornamentation in multfoliated arches formed an essential part of medieval structures in Aurangabad. A rich variety of braces is seen in Aurangabad. A brace is a diagonal strut serving to stiffen the horizontal and vertical members of structure. The picturesque Gujrathi style in the carving of brackets are found necessarily at most of the buildings of Aurangabad. The art of wood carving particularly in window work was developed in its own style at Aurangabad in medieval period and it formed its own Aurangabad style.

Bahamani architecture it may be observed that the general character of the buildings remained massive, although the architects used different devices to reduce this effect. Arches of various forms come in to fashion and the domes become stilted.

1. Daulatabad

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<td>Gates</td>
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<tr>
<td>Guest houses</td>
<td>1224*</td>
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\textbf{Volume}

* Aurangabad District
\textsuperscript{•} Aurangabad city

17. Nizami H.H., Times Of India
Bombay 1884 P.22
Daulatabad, literally meaning 'city of fortune', is situated nine miles north west of Aurangabad under the yadavs. Daulatabad, then known as Devagiri or the 'Hill of Gods', reahecd the hight of its prosperity until its fortunes took a turn for the worse by the begining of the thirteenth century. It was the capital of the yadava kings and who was attacked by Ala-ud-din khalji in 1294 who was tempted by its great riches. Mohmmed Tughlaq changed the name of Deogiri to Daulatabadou the 'abode of welth' and made it his capital in 1327AD.

Chand minar at Daulatabad which is in a fair state of preservation, is constructed on much the same system and general principals as in the case of the fort at Gulbaraga.

Only two monuments can be said with confidence to date earlier than the foundation of the Bahmani kingdom in 1347 they are Jami masjid at Daulatabad and the Devel mosque at Bodhan. 18

Malik Amber credited with the fabrication of seven mosques which go by the name of kali masjid According to Aurangabad gazetteer the earliest kali majid was erected about 1600 AD in juna bazar and is six pillared stone buildign standing on a high plinth. 19

The most conspicuous structure of both aesthetic and historical value which still exists though in dilapidated conditions beloing to Ambers period in the Newkhand palace. 20

18. Sastri Nilkanta - Op Cit P. 120
20. Ibid
There were likewise constructed at important places like Aurnagbad, Bidar, Daulatabad, yadgir and other places on of the mughal palace in Daulatabad fort started by shahjahan and completed by Aurangzed only a bare shell of a few chambers are remain. 21

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<th>Khuldabad</th>
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<td>Mosques</td>
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<td>Gates</td>
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<td>Guest houses (Ashoor khane)</td>
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The palace has not only religions importance due to the location of tombs of some mohammedan saints, but has also historical importatnce. It is here that emperor Aurangzeb, whom historian Jadunath sarkar chose to call "the greatest of the mughals save one"22 The cambridge history of India observes 'Muhammad Azamshah (a son of Aurangzeb).... took part in carring his (Aurangzeb's) coffin for a short distance, and then sent it away to rauza or sepukhre of the saint Shaikh Zain-Ul-Hagg, a four miles west of Daulatabad for burial."23 This place was named Khuldabad and Auranzeb was described in official writings by the posthumous title 'Khuld-Makan' Here are also buried Azamshah, Nizam-Ul-


22. Aurangabad District Gazetteers, Op Cit P. 1027

23. Ibid

The largest of the khuldabad tombs, situated at a little distance west of the tomb of the malik Amber is two storeyed square tomb of the usual type in spite of its plainness, it is particularly remarkable for the perfect balance. Another tomb of in the said group which is remarkeble for its unusual design is the tomb of Zaccha Baccha situated close to Malik Amber's tomb.

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<th>Jalana District</th>
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<td>Mosques</td>
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<td>(Ashoor khane)</td>
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During Akbars period Jalna was held Jagir by one of his generals and Abul Fazl had made in his residence for a short period. Nizam -Ul-Mulk Asaf Jahan also favoured the town as being more healthy than Aurangabad, and it was he who ordered kabil khan in 1725 to built a fort together with the citadel situated the east of the town.²⁴

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²⁴. Aurangabad District Gazetteers, Op Cit P.1019
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<th>Parbhani District</th>
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<td>Idgah</td>
<td>74</td>
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<td>Forts</td>
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<td>Guest houses (Ashoor khane)</td>
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<th>Nanded District</th>
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<td>Mosques</td>
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<td>Idgah</td>
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<td>Forts</td>
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<td>Guest houses (Ashoor khane)</td>
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Among the earliest monuments constructed during the Mughal rule in the Deccan, one is the Jami Masjid at Biloli in Nanded district which was erected in 1645 in the region of Shah Jahan. By one of the Governors.25 It has a faced five pointed arches which have extremely low piers in the typically Deccan style.

25. Sherwani H.K. - Op Cit P.308
Masjid-i Rafi-i Muhammadi Qundhar, An inscription dates this monument to 1014 (the year must be 1022) and states that it was constructed by order of 'Abd al -Aziz.  

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<th>Usmanabad District</th>
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<td>Mosques</td>
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Another monument built by an official of Aurangzeb in 1680-81 is at Ausa in 'Usmanabad district. It s prayer-hall measuring about 40 by 28 feet, has five arched openings of uniform size and is roofed by narrow-necked spherical domes in the typical Bijapur style, of which the central one is larger. Among its other similar features are a carved stone cornice supported on brackets, a decorative parapet, and a slim minar at each corner with two more smaller ones above the rear projection of the central mihrab.

Jami Masjid (Ausa) Usmanabad District) dated tentatively on stylistic ground to the late 'Adil Shahi period.

26. Marklinger Op Cit P.123
27. Sherwani H.K. Op Cit P 308
28. Marklinger - Op Cit P. 127
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<td>Tombs</td>
<td>212</td>
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<tr>
<td>Idgah</td>
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<td>Guest houses (Ashoor khane)</td>
<td>704</td>
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The earlist nucleus of Islamic architecture in Deccan which take their origin direct from central Asia. They are of independent Islamic origin.29

Architectural style that characterised similar buildings of Akbar and Jahangir. There are two building in the Bagh-i Husam near Udgir (1649) which were also built in the typical mughal style one of Bara Mahal which is a two storeyed building raised high on a basement with an octagonal cupola on the top.30

29. Mohammed Tahir - Op Cit P. 18
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29. Mohammed Tahir - Op Cit P. 18
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**Hamamas in city**: Hamam Kalan (Juna Bazar), Town Hall, Chimana Raja (Jami Masjid), Shahgang, Quil-e-ark, Subedari, Panchakki, Quisar Bagh, Kachiyan (Rouza Bagh), Nawkhandha Palace, Khidmatgar Khan (Mehmoodpura), **52 gates in Aurangabad city**

<table>
<thead>
<tr>
<th>Location</th>
<th>Gates</th>
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<tbody>
<tr>
<td>Nawkhandha Citadel</td>
<td>4</td>
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<tr>
<td>Quil-e-ark</td>
<td>5</td>
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<tr>
<td>Fortified wall around town</td>
<td>21</td>
</tr>
<tr>
<td>Begumpura wall</td>
<td>11</td>
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<tr>
<td>Baijipura wall</td>
<td>11</td>
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52 gates
5.4 UNIT USE OF ANALYSIS

1) Mosques and tombs in Marathwada region Aurangabad city is prominent. The Bibi-Ka-Maqbara is the biggest monument in Deccan after Dhabole mosque.

It has been noted that ‘mosque plans in the Deccan do not change much in subsequent centuries. The enclosing wall is later removed and may be found only congregational or Friday mosques. Other mosques have only a sanctuary. Which may have as many as eighteen piers parallel to the qibla wall and as many as six perpendiculars to it. The usual number ranges between four and sixteen.\(^{31}\)

Those outstanding qualities of simplicity and breadth which make the Taj so profound and satisfying have been disregarded and meaningless efforts at embellishment have been applied all over the building.

Despite these defects, the monument is remarkable for the quality of some of its applied art and exquisitely modeled designs in bas-reliefs as well as the workmanship of its perforated marble screen, and above all the masterly treatment of its metal ornaments.\(^{32}\) It thus rightly enjoys the reputation of being the finest Mughal monument in south India.

During the reign of Shahjahan some beautiful mosques were constructed in India. The Jama Masjid of Delhi, Moti Masjid at Agra fort and Jama Masjid at Agra are notables of construction during his reign. Aurangzeb has also constructed famous mosques at Lahore and Moti Masjid Delhi are the best specimen of mosques constructed by him


at Aurangabad are also very famous in the Deccan. Jama Masjid, Masjid-al-Aksa of Qil-e-Ark and mosque of Maqbara are the best example of construction during his period.\textsuperscript{33}

The roof of the mosque is highly rich in ornamental painting in various columns, Shades which are closely associated with the designs of the tomb of Itmad-ud-Dwala at Agra. In quile ark palace there are also a Zanana mosque (for ladies). The development of early Islamic architecture, like its other arts was a contineous process of absorption and transformation. The named Arab of Hijar had neither sculptors, nor artists, nor any school of art.

Percy Brown categorized the buildings which thus come up during the Muhammedan super many in India, in to three styles.\textsuperscript{34} (1) The Delhi or Imperial (2) The provincial and (3) the Mughal : the first of these styles was associated with the sultanate at the capital city, the center of Imperial power, the second of these styles, the provincial, refers to those modes of building practiced in some of the more self contained portions of the country. The third style the Mughal was the accomplished form of Indo-Islamic architecture, which emerged after the middle of the sixteenth century and continued to flourish until the sun of the Mughal Empire set in the eighteenth century.

**Delhi Imperial Style :** ‘Though technically irrational, this architectural compromise became an elegant and effective device and continued to be used in the subsequent style with remarkable effect.’\textsuperscript{35} The shape of its dome afterwards become charactristic of the Indo-Islamic style.

\textsuperscript{35)} Subhash Parihar, Op.cit., P 4
Provincial Style: 'The architect of the region was mainly of brickwork of a remarkable fine quality. It was the custom of to reinforce this brickwork by means of wooden beams inserted in to the walls. The brick and timber walls were sloped to provide greater stability. Glazed tiles brilliant colours decorated parts these plastered buildings.\textsuperscript{36}

Mughal introduced a spirit of cultural eclecticism, almost against the theoretic conception of Islam. The Indian builder fully availed himself of the eclecticism of the Mughals.\textsuperscript{37} He combined the superb exuberance and grandeur the indigenous art with the utility and dynamism of the new inspiration which the patrons most aesthetically provided. Tomb the octagonal forms further resolves itself into two types. Of these the first type is a regular octagon, where the second one is a Bagdadi octagon a square octagonalised by chamfering its angles.

In the both the cases, each the face of a tomb is pierced by one or two stories of arched recesses which cardinal side contain the archways these archways are sometime field with trellis work, leaving the entrance. Both the types the square as the octagonal underwent changes in details and continued to be used with minor variations. Akbars tomb has unique design. It is composed of tiers one over the other to a total of five stories like the Assyrian Ziggurat or the earliest staped pyramids.\textsuperscript{38}

The most important architectural monument representing the later Mughal style is the tomb of Rabia Daurrani, wife of Aurangzeb, built

\textsuperscript{36) Ibid
in about 1661 at Aurangabad in the Deccan.\textsuperscript{39} It illustrates the general and rapid decoration of the brilliant late Mughal style.\textsuperscript{40} Taj Mahal of Agra and Bibi-ka-Maqbara of Aurangabad were working under a common artistic impulse. The Muslim patron had to depend very largely on Hindu building craftsmen to carry out his projects. For this reason it is necessary to clarify the fundamental difference between the Hindu and the Islamic approach to building most of the features of the Tughluqian building traditions are also found in the tomb of Hazarat Zainud-din at Khuldabad which was built in 1370.\textsuperscript{41} General plan and design and typical features of battered walls with slightly projecting central parts the merlons, the shape as that of Tughlaq Shahs tomb at Tughlagabad entitled in to this early phase of Tughlaqin influence. The only feature that is different and which looks a little out of place, is the four domed currets in the Indo-persian style which at first sight appears to be a late feature, like Bibi-ka-Maqbara there are other.

Tomb in Deccan in Panchakki there is a tomb of Bada-Shah Musaffir, further in Khuldabad there is tomb of Bani Begum. The tomb of Rabiya Durrani rests on a raised platform of the red porphyritic trap. The main body of the tomb is square and not octagonal in shape as that of Taj.

Fine examples of trellis work of a high order are to be seen in the tomb of Malik ‘Ambar at Khuldabad. The prominent motifs or ornaments comprise niches with different arch-shapes, chain-cum-pendants hanging from their apex or containing flagon like vessels, and

\textsuperscript{39) Ibid}  
\textsuperscript{40) Desai Z.A., Op.cit., P 58}  
\textsuperscript{41) Sherwani H.K., History of Medieval, A.P. Govt., Hyderabad, 1974, P 236.}
a circular boss shaped as the calyx of a lotus, projecting from the centre of a panel in the wall.\textsuperscript{42} The monuments of the last phase of Ahmednagar architecture include a few tombs at Daulatabad, Khuldabad, Ambar and Wakla in Aurangabad district, and a mosque and a tomb at kher in Poona district.\textsuperscript{43} In Biloli, Dist. Nanded there is a Mosque of Shahjahans period. Further at Ausa and Usmanabad also there are medieval mosques. About Biloli Mosque it has been pointed that Khuldabad, Jami Masjid in the Dargah of Saint Burhanu-Din Gharib, is dated by an inscription to 862/1458. Ahmad Shah II (Aalaal-Din Shah Bahmani) is credited with the construction of this mosque by order of Parwiz, son of Qarandal Sultan.\textsuperscript{44} Since this inscription refers to him as Malik at-Sharq, simply called himself Parwiz, son of Qarandal, he probably received a promotion and was now a noble of the highest rank. There is also mention that the Jami Masjid was finished after ‘Aala-al-Din’s death, under orders of the heir apparent, during a period of interregnum.

Kagzipura, Masjid-I Hawz dated on epigraphical grounds to 862/1458. It is here recorded that a mosque was constructed on the bank of the Zainsar Tank by Malik al-Sharq Parwiz-I Qarandal Sultan. About the Tughlaqain Mosques the medieval as of head also concerned in entaries Marathwada in various District. It has noted that

The Daulatabad mosque, reported to have been built in 1318, is possibly the earliest surviving one in Deccan.\textsuperscript{45} It has considerable dimensions, being about 260 feet square externally. It is built in the

\textsuperscript{42} Ibid
\textsuperscript{43} Ibid
\textsuperscript{44} Merklinger Elizabeth, Op.cit., P 144.
\textsuperscript{45} Ibid, P 144
orthodox manner and an enclosed square open court measuring about 206 feet a side, having the customary prayer hall on the west and bound on the three remaining sides by an enclosure wall with an entrance in the middle of each side. The prayer-hall is of the Pillared variety and is divided through 106 pillars into twenty five aisles each five bays deep, and roofed in the centre by a large flattish corbelled dome of an extremely pleasing contour recalling to mind the fine shape of the dome of the ‘Ala’I Darwaza of Delhi. According to that the Dargah of Syed Muhammad at Nizamabad has also a different treatment of its dome which is provided at its base with a band of battlements resembling petals, a feature which occurs in the form of filiated arch-heads in the tomb of Firoz. The same feature is also found in the tomb of Shah Shamsuddin at Usmanabad (d.1329-30).\textsuperscript{46} which is a square structure with slightly sloping walls. Its hemispherical dome of large volume and graceful contours rests on a low drum and is decorated with a band of lotus petals and finished at the top with a ribbed lantern, while its interior is decorated with cut-plaster work.

Sherwani noted the most outstanding Idgahs of the Bahmani king period are those at Daulatabad, Gulbarga, Bidar and Golkonda.

Elizabeth noted Masjid-I Hawz, Kagzipura, dated on epigraphical grounds to 862/1458. It is here recorded that a mosque was constructed on the bank of the Zainsar Tank by Malik at-sharq Parwiz-I Qarandal Sultani. The builder is the same as in two other inscriptions.\textsuperscript{47}

Dargah Hazarat-Zain-ud Din (Khuldabad) (771/1370) which also refers to the builder of the Tomb as Khawaja Shibab Ud-din and the

\textsuperscript{46} Sherwani H.K., Op.cit., P 229

\textsuperscript{47} Merklinger Elizabeth, Op.cit.,

211
calligrapher as Hamid. Shaikh Zain-ud Din-Da’ud, was a disciple of the famous Chisti Saint, Shaikh Burhan-Ud-Din Gharib.

(II) PALACES

Aurangabad City was rich in palaces and structural buildings. The Nawkhanda palace was constructed by Malik Amber. It has been noted that the most conspicuous structure of both aesthetic and historical value which still exists though in dilapidated conditions belonging to Malik Ambers period.

Further during Aurangzeb period 5 Zanana Mahel, Mardan Mahel and Madarsa Merwal are constructed in Qil-e-Ark. The present day Subhedari was also a palace which had 5 gates and very windos. It has been noted that the name Quile-e-Ark means a Citadel Aurangzeb. According to most medieval traditions selected the most panoramic location to build his Palaces. These palaces were situated on a lofty high grounds form where in those days the city spread like a green carpet and its domes and prinaeets against the dim, horizontal distlines of the hills.

Quile -E-Ark complex is divided into two independent parts. The Royal Residence (Palace) is a larg part situated towards north side of the citadel and army section is constructed lands of the south citadel. The complex of Qule-Ark was completed in the year 1659 AD.\textsuperscript{48} Aurangzeb had distributed the site of Aurangabad to his nobles and mansabdars to build any develop their localities. Huge buildings were built at Aurangabad.

\textsuperscript{48} Dulari Qureshi, Tourism Potential in Aurangabad, Op.cit., P 27
RANG MAHAL

Five hundred yards to the north west of Daulatbad fort is situated Rang-Mahal. This is a very huge double storey building. The upper position of the building is totally damaged. The ground portion of the building portion in very bad stage of preservation. As a whole this palace is totally damaged and not describeable. But the remaining part of the building suggest that once this is view very beautiful palace. The pipelines are also visible among the masonry walls of this palace once connected with cannal of Hauz-e-Qutly. This further indicated that building was constructed during the region of Mohammed-bin Tughlaq. There are some palaces in Khuldabad City. According to Sherwani the Nizam Shahi kings, like other contemporary kings in Deccan, took sufficient interest in the promotion of art and architecture. A large number of beautiful and interesting monuments of all types. Palaces, mosques, tombs etc., were constructed by the kings as well as some of their nobles, not only at the newly founded city of Ahmednagar, but in the outlying towns of Daulatbad, Jalna, Junnar, Khuldabad, Paithan, etc. But unfortunately, not only systematic attempts at the study of the Nizam Shahi I monuments has been made, but very little of their architectural activities is even known. This has led to the erroneous view that the buildings were constructed by the nobles and ministers. 49

PALACES

It is noticeable, however, that throughout there seems not only a want of direction but also of feeling, the workmanship is mechanical and deficient in that human touch which was afterwards to be supplied

49) Bhimsen Saxena, Taribh-e-Dilkasha, Bombay Director of Archieves and Archeology Govt of MAH, 1972, P 10.
so bountifully under the inspiration and personal guidance of the Mughals. Viewed as a whole therefore, these palace, while on the other hand also an exceptional type of architectural decoration. The remaining palaces within this portion of the country have been built contemporary with the architectural development of the Mughals Show by their nature the influence of this dominating style.

Diwan-i-am, the Mumtaz Mahal, the Rang Mahal, the Diwan-i-Khas, the Khwabghah, Hammam these buildings are fine examples of the prevailing late Mughal Style referred to above. While in regard to embellishment they represent that style at its best.

Highest skill and most lavish attention were devoted to decorate these buildings in every possible way. Workmanship of the most perfect other marks the rich and gorgeous decorations in different styles to wit in pietra dura,low-relief marble carving in arabesques and flowers and painting in brilliant colours and lustrous gold..

WATER WORK OF DAULATABAD

In the 7th century A.D. a new culture in the form of Islam, with its tremendous power of expansion emerged in the deserts of Arab and spread all over the middle east countries. Bagdad a new capital city was built and developed alongwith, the famous ancient cities of Jerusalem, Damassus, Cairo and Tyre etc. These cities were provided with many fine aquaducts beautiful fountains and pools. The impact of Islamic art and culture can be noticed in India when the first Muslim City of Delhi was built 'Ghiyasuddin Tughaq' built Tughaqbad (Delhi) in 1321 A.D. Delhi was the largest City in India and was also the largest city in entire Muslim world.

Muhammed bin Tughilaq transferred his capital to Daulatabad in 1327 A.D. He designed the plan of the city of Daulatabad in such an ingenious way that separate colonies were provided for different sections of the people, a colony was built for the residence of the army, another for the wazirs, secretaries, Ulem's, Sufis, medicants and merchant classes and provided water to every corner of the town.

These all together with cool chunam or mortar pavements covered with thick masonary walls and roofs afforded luxurious retreats from the glare and scorching heat of Summer Sun in their palaces, even in cool subtewa nean vaults, they had their chuman lined baths and fountains. Their palaces usually had a large square tank and basin of fountains within the walled enclosure. It may be seen in the ruined places of Tughlags and Nizam shahi places, Hammams, public or private bath, were also much in vogue and some of them judging by the remains that remained were often very complete and luxurious apartments.

(III) FORTS

Among the various forts of Deccan Daulatabad is known as the Bibralter in the east. There were two types of fortification the parmanent of the field fortification was done to guard the cities, boarders, seacoasts, important roads and country. It include walls castles, forts and fortresses according to Yazdani. The forts apparently consisted by large stretches massive walls defended by a moat. Hindu masons were expert in carving escrapsant of solid rock and cutting moat around the walls. Jayraj Bhoie noted that the development in the technology of the construction of pointed horse shoes arches led to complete changes in the construction of the gates of strongholds all over the word. In the year 727 A.D. this style was introduced at the gates qasr-al-hair and the gates of Bagdad.
fortification wall according to him half round gate towers became more sailent and menacing during Byzantines. The main gate of the early 2nd century B.C. at pergamon was erected at a turn at entrance Abul Fazal notice that Akber began the construction of the fort of Agra his historians observed that the emperor gave direction for the building of a great fortress such as might be worthy there of and corrsponded to the dignity of his dominions. According to Jayraj Bhoie the importance of the Qutub Minar as it is called as much in its origins as in its after effects. Qutub Miner is unique its elements may be traced in later minors for there for there hundred years the inspiration must have came from the brick towers of preses, and near site of the city of charm still stands a towers with a similar setllate plan.

DAULATABAD FORT

One of the biggest fort of Deccan, was constructed by Alla-Ud-Din Khilji in 14th century. Located at Daulatabad 10 Kms from Aurangabad.51

Strongest fort of the Deccan, if not of India it had four distinct lines of fortification. It also had a natural scarp. The fort is well documented and the description need not be repeated here. Mention, however, may be made about its most novel feature the covered and long passage through which alone an entry to the fort could be effected. This passage could be made exceedingly difficult to traverse by the defenders. Daulatabad was an important civil and military center for all powers down to Aurangzeb militarily, it was the first large and strong fort South of Burhanpur gap and opened the doors of the Deccan.

ANTUR FORT

Marathas constructed the fort in the origeneale of 15th century located at Antur 80 Kms from Aurangabad. The fort was nearly square and built on a low spur of a ridge. It had scarps on three sides and a wall procted it on the fourth. An inscription records that the lower wall and bastion was built by Malik Abmer in 1590. The fort is in ruins.

JALNA FORT

This fort was built before 1700 AD as seen from an inscription on the gate. It was square in shape with bastion at the Four Corners. The fort as such is in ruins. The later fortifications of the town can be seen in a broken down condition. Historical data is not available it may have been used as a screen to Aurangabad on the eastern approaches.

DHARUR FORT

This fort is located at Dharur (Fatahabad) 45Kms Beed. The fort was built by Ali Adil Shah. It was built on a isolated hill with a ravine on two ‘sides’. It had ramparts 10 mtrs High and many bastions. The main gate faced the Dharur (Fathehbad) village. The fort is in runs.

UDGIR FORT

Udgir has a long history, it was on way of the Bijapur forts. Shahjahhan occupied it for a brief period in 1636 AD. Later it went to Nikam. The treaty of Udgir between the Nizam and Marathas in 1760 is well considerable military value.

UDGIR FORT

This fort is located at Udgir. 60Kms from Latur, Udgir is a taluka of Latur. It is a type of land fort. It was very strong fort protect by an outer rampart with many bastions, and an inner wall protecting the palace. It is in fair state preservation.

NALDURGA FORT

This fort is located on the hill, AD. 46 Kms from Usmanabad. The fort was built on a isolated hill on the banks of the river Bori. The hill had a steep rock face on three sides, but even so the whole fort was surrounded by a ditch. There are numerous building and tanks, many in ruins. The water falling down the roof of a pavilion built along one of the tanks, is a pretty sight, especially in the rains. Naladurga was one of the few forts of the period which had gun emplacements on the bastions, designed to allow traversing of the guns.

The fort has a long history. "It was one of the main strongholds of the Chalukys covering their old capital of Kalyani. It was with the Bahamanis during 1351-1480 A.D. and then passed to Bijapur. It was annexed by Aurangzeb in 1680 A.D. It was a key military post for all power who held it."55"

NANDED FORT

It was a square fort on the banks of the Godavari and had high walls and bastions. There is a water works built by the Nizam, a small garden and a small saluting gun. This fort is the Nanded as a very ancient town but no data about its fort is available. This fort is the type of land fort at Southern Line.

MAHUR FORT

Mahur has a long history going back to pre-Bahamani days. However, once the Adilshahi dynasty was firmly established Mahur did not figure in any major historical event. It went to the Mughals after the liquidation of the dynasty by Aurangzeb in 1680 A.D.\(^{56}\)

The fort was built on top of two adjoining hills the whole ridge being protected by walls, ramparts and bastions. Walls also traversed the slope connecting the lower and upper levels. The main gate was massive and was known as Hathi Darwaza. Only some portions of the fort are in tolerable shape. This Mahur fort is 40Kms from Kinwat.

KANDHAR FORT

Fort is located at Kandhar 35Kms from Nanded. Khandhar has laid two rows of fortification, ramparts and walls. The whole fort was surrounded by the moat. Entry to the fort was by way of intricately arranged gates with gillard rooms on either side. The outer fortification are in a tolerable state but the inner buildings are in total ruins.

GATES

Aurangabad city was fortified by Aurangzeb in 1682. There were two original gate located the city. Bhadkal gate and Kala Darwaza. However, Aurangzeb added 52 gates in the city Nawkhandा citadel – 4 gates / windows, Quile Ark 5 Gates/Window, fortified wall around city 21

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gates/windows, Begumpura wall 11 gates/window, Baigipura 11 according to Dulari Qureshi. The four principal gates faced the cardinal point and consisted of the Delhi gate, on north, the Jalna Gate on the east, the Paithan gate on the South and the Makkai Gate on the west.\textsuperscript{57}

The city Daulatabad, Khuldabad, Beed, Udgir, Paranda there are many gates about these gates Qureshi has observed that.

Dr. Beadley gives a picturesque description of the Aurangabad as he viewed from the tower upon the corner bastion at the north-east angles of the city wall 'Below is seen the town partly laying in the hollow and partly covering the high grounds raising all round.'

\textbf{STEP WELLS}

In medieval period a system of constructing step wells in Marathwada Dr. Arun Pathak has studied these step wells according to his opinion there are more than 50 step walls in entire Marathwada few of the best.

Stepwell, located Kandhar, Udgir, Paranda etc., Some Stepwells of Maratha period and some are of Mughal period. These stepwells are well decorated some of them are having beautiful construction work.
5.5 DECORATIVE DESIGNS

There are many decorative designs such as flowers and geometrical designs. A building is architecturally a poor work if it does not impart an aesthetic experience to the beholder. Without aesthetics, architecture would be reduced to Civil Engineering; function or purpose may be its raison d’etre but art is without doubt its soul and its spirit. Its aesthetic aspect is thus most important. It is this aspect which gives style its personality.58 According to Derek Hill regardless of the purpose of the buildings shown here, their patrons were in almost all instances princes, and the aim of the buildings became tied to their tastes. About this taste as it existed in the eleventh and twelfth centuries we are poorly informed, but the few texts which are known and the two or three actual examples of secular architecture indicate that the central wealth of secular buildings consisted of a multiplicity of objects, rugs, paintings and sculptures, all of which served to give a glittering brilliance to often short-lived princes and dynasties.59 It is true that the products of architecture “have independent substantive existence in space, last through time and are characterised by all the three spatial dimensions. But the medium alone would not be the decisive factor this way to determine the subtlety of an art. Craze to built wonderful buildings reached to its climax during the prospeous age of Shah Jahan. His historian Abdul Hameed Lahori noted that Shah Jahan’s love of architecture and his desire to produce extremely beautiful buildings was well reflected in the inscriptions of Shah Jahan-the one Diwan-I-Khas of Agra Fort which reads “When his palace adorned the world the face of the earth with it exalted to heaven”.60

60) Desai Z.A., Indo-Islamic Architecture Prinistry of Inforonation and Broadcasting, Govt. of India, New Delhi, 1970, P 85.
According to Hill Muslim architects used painting, wood carving, glass, marble, and alabaster, but these techniques have not left us enough examples to judge of their original impact, even though some of them, such as wood, were quite important in the growth of the better preserved techniques. Animals or human figures are decorative and magical; architectural themes are both supports for decoration a decoration in themselves; geometrical elements have the same double function.

Moti Masjid in the red fort constructed by Aurangabad in 1659-60 constructed entirely on the best polished white marble, it is a small but chaste structure and consists of a small open courtyard in front of the prayer hall enclosed on three sides of the same pattern, almost, are two mosques one each at Aurangabad to Ellichipur.

The increasing Persian influence on Deccan architecture is best illustrated in the Chand Minar at Daulatabad and the Madarsa of Mahmud Gawan at Bidar. The Chand Minar in a solitary tower showing a typical Persian design. In Beed Dist there is a fort at Kille Dharur which is of medieval period inUsmanabad Dist there is a fort at Nalburg about this fort Paranda there is also a fort located at paranda.

Abul Fazl’s statement that ‘the mixture of colour has especially been improved. The picture thus received a hitherto unknown finish.’ It is neither fresco nor tempera but something else, the execution of which did not require any plaster background.

Nath R. has noted that ‘The simplicity of the pigments used, the

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62) Published in 'The Quarterly Review of Historical Studies', Culcutta, 1969-70, Vol IX, P 3
63) Ibid.
64) Smith E.W., Mughal Colour Decoration of Area Archological Survey of India, Part I, 1901, P 8.
success of the technique with which it could be executed and the lucid aesthetic impression which moved the beholder led the court artists of mural painting to adopt it on an elaborate scale with some of their own colours at the Tomb of Itmad-ud-Daulah.65

Tomb of Zainabadi built in the year 1654 by Aurangzeb is the only specific examples of glazed tiles decoration work in whole of the Deccan done by the Mughals there is no other examples of the galled tiles work in constructed building of Aurangzeb either in Northern India of Deccan, The earliest specimen of glazed tiles (B.C. 777) found Egypt in the excavation & carried on by or flinders peptic near the bars the be of the tiles had come down to the more civilized world from the unbroken tradition from the time of the Temple of seven spares or ‘Birs-I-Nimrud’ at Borslppa near Babylon.66

The specimen of glazed tile work is found at the face of Chini-Mehal and Chand Minar (at Daulatabad). Blue and white colour tiles were skillfully used at Daulatabad and yellow colour in blue colour combination was used in the glazed tilling work at Khuldabad on the colour of the done situated near the Dargah of Hararat Burhanuddin Gharib. The geometrical designs however developed in India, in magnificence were during the Mughals. The tomb of Humayun, Agra fort, palace, Jahangiri Mahal and Jama Masjid at Fatehpur Sikri are the noteworthy examples of the creative and geometrical art works. The Jama Masjid at Fatehpur Sikri has geometrical designs in a mosaic of white marble or coloured stone some marvelous geometrical in exquisite incised stucco art can be such in the Hammas at Fatehpur Sikri.

66) Ibid. P 591.
5.6 MEDIEVAL PAINTINGS

About the medieval pigment Germain Bez in according to that "The drawing in red pigment of animals and a rhinoceros hunt in the prehistoric caves of Singanpur and Mirzapur, the Indian painting has had a history of many thousand of years." 67

Akbar was the first of his ‘dynasty to encourage painting, at the end of his reign, if we may believe Abu-l Fazal there were hundred masters in Delhi and a thousand amateurs.

Great gap occur in history of the art, because most of the early work was region by the climate and much of the remainder was destroyed.

The medieval paintings in Marathwada are of three types – 1) Jain Paintings, 2) Mughal Painting. In Ellora Jain caves there are some paintings in cave no. 32, 34 which are early medieval period.

The geometrical designing of pattern is being used by Indian from time immemorial. The best example of such pattern can be traced in cave no. 34 of Ellora where geometrical design running fret pattern is used to give border. 68

Some examples of this motif is carved on stone on the selling of cave no. 1 of Ajanta as there is restriction on the use of living motif in Islam the artist and stone cutters have switched on themselves to the use of geometrical design to ornament mosques, palaces and forms etc. 69

The stucco in relief or nomination in its finest form has been applied in the rock cut temples of Ellora and the rock cut ancient temples newly searched at the fort of Daulatabad.

In Bibi-ka-Maqbara many paintings the photo plate is given about these painting has observed that ‘Under this technique a thin layer of colour-pigment has been laid over the white plaster surface. A floral or conventional design is then drawn on the colour surface, according to which the colour is scraped off, thus exposing the white plaster, only through the scraped-off design. It is thus ‘incised painting’ which ensures a delicate play of light and shade and is as beautiful as the incised stucco.\(^{70}\)

In Soneri Mehal also there some paintings on selling’s and side watch about these painting it has been noted that the Mughal inside painting resembles the Italian sgraffito work to an extent, though the former did not necessarily derive the inspiration from the later.

That the folk-art composed of essentially Indian pigments like ‘safeda’ and ‘hirmich’ has been employed in such a great monument of the Grand Mughals, and that too with such great emphasis, is as much illustrative of the Mughal love the beautiful as of the patronage which was unprejudicedly accorded to a common form of art.

According to Derek Hill theme of the ornamentation was quite clearly geometry. The most common way in which geometry was used in the creation of the basic pattern of design.\(^{71}\)


The Mughal rulers had grasped well the key point of architectural
eaestheticism would not be more mass of some material haphazardly
assembled, persenting ugly and irritating surface. When Akbar began the
construction of the fort of Agra, his historians observed that the emperor
gave direction for the building of a great fortresses such on might be
worthy thereof and correspond to the dignity of his dominions.

Influenced and inspired by Pession Art the Mughal emperors
responsible for Pronting a new type of painting in India called Mughal
Art.72 The pinnacle of Mughal painting under Jehangir had more European
influence. The artist copied many European paintings of christian subjects.
Colours are not hard and raw but softer and blend harmoniously especially
in land scapes.

Quality of painting deteriorated during Aurangazeb’s regime.
Nawab of Oudh revived Mughal painting. A design so alien to their own
traditions was hardly like to satisty the sentiments of the Muhammadan
and within two years of its completion (i.e. in 1198 AD) an arch screen
of characteristically cally Muhammadan design was thrown across the
whole front of the prayer chamber.

5.7 SYMBOLS

The process of mass development beyond mere animal existence is achieved partly by his ability to use and invent symbols. Man is the only creator on earth, who has the power of symbols and this power makes human thought possible the symbol is one of the successful aids for speedier and effective communication.73

Originally symbols were used to recall attention to a person, place, event or a thing, we will, however, for the sake of convenience use the term ‘Symbol’ as a generic term. There are different symbols used in medieval monuments R. Nath has observed that ‘The Mughal incised painting is much different from the incised stucco art in technique as well as in material. It is much simpler, being mostly composed of two only, one of which is almost invariably which of the entire plaster surface.74

Derek Hill noted that ‘As one peruses images of the Islamic architecture which established itself from Central Asia of Anatolia after the eleventh century,75 a curious ambiguity arises which may best be compared to the effects created by those books or films created ten to twenty years ago, which produced different impression, according to whether one used special glasses.

According to Pandey K.C. ‘The ancies Indians, therefore, reckoned Vastu (Architecture) among fine arts along with poetry and music. Decorative designs of Bhadkal gate (Aurangabad) is geometrical floral in stucco cutting manlding and relief work, in ball-flower design and other type of geometrical designs in stucco relief work of the soffits

of all the arches at the first floor provide wonderful specimen.\textsuperscript{76} The molded grooved picture rail in series of lotus buds design is paved at the upper part of the inside walls. The stylized wave design in circle reflecting symbolic beauty Nagar, Khane, Pattern design at apex of the dome is seen flat on circular stucco relief ornament consisting of acanthus leaves 'The same design at penetrative is also highly artistic.'

The appearance of these animals on the various gates and bastions of Daulatabad and that too so prominently warrants a careful study of its background we come across the use of composite animals in the Assyrian art like the one in the palace of Sargaoon II Khorsabad (722-705 BC). The forms which had beared, winged bull, winged and bird headed lion etc. winged deities with bird's had have also been used for example at the palace of Ashur Nobir Pal (860-885 BC) at Nimroud.\textsuperscript{77} In Assyria and Babylonia superstitious and symbolism prevailed everywhere and it is evident in man-headed bulls placed as beneficent genii at the palace entrance toward of evil spirits.

'It is not correct to the work of architecture does not incorporate the spiritual idea in itself but simply points to it. It exists independently of and separately from the idea.' As a matter of fact, it not only symbolises the idea that moves it, but also embodies it.

Depict fabulous animals which are their only examples in the Mughal architecture. There are 12½ panels on each side of the gate, each panel showing double animals or ducks separated in the former

\textsuperscript{76) Marg, March, 1974, Vol XXVII.}
\textsuperscript{77) Nur ul Hasan S., Medieval India, Asha Publication House, Bombay, 1972, P 45.}
case by a geometrical pattern and in the later an Assyrian Palmetto.  

The appearance of these animals on the first and the most monumental gateway of Akbar and that too so prominently, warrants a careful study or its background we come across the use of composite animals in the Assyrian art e.g. in me palace of Sargon II at Khorsabad (722-705 BC)

The mythological representation of Ahura Muzda in the pre-Islamic Persia is in the form of an enormously winged deity peacock-dragon, again a composit animal, had been used frequently in the Sassanian art prior to the advent of Islam.

Winged motifs had frequently been used in interior decoration of the dome of the Rock (Qubbat-ul-Sakhra) or the mosque of Ommar where they are designated on Cherublm.

Beside the common heritage, the Indians invented a wide variety of fabulous animals of their own brand as Simba-Vyala, Gaja-Vyala, Asva-Vyala etc. They were so popularly used for architectural temple decoration that Silpa-Sastras carefully took up the subject and made up scientific classification. The number of such animals came to be established at sixteen century.

Manasara for the former – The Padma should be ornamented with the petals of the lotus the square, fillets with forms of gems, blossoms foliages etc. and the Kantha with figures of Vyala Simbas; or the leaves.

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79) Godard Aridre, The Art of Iran, Michael Heron, London, P 193.

flowers and the like further the same south Indian Vastu-text prescribed in the third type of pillars that the entablature should measure one fifth of the size of column.

Animal and flower representations, court scene etc. dominate the subjects. Emperor or Shah Jahan on the peacock throne is one of the best known Mughal miniature. 81

Most important though, the last known, is the depiction of animal motifs. In the painted designs the artist has been animal motifs mostly inside the hens on both sides. Fish have also been employed to from guldastas curiously a number of rats and dogs have been presented in Guldanta in north, west corner of Itimad-ud-Daulans Tomb.

Ornamental motifs of this scheme belong heart and soul, to the age of Jahangir and the large scale use of wine-vase, jar, cup and dish too obviously characteristic to be emphasised. 82

The inlay here at the Delhi Gate at Agra fort has mainly been used on the panels above. The second storey arches opening, just below the frize and cornice these panels.

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5.8 CONCLUSION

Those on the basis cultural analysis of medieval structures it is clear that these reveals the beauty and glory of the period. The lings of this chapter briefly noted below -

1) These are very effective structures both religious and secular which geveal the majesty and glory of the period.

2) The forts and lofty gates in Marathawada are best examples of the defence patterns of the period. They explain Geo-political signification of the medieval period.

3) The step wells and water tanks refer to the unique and ideal medieval water supply systems which was the Hepwells.

4) The decorative design and paintings drawn in medieval movement like monumont and Soneri Mehal reveal as vehicle popular feelings.

5) The symbols of the period were also meaning full to revile the artistic style which was example of semantic communication.

To take and over view thus above discussions throw sufficient light on medieval cultural communication of the period. We have to understand core subject in nutshell. The next chapter is based on field survey of medieval monumonts and responses of Indian and foreign tourists. The detailed report of these monumont is filed in the forgoing pages.

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