Chapter - VII

Conclusions

7.1 Introduction:

In this Chapter a total review of previous chapters has been taken. The Study of Medieval architecture has been very much useful to understand cultural dynamics.

Architecture is an important media of communication throughout the ages. Fergusson has rightly pointed that architecture of a country is a great stone-book in which every annal has recorded its faith, so that those who run through it can easily read it. Like Hindu and Buddhist, Islamic architecture has also played an important role in medieval India. Marathwada region being in the heart of Deccan has always remained a place of interaction between Hindu's and Muslims. Islamic architecture in Deccan remain an effective and commenting force of integration. In this thesis attempt has been made to study medieval architecture in communication view point.

In communication view point such a work has not been undertaken.

In this connection we can observe that inspite of previous studies conducted by Derk Hill, Dr. Yazdani, Dr. Sherwani H.K, Eleabeth, Schottan Merlinger, Z.A. Desai, Dr. Shastri, R. Nath, E.H. Havell, no work was conducted from communication view point. Hence this research work was undertaken for the first time. This work is limited to Marathwada region upto 1860.

However, in this project study was conducted regarding medieval architecture with special reference to Marathwada region. Marathwada region which was under Mughal domination from Khilji, Tughlak, Bahamani and Mughal rulers, such as Shahajahan and Aurangjeb, later on came under Nizam's domin, has developed many structures having
Islamic impact. The Medieval architecture period in the region was carefully studied in the research work. Broadly noting the medieval architecture of Marathwada can be classified to four types.

These four types include both religious as well as secular arts. The following types have been studied here. In a broader way the clear perspective can be noted below:

1) **Forts**: In Marathwada region Deogiri or Daulatabad has recorded as a strong fort. Further Antur, Mahur, Dharur, Paranda, Kandhar forts have also played important role. These structures reveal medieval touch and geo-political settings. These forts had inter-relationship in each other.

2) **Palaces**: Aurangabad City has glorious tradition of palaces like Nawkhanda, Qil-e-Arka and. In Daulatabad fort also there were palaces of Medieval period. The Chini Mahal is a glorious tradition of Mughal period. The lime and mortar technique of Mughal period rulers which has fine finishing of the period. There were palaces in other forts at Paranda, Dharur and Udgir. These show regional styles.

3) **Mosques and Tombs**: Bibi- Ka- Maqbara is the biggest tomb in Deccan and there are total Mosques in Marathwada region. These mosques are very much beautiful and they reach the glory of the period. There are paintings and artistic decorations in these Mosques.

4) **Gates, stepwells and water tanks**: The medieval gates of Aurangabad reveal tradition of the period. There are 52 gates in the City, out of which 12 have remained intact. The Bhadkal gate and Kala Darwaza were erected during the Malik Amber's period. These structures are lofty and they have established a provincial style. About the Mughal style it is true that Aurangabad City had received a new face during Auranzeb's period. The lofty Delhi gate, Roshan gate and Makai gate show the glory of the period.
About the medieval water supply system there were many structures like Naher-e-Ambar and Panchakki, Thathe Nehar etc. These were Zero budget water supply systems and the city Khuldabad there are 12 lakes, out of which five are in order. The Pariyonka Talab is having a beautiful settings. The other tanks are also very much significant.

In this connection all the eight district were surveyed and studied findings of research work can be noted below:
7.2 Chapter summary

On this background a brief survey of previous chapters has been undertaken here.

The following chapters have been included in this thesis.

1. The Concept: In this chapter the concepts of architecture and mass communication have been discussed. Here scholars like Percy Brown, E.B. Havell, Mohammed Taher have been recorded to understand this aspect. It is interesting to note that medieval architecture revealed the ethos of social and economic conditions and also cultural synthesis. The socio cultural dynamics of medieval art was discussed in this chapter. As we have to understand the medieval background of Marathwada, a proper information has been provided regarding evolution of medieval art during Sultan and Mughal period. This chapter has thus provided a proper background for understanding of the research topic. A survey of previous works was also conducted here.

2. Research Methodology:

In this chapter the research method used for exploration of this topic was presented. The exploratory research design has been explained systematically in this chapter. Further various research methods such as field study and interview have been noted. This topic being relevant to introduce the cultural dynamics of region, the exploratory research design was well presented. The method of survey, sampling techniques and various dimensions of content analysis were also studied. Thus due to use of proper research methodology, the explorations in this study have become more relevant and more practically based.

3. Nature of medieval architecture in Marathwada:

In this chapter the concept of medieval architecture has been explained and attempt has been made to study the nature and salient
features of medieval architecture in Marathwada, all the four types such as. a) Forts b) Palaces c) Mosques & tombs d) Gates, Stepwells and water tanks have been explained in this chapter. The use of drawings designs and photographs have been made here.

This chapter has provided a new background to the work. The history and evolution of Islamic art in Deccan has been explained here. The minute observation has been recorded here for better understanding.

The understanding of Marathwada architecture has become more easier due to perfect understanding of the historical and cultural background of the region. Thus this chapter presents a fine background of the work.

4) Medieval moments, artistic glory and communication aspects:

In this chapter the core subject has been described in nutshell. Further the artistic glory has been explained and critical analysis has been made of cultural communications, reflected through medieval structures.

This chapter is the base of entire work. The correct analysis of the theme has been provided here.

1) The architecture become a symbol of glory.

2) There was interaction of symbols between Hindus and Muslims

3) The art work shows an interesting background of the glorious synthesis of two cultures. This chapter has provided analysis of symbols, motifs and artistic works.

5) Content analysis of medieval structures:

In this chapter the artistic works, decorative designs, paintings have been classified and the meaning of all these symbols has been explained. On the basis of content analysis, a broad chart has been prepared district wise to explain various types of monuments. This
study presents a neat background of the work in an interesting manner.

The analysis is not only quantitative but also qualitative. This critical analysis explains how medieval architecture has played an effective role for cultural communication.

6) **Survey of tourists:**

In this chapter, report regarding survey of 300 tourists, 150 Indians & 150 Foreigners has been presented one after another. The material collected has been classified and presented with tables, graphs. This study is interesting to explain the socio-cultural interaction of tourists regarding medieval art. This entire chapter is a beautiful manifestation of field work. The overall analysis is based on practical field work and fine understanding of artistic synthesis. The entre work is very much interesting to study the subject in clarity.

7) **Conclusions:**

In this chapter brief summery of previous chapters has been provided and conclusions have been drawn. A new communication approach to look at medieval architecture has been presented.

The major findings drawn in this study can be explained below one after another. This analysis has been presented here for better understanding of the subject. The overview of major findings has been presented below:
7.3 Conclusions:

The major findings of this work have been presented below:

1) The forts constructed in the period are having Islamic impact of Sultanent and Mughal period. In some cases older forts were captured and repaired as per suitable need. These structures reveal beauty and glory of the period. Deogiri fort has undergone many changes in 13th as well as in 14th century. Khilji, Tugluq and Mughal period has witnessed many changes. New structures were built and old were renovated. This process has occurred at forts at Mahur, Dharur, Udgir and Paranda also. Naldurg is also not an exception to this.

2) In Marathwada the city Aurangabad has number of palaces located and known as Nawkhandha palace, Qil-e-Ark, Zanana Mahal. (Daultabad fort.) These structures have impact of Agra and Fathepur Sikri. They have also influenced Gulbarga and Bidar.

At one side there is a Mughal influence and on the other hand there is a regional influence during the fractions of Bahamani rule. The glorious Mughal tradition can be observed here. The lime and mortar technique can be well observed here on the basis of lustrous surface. The paintings of flowers and designs are also very much impressive.

3) In Marathwada Bibi-Ka-Maqbara is the prototype of Taj-Mahal, which is a largest Tomb in south India. There are also some structures such as Aalamgir Masjid, Kali Masjid, Shahi Masjid which testify the remains of decorative Mughal Mosques.

The Mosques of this period were built as centres of prayers. These mosques are very lofty and they are very impressive due to various designs at various places. In Bibi Ka Maqbara there are some beautiful paintings which reveal the glorious Mughal tradition of rich art work.
4) The city Aurangabad had 52 Gates out of which some of them are in good condition which explain the glory of city. Further the water supply system was also developed in the period. Panchhaki is the best example of this communication. Naher-A-Ambari of Malik Amber's style is also working in the city.

These gates are impressive to communicate the lifestyle of the period. The water supply system can be well observed on the basis of ample availability of water at very low cost. The gardens and fountains were developed on the lines of these water supply system. In Khultabad Bai Begum's garden in still in existence.

7.4 New analysis:

The study of medieval architecture in Marathwada thus provides a new angle. The following aspects can be highlighted below:

1) The medieval architecture was a creation of Islamic artistic tradition drawn from Sultan to Mughal period. The historical survey explains the new approach.

2) The architecture highlights the local tradition and local art and crafts. The style is very much Islamic but local influence can be witnessed at many places.

3) The exchange of symbols of Hindu and Muslim can be observed here in these monuments, leading to cultural integration.

4) The decorative designs and artistic creations are having a high level quality. Through this art one could not reach the glory of the Taj, but Maqbara is itself a new identity.

5) The medieval architecture was a nerve of religious, cultural and political conditions. The Islamic philosophy as well as Hindu philosophy has also influenced the medieval architecture of Marathwada.
7.5 Conclusions:

Finally we can find a new harmony of cultural integration. The socio-cultural synthesis of the Hindu and Muslim life can be observed in the art and architecture of the Marathwada region. The entire thesis thus points the glorious synthesis of two cultural thinkings leading towards Indian heritage. The medieval architecture of Marathwada was thus a new blend of Socio-cultural exchange and harmony of two life styles together to evolve a new one.

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PHOTO PLATES
Bibi-ka-Maqbara In various Angles
GENERAL VIEW OF BIBI-KA-MAQBARA

Floral Motifs on the walls of Maqbara

Decorative Arches in the Maqbara

Decorative Design on the inside structure of tomb

Small Entrance Gate of the Left side
Brass work decoration on the entrance gate

Decoration designs & floral motifs on the entrance gate

General view of mosque on the left of main tomb

Floral motif on the top of the main tomb

A decorative design on the pillar of the minar
Decorative Designs on marble on the main tomb of Rubaiya Durani

Decorative Dome on the top of Makai Gate
General view of Bhadkal Gate Constructed by Malik Ambar the oldest gate of Aurangabad city

Decorative Design on the top of the gate

Floral motifs on the side walls of Bhadkal Gate
Delhi Darwaja the biggest gate of Deccan in Aurangabad City

A sharp view of interior decorations & arches in Delhi Darwaja

Back view of Rangeen Darwaja in Aurangabad City

General view of Kala Darwaja constructed by Malik Ambar in Aurangabad City

A view from of Jama Masid

General view of Mahmood Darwaja near Panchakki in Aurangabad City
General view of Jafar Gate (Mondha) in Aurangabad City

General View of Paithan Gate in Aurangabad City

General view of Rangin Darwaja in Aurangabad City
A front view of Panchakki mosque

A front view of Baba Shah Mussafir tomb

Entrance Gate of Baba Shah Mussafir's tomb

Side view of Panchakki mosque
Front gate of Nawkhandha Palace

Side gate of Nawkhandha Palace

General views of mosque in Nawkhandha Palace

The Royal thrown of Nizam-ul-mulk in palace

General views of Palace & Showing Wood decoration
A General View of Panchakki

Water tank in Panchakki

General view of Makai Gate
General View of Soneri Mahal

Decorative Designs in Soneri Mahal
General view of Chand Minar Constructed by Mohammad Shah Bahamani

General view of Daulatabad Fort
Development of Minars in medieval architecture
Decorative Shikhar of Ghrashneshwar Temple constructed by Ahilyabai Holkar
Fig. 126: Fort Baitulwadi
Fig. 109: Fort Mahur

1. TRANSVERSE FORTIFICATIONS

KINWAT

PUSAL

Figures

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Figures

Fig. 127: Fort Dharur