CHAPTER IV

AHMADABAD CITY

4.0.0. Short History of Ahmadabad City:

Ahmadabad city was established by Ahmed Shah I near the old town of Asaval,* on the left bank of the Sabarmati river, while the writer of *Encyclopaedia Americana* mentioned its location on the west bank. It's latitude is 23°1'45" north and longitude is 72°38'30" east.²

---

*Asaval: About 75 ms. north-west from the mosque of Rani Jibarai and near to the step-well of Kateshervani there is a locality named Asaval; possibly it was the ancient Asaval (Burgess, Muhammadan Architecture of Ahmadabad, p.84 and also the Revised Lists of Antiquarian Remains in the Bombay Presidency, vol.III, map of Ahmadabad city). Asa was the name of a powerful Chil Chief who was defeated by Sama Solanki of Anahilwad Patan in 1070 A.D. Henceforth, this small town came under the Solankis' rule. Al-Biruni mentioned it as two days journey from Cambay to Asaval and Al-Idrisi located it in the vicinity of Manawal where stands the town of Asawal.

Following an excavation Professor (1976-79 A.D.) argued that the Asawals which is identified with Calico Mill Compound was not the old Asawals. The exposed antiquities seem to be too late for this identification (Journal of the Maharaja Sayajirao University of Baroda, Vol.XXIII & XXIV (combined issue), 1978-79, p.44).
The historians are of different opinions regarding the foundation date of the city of Ahmedabad. Kirat-i-Sikandari recorded the foundation year as 613 A.H. (1413 A.D.), while Kirat-i-Ahmad recorded the foundation date in the year 613 A.H. (28th February, 1411 A.D.). Hope recorded 1411 A.D. without mentioning the day and the month of the foundation. According to Bloomfield, the foundation took place on 7th Rul-ud-Da, 613 A.H. or 4th March 1411 A.D. whatever be the differences between the historians the city might have been built when Sultan Ahmed Shah I, was returning after suppression of his rebelled cousin Se Vlad, the then governor of Baroda, in 1411 A.D. Sultan might have the desire to strengthen his eastern and southern frontier which caused him to build a new city near Asewai and transferred his capital to this place from Amahilwad Patan.

Tradition says that a renowned Muslim saint named Sheikh Ahmed Shatta came to Gujarat from Nagor during the time of Husein Shah and settled here. He was honoured by Husein Shah. Ahmed Shah too often visited the sheikh and on one occasion expressed a desire to see
Khizar. The sheikhs' prayers and certain ascetic penances performed by Ahmad Shah brought about the desired meeting and the king asked Khizar to tell him some outstanding thing. Khizar said that in the former times a large town had stood on the banks of the Sabrani where now only jungle grew. The name of the town had been Jadambed. This town has suddenly disappeared. Ahmad Shah asked whether he might not build a new town on that spot. Khizar said that he might do so but the foundation would not be safe unless four persons of the name of Ahmad came together provided they had never in their life omitted the afternoon prayer (Salat-ul-Asr). Ahmad Shah searched throughout his kingdom but found only two Ahmadis that fulfilled the condition viz., Lazi Ahmad and one Malik Ahmad. The sultan took them to Shaikh Ahmad Shattu who said 'I am the third' the sultan said then 'I am the fourth Ahmad'. These four

* Khizar: According to Al-Saimawi his real name is Salju ibn Malikhan. Some say that he lived in the time of Ibrahim and that he is still alive in flesh and most of the religious and Sufi mystic agreed upon this point and some have declared that they have seen him and they say that he is still to be seen in sacred places such as Mecca or Jerusalem. Others say that he is from the family of Hazrat Noah (A) and the son of a king. The Holy Quran directly did not mention his name, but in the Surah Al-Mulk, verses from 59 to 61 as cited by almost all the commentators (Mufassir) of the Holy Quran that he was the companion of Hazrat Musa (A).
Ahmed together laid down the foundation of the city and named it as Ahmedabad after the name of Sultan Ahmed Shah.

"It had become on the whole" says Varishta "the handsomest city in Hindustan and perhaps in the whole world." The history of the Ahmedabad city can be divided into four main periods.

1. Period I 1411 A.D. to 1511 A.D.
2. Period II 1512 A.D. to 1572 A.D.
3. Period III 1573 A.D. to 1707 A.D.
4. Period IV 1707 A.D. to 1757 A.D.

Firstly under the strong rulers of the Samaifar Shahi dynasty, came a hundred years (from 1411 A.D. to 1511 A.D.) of growth and rising wealth. During this period the city prospered with splendid buildings, especially under the patronage of Ahmed Shah I (1411 - 1442 A.D.) and Mehmad Shah Segaran (1458 - 1511 A.D.).

It passed through the sixty years of weak rulers of the Samaifar Shahi dynasty from 1512 A.D. to 1572 A.D. The last two decades of this period can be marked as the period of anarchy, rivalry and struggle for power among the Amirs and nobles.
About one hundred thirty five years from 1573 to 1707 A.D. revived greatness under the Emperors of the Sauri dynasty. During this period Husaifar Shah III, the most unfortunate sultan of the Huseifar Shahi dynasty, who lost his throne in 1572 A.D., recaptured Ahmedabad after ten years in 1583 A.D. but he was subdued and forced to fly after a hard battle at Sarkhej.

The last fifty years from 1707 A.D. to 1757 A.D. again can be marked as the period of disorder and declining of the rule of the Sauri dynasty. The last two decades of this phase was a period of rivalry between the almost independent Muslim governors and the cumulative Maratha power. In April 1757 A.D., Ramin Khan II, the last Muslim governor of Ahmedabad gave up the city to the Marathas on a grant of one lac rupees per annum. Henceforth, the Marathas established their sole power over the city till it was undertaken by the British in 1817 A.D.

**Sarkhej** - A village about 10 kms. to the south-west of Ahmedabad. Here stands the mausoleum of Shahik Ahmad Khattu (1415 A.D.), the largest of its kind. The mosque adjoining the mausoleum is also a noble construction. Besides, the tomb of Shaheen Begum, the Rani Ka Kausar, the palace complex, a small mosque on the eastern bank of the reservoir and the great reservoir are noteworthy constructions of the period of Shaheen Begum.
4.1.0. **Topography**

Being situated on the bank of the river, the topographical features of the city show the monsoon erosional activities in different areas on the one hand and deposition of sand dunes on the other. The Sabarmati river which starts its course in the Abu region, passes through the alluvial plain of Gujarat leaving fertile lands on either banks until it meets the Gulf of Cambay in the south. The coastal area of this as well as other rivers indicate the presence of many monsoon gullies that would cut up the plain into rolling landscape. The river cliffs show wall like features with opening in the inland. Such situation in Lucheshwara area and the Sardar Bridge area is very significant of the topographical situation of these areas before it was inhabited.

At the time of exploration, the investigator came across a trench which was excavated by the Municipal Corporation in December, 1981 for sewerage line in front of the Shadra gate at a distance about 8 to 10 ms. Although the trench was not scientifically excavated but it revealed the following stratigraphy of an important area like Shadra (fig. 4.1 and 4.2). The trench was excavated to a maximum depth of 1.90 ms. It revealed five layers of varying composition. The stratigraphy of these strata are as follows:
(a) Layer (1): about 30 cm. thickness of concrete platforms of the present century formed the top of present habitation level.

(b) Layer (2): about 35 cm. thickness of fine sand having brownish colour is mixed with brickbats. This was probably a filling for bringing up that area to a uniform level.

(c) Layer (3): a compact layer of 5 cm. thickness composed of fragments of bricks mixed with lime-like materials and surki for ramming the surface to make the road surface hard. Similar device is noticed at Champener's excavations also.

(d) Layer (4): loose brownish soil about 60 cm. thickness is mixed with sherds of plain black ware and plain red ware.

(e) Layer (5): sandy brownish soil with silty earth indicating some water action of deposition by flow.

These stratigraphy indicate that the first four layers of about 1.39 m. thickness do not reveal the antiquities which might go to a period earlier than 14th century A.D.
In the city, in the Jamalpur-Kayakhd area, near
the Khan Janan Darwaja, it could be observed that the
road slopes down towards the river leaving small eminences
that form dendritic patterns. Such situation is again
observed in the area near Hanak Burj. Here, near the
Victoria Garden, the deep slope sharply falls down towards
the river. The light slopes on the south side of Shadra
come to this side, even from Khan Bazar area from both
sides of the Khan Darwaja the long mounds show lower level
towards the gate and these seem to combine and turn to the
south. Near Asam Khan's sarai, these slopes turn sharply
to the south, while near Premabhai hall the feature is
less pronounced. Such situation is seen towards Mirzapur-
Shahpur gate. Here the local levels indicate the slopes
towards Shahpur gate. These slopes cover parts of
Mirzapur, Shahpur and Shahpur areas.

The situation around Hanak Chawk area is similar.
From the east and west in the Nagri bula, the Tankanala and
Haja Shanta ni pole areas slopes descended on the road that
moves below the Remandies bridge towards Hanak Chawk where
Ahmed Khan's bazaar, Rani Ka Majra, Hanaknath ni Nadi and
Hassania Hanuman exist. From here the low level moves south
and goes past the Lania Nitha towards Amasa and joins the
river. The Sandiya ni pole and further east Khijada pole

In the city, in the Jamalpur-Kayakhd area, near
the Khan Janan Darwaja, it could be observed that the
road slopes down towards the river leaving small eminences
that form dendritic patterns. Such situation is again
observed in the area near Hanak Burj. Here, near the
Victoria Garden, the deep slope sharply falls down towards
the river. The light slopes on the south side of Shadra
come to this side, even from Khan Bazar area from both
sides of the Khan Darwaja the long mounds show lower level
towards the gate and these seem to combine and turn to the
south. Near Asam Khan's sarai, these slopes turn sharply
to the south, while near Premabhai hall the feature is
less pronounced. Such situation is seen towards Mirzapur-
Shahpur gate. Here the local levels indicate the slopes
towards Shahpur gate. These slopes cover parts of
Mirzapur, Shahpur and Shahpur areas.

The situation around Hanak Chawk area is similar.
From the east and west in the Nagri bula, the Tankanala and
Haja Shanta ni pole areas slopes descended on the road that
moves below the Remandies bridge towards Hanak Chawk where
Ahmed Khan's bazaar, Rani Ka Majra, Hanaknath ni Nadi and
Hassania Hanuman exist. From here the low level moves south
and goes past the Lania Nitha towards Amasa and joins the
river. The Sandiya ni pole and further east Khijada pole
areas have slopes towards Nanek Chowk. These change their position in the east. These features are indicative of large inland nullahs. Mangalal Vashnathchand has noted the presence of sand and action of flowing water in this area. The local tradition indicates that this area had Nanek nadi flowing in the past. Goets had imagined that the Sabarmati has changed the course in the past. Instead of theorising on this line, a proper appraisal of the situation indicates that this area represents a larger nullah of the river. It comes from inland. A study of the nullahs on different rivers indicate that some of them with a length of about two-three kilometers become sufficiently deep.

The Nanek Chowk nullah also shows identical and covering the areas from almost Naja Benta's pole in Leveriwada-Balapur border to Ambasa and the river is an important land mark in Ambasa. Similar depressions mark the area of Ranch Ruva and beyond it where the rain waters easily point to their presence.

This feature of many riverine nullahs have developed many eminences also. Some of them could be seen as that of the Chandra area. The Asaphil No Tetro and they could be noted also in the Arsaur, Balapur, Chanaur and Jayadhade areas as well as outside the city in the Calico Hills area.
Another topographical feature is the presence of sand dunes. A series of such dunes is observed in the Thaltej area, the Bani Lime and Kankaria areas. These are separate phenomena of different sizes. Thus Ahmedabad topographically is a rolling plain of different levels.

4.2.0. Town Planning and its Architecture

4.2.1. Ahmedabad under the Muzaffarnahi Dynasty

The town planning of Ahmedabad city and its development have been already discussed in the Chapter III. The city established by Ahmad Shah in 1411 A.D. was rectangular in plan on the bank of the river Sabarmati. It is said that the foundation stone of the fortification was laid first at Nalana Surj.\(^{10}\) Nothing could be found of this fortification wall except its magnificent Shauria gate which have been also renovated under the rule of the Saburi dynasty.

Varishta recorded that during the reign of Ahmad Begarah the city walls were repaired\(^{11}\) and some splendid buildings were constructed.

It is observed that the planning of the interior part of the castle has disappeared from human knowledge in toto due to construction of some multistoried buildings there.
The mosque of Ahmad Shah and an unidentified tomb are the only old buildings that exist within the castle.

6.2.2. **Ahmadabad under the Suri Dynasty**

Ahmadabad was conquered by emperor Akbar in 1573 A.D. and henceforth it became the seat of the province of Gujarat. The viceroyalty who were active under the Suri rule added few buildings with those of the previous regime. The old buildings of the fort of Ahmad Shah were demolished and new buildings cropped up. Even the Shadra gate of Ahmad Shah’s fort was renovated during the reign of emperor Jahangir in 1623 A.D. Possibly the old Shadra gate was demolished and a new one was constructed on the same site.

The present Shadra gate is a barbican flanked by guard rooms on both sides of the passage. The gate is featured by a right-angled passage having single lofty arched gates at three stages of this passage. The outer arch is spanned by 4.80 m. and its arc sprang from pilasters attached to massive piers on both sides. After passing this entry arch, the passage leads to a rectangular space about 30.60 m. from east to west and at either sides of this passage are guard rooms. Those which were on the north have completely disappeared but the southern rooms are existing with minor damage. At the western end of this open space
the passage leads through a vaulted space about 4.90 m. long and a span of 4.30 m. This is the intermediate stage of the archway which is flanked by two round huge burjs — one on each side. These are taper burjs and provided with spiral staircase inside. After crossing this vaulted place the passage further leads to the westward about 19.20 m. then takes a turn at a right angle to the north to a distance about 12.20 m. The northern end of this turning passage is crowned by an arch having similar span like that of the first and second stages. This arch was also strengthened with bastions on both sides but now these are in dilapidated state.

The author of nurat-i-umadi has recorded that there were originally twelve principal stages in the city wall vis., in the north, Anchpur, Idaria (known as Lehi Darwaja) and Beyapur in the est., Kalajpur, Barangpur, Astodia and the Bapur Darwaja in the south-eastern corner; in the south, Jamajpur and a closed gate called as Chediya and in the west, Ashan Munur and Keyshkarm Gates. Besides these gates there were two openings in between Anchpur and Keyshkarm Gates which were named tholiana bagh and Shirki respectively. All these gates were built under the rule of the muziri dynasty as indicated by their architectural features and building raw-materials.
In the 19th century two more gates were added to the fortification wall viz., the Pranabhai gate in the north-east built in 1864 A.D. at a cost of Rs.9,140 and the Sachna Gate in the east built in 1871 A.D. for easy access to the railway station at a cost of Rs.11,450.\(^{13}\)

Out of these, 11 gates can still be found with some minor damages. The gates are provided by semicircular pointed arch with slightly horse shoe form which is one of the important characteristics of the construction under the Samru dynasty. Moreover, the bricks that were found in the gates are 30 x 22 x 5.5 cm. size to the brick 23 x 20 x 4.5 cm. These bricks seem to be introduced in the sixteenth century A.D. and continued their popularity in the following two centuries.

But the author or first-hand without differentiating between the fortification of Ahmad Shah and the fortifications that were developed in the subsequent periods, had generalized his description as he found in 1749-50... He ascribed 12 gates, 139 towers, 9 corners and 679 battlements\(^{14}\) to Ahmad Shah's fort which is not widely accepted due to the lack of archaeological support.

At the time of exploration it was observed that the suburbs of the city which were brought under fortification in the subsequent period, did not follow any definite rule
for their planning. The buildings are very congested and inadequate drainage make the area dirty. Such type of environment can be noticed in the Jamalpur, Kabirpur, Valipur, Baryapur and Chalipur areas. The sanitation system of these areas was very poor but at present some sewage lines are under construction.

The city can be divided into two main divisions by a broad road that runs from Shadra gate to Ranchiava gate. This road was intersected by a number of roads and lanes at different places. It is noted here that each of the gates of the fortification is terminated by a broad road usually cutting the main road in a 30°, 45°, 60° and 90° degree angles. There were eighty principal market streets as recorded by the author of Mirz-i-Ahmad. A small part of Jamalpur, Ranchiava, Chaudhni chowk and Chalipur show the influence of the girdon pattern in their planning.

4.3.0. Architecture & selected monuments

Ashabad was adorned with a series of splendid buildings having striking architectural features and decorative designs especially under the two remarkable sultans - Sultan Ahmad Shah I (1411-42 A.D.) and Sultan
Mahmud Shah Begarah (1459-1511 A.D.) of the Musaffer Shahi dynasty. Under their patronage the architecture of this city reached its climax. The fusion of the Indo-Islamic technique of construction is its peculiarity. The successful assimilation of the two styles was indebted to the engagement of the local craftsmen who were skilled in stone works for generations as evidenced by the Brahmancial and Jain temples. When the Muslim builder employed them, they might have instructed the artisans to reflect their artistic ingenuity and quality and not to produce any figurine device as it is against the principle of Islam.

Thus the developed architecture can neither be called indigenously Indian nor purely Islamic, but it can be termed as the fusion of both the styles, that is 'Indo-Islamic'. These master-piece works of art were brought into light by Hope, Burgess, Ursula, Ferguson, Avell, Commissariat, Sivan, Chegtaei, and many other scholars. The purpose of the present chapter is to focus on the architectural and decorative features of the selected monuments. The selected monuments under study are located in the different localities as reflected in the following analysis. (Distribution of the monuments is shown in the fig. 4.3 and their lists is given in the appendix II).
4.3.1. **Ahmed Shah's Mosque**

The mosque of Ahmed Shah (old Jami mosque) stands within the fort of Ahmed Shah attached to south wall of the fort (fig.4.5). It is only the existing building of the fort of Ahmed Shah which is now in a good state of preservation with minor damage.

The mosque of Ahmed Shah is a rectangular building internally measuring 47.80 ft. from north to south and 16.50 ft. from west to east. The roof of the mosque is backed by 152 pillars with pilasters against the walls. The roof is covered by ten larger domes arranged in two rows with smaller ones placed in between the larger ones and the intermediate spaces are filled with trabeate system. The intrados of the domes are not symmetrically carved. The intrados of the dome behind the central arched entrance is produced in the figure no.4.6. It shows that the intrados is neatly carved with beautiful designs. The space between this dome and the facade wall is raised into second storey and is covered with flat roof. A part of the ceiling of this is produced in the figure no.4.9. It shows that the ceiling is richly carved with sunflower designs which looks like embossed work.
The sanctuary of the mosque is divided into nine aisles by eight rows of pillars (fig. 4.4). The plan shows that the aisles and bays of the mosque are inconsistent so as to create successful octagons for the domes. The decorative devices of the pillars indicate that the some of the pillars were collected from the ruins of the temple (fig. 4.7). It shows that the shaft is beautifully carved - the human figurative panel of the pillars was mutilated and another panel of grass is still surviving with minor damage.

In the north-west corner of the sanctuary, there is the Saluk Khana or royal gallery raised by 25 independent pillars and 11 pillars on the north and western walls. The eastern and southern sides of the gallery are surrounded by perforated stone lattices. Most of these works are geometric designs in varied patterns but these were not smoothly carved. The west wall of this Saluk Khana is provided with a mihrab and on the floor is a small low platform. Burgess recorded that it was formerly crowned with a "magnificent canopy in which it is said Ahmad Shah was in the habit to reciting his daily prayers. But about 1871 ... the mosque was held by a Sunni Vohra who disposed of the materials of this beautiful work of art for his own personal profit. No drawing or representation of this unique object is now known to exist".16
It is observed that the Suluk Khan is provided with an entrance in the north wall. This entrance is noted for its lintel construction and also for its portico. The portico is provided with nine steps. The intrados of the dome of the portico is neatly carved. It is also provided with a stone bench of white marble (fig. 4,11). The trend of entering the Suluk Khan from outside the sanctuary that started here was followed in later buildings as found in the Jami mosque of Ai Khanum and also in the Jami mosque of Chezpane.

The analysis indicates that the mosque has six mihrabs - five in the sanctuary against each of the larger dome and one in the Suluk Khan. They are built of white marble and of the usual richly carved style, except the central one which is more severe in its lines and is formed of white, yellow and dark grey marbles. Above the central mihrab is an Arabic inscription of three lines written in Naskh style. It recorded the date of the construction of the mosque and name of the builder. It runs as:

"This lofty edifice, the extensive mosque was built by the slave who trusts and returns, and has recourse to the mercy of Allah, who is worshipped in mosques with bows and
prostrations, who alone is to be worshipped according to the holy Quranic verse (Sara Al-Mal, verse 18) "Verily the mosques belong to Allah, worship no one else with Him" - by the slave who trusts in the helping Allah, Ahmed Shah, son of Muhammad Shah, son of Musaffer, the Sultan, and the date of its erection is the 6th Dhawal, 817 A.H.*
(17 December, 1414 A.D.).17

In the north of the central mihrab and against the qibla wall is the mimbar of the mosque. It is built of white marble and provided with nine steps, each step is 95 cm. by 30 cm. The upper terrace of the mimbar is surrounded by a small canopy supported by four pillars.18 The balustrade of the pulpit is of yellow marble carved in a leafy pattern. (The minbar and the mimbar are shown in the figure no. 4.10).

The mosque is provided with 13 windows - eight in the qibla wall, three in the north wall and the remaining seven in the facade wall. All these windows are screened with stone lattices.

The facade of the mosque is screened with a wall which is pierced by five large semi-circular pointed arches (fig. 4.6). The central arched entrance is larger than the
side once. It is spanned by 5 Ms. while each side entrance is 2.30 Ms. The central arched entrance is flanked by two minars on both sides. Up to the roof of the building these are neatly carved and the upper part has fallen down. Both the minars are solid. There are two staircases — one in each side of the entrance through the facade wall which leads to the roof of the mosque. It is noted here that the facade wall and the pillars of the mosque are 10° degree north orientation and this feature indicates the better geographical knowledge of the period.

In the centre of the courtyard lies the Maus-i-wami, a cubical structure measuring 6.30 Ms. each side.

4.3.2. The Jami Mosque:

The Jami mosque of Ahmed Shah is situated at Manikchok on the south side of the main road which starts from Amurka gate and further terminates to the Ranch Keva gate. It lies about 200 yards to the east of the Iwan Darwaja. In relation to the fort of Ahmed Shah, it stands amidst the centre of the city and outside the fortification. Its four outer peripheries are shut by the erection of houses and shops.
This splendid building (fig. 4.13) stands on a large platform measuring 110.50 M. from west to east and 75.20 M. from north to south (fig. 4.12). Its plinth is about 2 M. high from the surrounding ground level and is provided with three staircases—one each in the middle of the north, south, and east cloisters. All these entrances are provided with porches—those on the north and east are simplest in their kind while the southern one is larger and its every part is elaborately carved. Forbes considered it to be the part of a temple and 'in situ'. But on a careful observation it is found that its architectural and decorative features are inconveniently arranged and such fault can not be seen in a primary construction. Surgees had the idea that half of the pillars evidently were brought from some ruined or vain temples. This porch is provided with twelve steps from both the sides (fig. 4.26).

All the three entrances lead to a vast courtyard of the mosque whose three sides are enclosed by one ailed cloister (a part of northern cloister is produced in figure no. 4.25). This spacious courtyard is rectangular in plan measuring 83.70 M. from west to east and 66 M. from north to south. In the middle of this courtyard is a rectangular water reservoir for ablution before prayer. The whole courtyard is paved by sand stone slabs.
The mosque itself stands on the western end of this courtyard. It is a rectangular monument externally measuring 63.20 m. from north to south and 30.65 m. from west to east but the sanctuary internally measures 59.35 m. from north to south and 27.45 m. from west to east excluding the nave wall. The sanctuary is a pillared hall (fig. 4.19). The pillars are arranged in twelve rows from north to south. Of these six are continuous rows and each row contains 26 pillars while the remaining six rows contain 36 pillars - sixteen in each row. Thus, there are in the sanctuary 288 free-standing pillars with pilasters on the walls corresponding to each row. The sanctuary is paved by a coarse kind of white marble. 21

The sanctuary is covered by fifteen larger domes arranged in three rows and the remaining spaces between the domes are filled with small cupolas and also with trabeate system. It is noted that the central dome along with its surrounding verandah is raised to a third storey and around it the interspaces of the pillars are filled with handsome perforated screens which admit a considerable amount of light while excluding the sun's direct rays. The entablature of the raising part is richly carved. The intrados of the dome
of the central nave behind the main entrance is also
neatly carved in beautiful design with a deep pendant
from its vertex (fig. 4.18). But the intrados of the
other arches are plain.

On the north-western corner of the sanctuary is
the Puluk Khana raised about 2.50 m. above the plinth.
Its southern and eastern sides are surrounded by perforated
stone grills in different patterns (fig. 4.20). On the
south-west corner of the Puluk Khana there is a small
platform built of white marble where the king performed
prayers. The Puluk Khana is provided with a minbar which
is elaborately carved (fig. 4.19). It is observed that the
stone slabs of the floor of the Puluk Khana contain
seven yogi letters in chromonic order and this feature
indicates that the masons were local who used their own
letters for arranging the slabs in chromonic order.

On the northern wall of the Puluk Khana there is an
entrance, in front of which is a porch, a wonderful specimen
of its kind (fig. 4.21). This small porch is surrounded by
a dome. The intrados of the dome is richly carved in a
spiral ascending from the lower octagon to the pendantive
in the centre. The eastern and northern sides of the porch
are enclosed with stone benches of marble supported by huge
brackets.
The western and qibla wall of the mosque is provided with five mihrabs, each corresponds to the western end of the larger domes. All these mihrabs are tastefully carved in wall grouped coloured marbles. Their recesses enter about 20 ft. into the thickness of the wall and are backed on the outside by massive square buttresses having receding moulded tiers. The receded corners of the buttresses are crowned by stupa designs (fig. 4.18). Similar device is seen at the Jami mosque of Bharuch and also in the Jami mosque of Champaner. It indicates that the artisans had freedom to produce decorative devices according to their skill. The central mihrab is rectangular in plan and crowned by a semicircular pointed arch resting on two pilasters. A neatly carved fully blown sunflower is inserted in the interior of the mihrab. Above this mihrab there is a two line inscription written in Kufic style. The inscription contains the following records.

'This lofty edifice and extensive mosque was built by the slave who trusts and returns and has recourse to the mercy of Allah who is kind, who alone is to be worshipped according to the Quranic verse, "verily, the mosques belong to Allah, worship to no one else with him" - (by the slave) who trusts in helping God, Nasir-ud-dunya wa l-Aul Fath Ahmed Shah, son of Muhammad Shah, son of Nizam-ul-Mulk, the king.
The date of its erection from the migration of the Prophet (Allah's blessings be on him !) is the first day of Safar (May the month and successfully and victoriously !) of the year 927 (8th 4th January, 1426 A.D.)

It is noted that in between the crowning arch of the mihrab and the inscription panel there is a white marble which contains the name 'Allah' in Arabic letters.

To the north of the central mihrab and against the western wall, is a plain low mihrab with three steps. It is built of white marble. (The mihrab and mihrab of the mosque is reproduced in the figure no.4.17).

The enclosing walls of the sanctuary are provided with 24 windows - 12 in the back wall, 6 in the north wall, 6 in the south wall and 2 in the facade—one at each end of the facade. All these windows are screened with beautiful stone lattices, one of the window grills is reproduced in the figure no. 4.22. The figure shows the star-shaped designs with four and eight petals, chain motifs and geometric designs in triangular patterns. Geometric designs in varied pattern are predominant decorative motifs of the perforated stone screens of the windows.
The facade of the mosque is broken up into divisions of varying height. The lower parts of both ends are almost open to the courtyard. The higher parts are pierced by three arched entrances. The facade is almost plain except for a few decorative panels running from one end to the other. These panels contain nailhead and chevron designs along with the pearl string half circle necklaces suspended from the top. There are four niches in the facade which are filled with stylized tree motifs. Of these, two are reproduced in the figure nos. 4.23 and 4.24.

The central entrance is flanked by two projected minars (fig. 4.14). These are solid and elaborately carved and their niches are filled with imaginative trees. The literature indicates that upper parts of the minars have been thrown down by the great earthquake in June 1819 N.I.23 The minars were four storeyed and had shaking character as Col. Monier Williams expressed his experience through the following sentences:

"31st May 1859 - we found, on examination to-day, that the minarets of the Jama Masjid shook just as much or even more than any of others and that one communicated the notion to the others rally to as great a degree as those of
the Bibi Shahab's. Indeed we tried to experiment upon very perfect pair of stone minarets within and about the town today and the effect was just the same with them all. As the motion that one of the minarets receives from the shaking of the other might be supposed to be communicated to the whole intermediate building, I lay down on the terraced roof, equidistant between the two minarets while people above were making them but I was not sensible of the slightest motion or vibration whatever in the building under me. 26

Thus the minarets having shaking character that were started in the Jami mosque later on influenced the minars of Jami Masjid at Baranganur and the minars of the Bibiji Ki mosque at Rajpur.

4.3.3. The tomb of Ahmad Shah 8

Ahmad Shah, the consolidator of the Sufi Shahi dynasty of Gujarat, died in 1442 A.D. after a glorious reign of 32 years. The mortal remains of the Sultan was buried just outside the eastern cloister of the Jama mosque at a distance about 15 m., and a splendid tomb was constructed on the grave which was named after the Sultan (fig. 4.28).
According to the survey of 1324 it possessed an area measuring 7,744 square yards and when Burton explored in 1896 he found only 3,367 square yards and the rest having been alienated by the managers. At present a number of haphazard planned buildings grew up around the tomb and 5 to 10 m. spaces were kept vacant on the surroundings of the monument. There are two paths — one from the eastern porch of the tomb mosque and the other from the main stone street on the east that leads to the tomb.

The tomb is a cubical building, externally measuring 26.70 ft. by 26.70 ft. containing a central chamber with four square rooms at the corners and four deep pillared verandahs between them (fig. 4.27). The tomb chamber is a square room which measures 11.10 ft. by 11.10 ft. The corners of the room is cut off by arched recesses. There are sixteen pilasters at equal distances which support the lintels of the irregular octagon; then this octagon is transferred into sixteen sides and 32 sides in successive stages and again it is changed into a circle from which springs the dome. The dome raised to a height of about 11 ft. from the floor and has exquisitely carved pendant hanging about 1 ft. from the vertex. The extrados of the dome is surmounted by a Mahapadma and a finial of salake and vase designs which is crowned by a peak of crescent and star (fig. 4.29).
The eaves of the building is slightly projected and a band of merlons runs on the parapet. The extremities of these merlons are neatly carved. Gargoyles are also set for water outlet.

The entrance to this chamber is from the south while surjess recorded "from the north" and is flanked by a window on each side. The other three sides are provided with three larger and six smaller windows and all the windows are filled with neatly carved perforated lattices in different geometric patterns. The floor of this hall is paved with white marble. Within this hall there are three graves - the central one belongs to Sultan Shihab ud-din and on either side are those of his son Shihab ud-din and his grandson Jalal ud-din Shah. Sarcophagi are of white marble and finely carved. Each sarcophagus is symbolised with a kalama in the upper terrace. It is noted that the symbol kalama is used for male person only. Each of the grave is also provided with a elongated round pillar like headstone which is indicative of the symbol of royalty. Such symbols are observed in the tombs of Shihab ud-din, his son Jalal ud-din and the grand son Shihab ud-din Ali at Sarkhej.

The central room is opened by a door on the south side, beyond this door there is the southern yet much, a
pillared hall measuring 10.50 M. from west to east and 6.70 M. from north to south. The flat roof of this hall is backed by four pairs of pillars in the front row and eight pillars on the floor. It is featured by a projected porch which is flanked by staircases from east and west sides. It is noted that all the four halls on the four sides revealed the same measurements and features as observed in the southern hall and except the southern hall, rest are screened with perforated stone grills (fig. 4.10). On the south eastern corner of the northern hall there is a spiral staircase which leads to the roof of the monument. 26

The corner rooms of the monument are equal in sizes, each of which is 6.25 M. by 6.25 M. All these rooms are enclosed with stone walls and covered by domes. The northern-western corner room is used as prayer room by erecting a mihrab in the western wall. The interior of this mihrab is ornamented with richly carved fully blown sunflower design from which a vase with stylized leaves hangs by a chain. Similar decorative device is observed at Champaner mosques also.
The epigraphic record of this tomb did not mention the original date of its construction. But the architectural features and decorative devices indicate that this building might have been constructed by Sultan Ahmad Shah soon after the Jami mosque. It was repaired about a century by Nau Khan Farnat-ul-wulk, son of Chaman who has recorded his action in an inscription tablet fixed above the lintal of the door to central chamber. The inscription is written in Persian in three lines with Naskh style. It runs as follows:

"The lofty mausoleum of Ahmad Shah, the king, dome of which, on account of its loftiness, matches the vault of the heaven. Though he had many officers and though they always exerted themselves to repair it. No one has hitherto done so in so splendid a manner as the perfect mind of that respected and exalted man.

The benefactor of the present generation Farnat-ul-wulk who is pious, God-fearing, liberal and faithful.

The chronogram of his office tenure has been expressed with God's help, by (the poet) Yahyah in the words—Farnati wulk, these letters given the year 944 (1537-38 A.D.). This memorial is executed by Ahmed Chahjju.  

37
4.3.4. The Tomb of Darya Khan

The tomb of Darya Khan is a unique brick building built in 1453 A.D. at Daryapur, about one and a half kilometer from the Delhi gate of the city towards north. Darya Khan was a noble and companion of Mahmud Begarsh. About the same time another building was constructed by Alif Khan Shukai at Dholka. The architectural features of these two buildings indicate that both these buildings are the work of the same architect but the arrangement for the support of the domes in Alif Khan's mosque is more elegant and marks a distinct advance in architectural skill though the domes are smaller. The architectural and decorative features of Alif Khan's mosque also indicate that the architect here successfully employed the methods and techniques which he acquired at Darya Khan's tomb.

The tomb of Darya Khan is a nearly square building measuring 36.70 M. from west to east and 36.40 M. from north to south (fig. 4.31). It is built on a raised plinth about 1.70 M. high from the present ground level. It is accessed by two stairs - one from the east and other from the south side.

The tomb chamber is internally 15.60 M. from west to east and 15.15 M. from north to south and enclosed by
a massive wall of 3.15 m. thickness. The inner tomb chamber is surrounded by a corridor or verandah of 5.60 m. wide except the eastern side which is 5.40 m. wide. Each facade of the monument is opened by five horse-shoe shaped arches resting on six massive piers. The piers differ from each other in their shapes and measures. The four corner piers are 'L' shaped while the intermediate piers are roughly 'T' shaped. The corner piers are usually of 2.20 m. to 2.25 m. externally and internally with a deep cutting corner which forms 90° angle at the corner. Either sides of the corner pier are externally 3.15 m. by 1.80 m. with a pilaster about 1.40 by 1.80 m. It looks like a ledge inside. These pilasters support the inner arcing of the verandah. The intermediate piers on the either side of the central bay or aisle are externally 3.60 m. to 3.70 m. These piers also have their pilasters inside. Thus the whole verandah is divided into sixteen compartments which are roofed by sixteen domes arranged in a line. These domes are constructed on squinch and pendentive systems.

The central hall of the monument is covered by a 'bulbous' dome having a circumference of 61 m. (fig. 4.32). It is the largest dome in Gujarat. This dome is built in the following method. At a height of 3.20 m. from the floor a small bracket pendentive is corbelled out of each of the four corners of the central hall. The base of it is
shaped in successive courses of brick work like the arched head of a mihrab which can be looked upon as a smooth application of squinch system. These corner brackets of pendentives of the squinch base of square space are made into an irregular octagon. The cardinal outer faces of this octagon is 9.70 m. each and each of the four corners of the octagon is 3.30 m. and this octagonal part of the monument is raised to about 3.60 m. from the roof level. This octagon is transferred into a sixteen sided polygon by filling up the angles with eight smaller brackets.

Externally this polygon is raised 1.40 m. high from the octagon. Again it is changed into 32 sides with a string course and above it the drum of the dome is constructed. This is a single dome. It is raised 26.20 m. from the floor. The intrados of the dome was coated with plaster but at present most of the plasters have ebbed out. A small pendant is suspended from the apex of the dome. The extrados of all the domes are covered with lime mortar plaster. The usual indigenous type of finial crowns the top of the dome and the springing of it is marked outside by the lotus-leaf parapet.

There are two spiral stairs through the two piers in the east row. Each stair is provided with 41 steps which leads to the roof; two other stairs which are built at the
two corners of the octagon lead on to the drum of the dome. Each of these stairs is provided with 21 steps. It is noted here that there are four clerestories in the four cardinal points in the octagonal phase. Light is admitted into the monument through these windows.

The principal grave of the tomb is not in the centre of the tomb chamber. It is about 1.40 m. to the north of the middle line; even the sarcophagus does not follow the fifteenth century style. Burgess reported that "the marble tomb of the Khan seems to have totally disappeared. The present one is of brick and lime in a series of plinth rising to a height of about eighteen inches and with a marble pillar at the head. Over it is a masonry canopy, domed and supported on twelve pillars." At the time of exploration it was observed that the tomb and its surrounding raised plinth are now covered by white glazed tiles of the present century. On the west north-east of the principal grave there is another small grave covered by a canopy which joins that of the larger grave. There are few graves adjoining the west side of the main graves. Two of these are of brick and lime and the rest are mere mounds of earth.

Thus the whole building is characteristically neither purely Indian nor Islamic but it represents the fusion of both the styles as observed in the other tombs and mosques in Gujarat.
4.3.5. The Mosque and Tomb of Khafiz Khan

4.3.5.1. Mosque

The mosque of Khafiz Khan is a typical building of its kind of the 15th century style. For the first time, it breaks the constructional tradition of the Ahmadabad mosques.

The mosque of Khafiz Khan is rectangular in plan measuring 16.30 m. from north to south and 7.60 m. from west to east. The sanctuary of the mosque is divided into three aisles by two rows of pillars.

The roof of the mosque is backed by 8 pillars and 12 pilasters. It is noted that the central part of the roof is raised into second storey by cutting the roof into two wings. Each wing is covered by two domes; these are smaller domes in comparison to central dome. The intradoe of these domes are neatly carved.

The qibla wall of the mosque is provided with five mihrabs. Of these, the either and mihrabs are concave in form while the rest are rectangular. All these mihrabs are richly carved. Above the central mihrab of the mosque there is an inscription. It contains the date of construction of the mosque is 890 A.H. which corresponds the year 1465 A.D. The mihrabs are backed by carved buttresses of typical type.
There is a small minbar with three steps on the north of the central mihrab and against the western wall.

There are two oriel windows at the either ends of the central aisle. On both sides of each oriel window are two niches filled with beautiful flower motifs.

The facade of this mosque is featured by three arched entrances, but significant feature of it is the construction of minars at the either ends (fig. 4.13). Ferguson remarked that its details are exquisite and it still retains its minarets which is too seldom the case.²⁴ Hitherto, minars were observed on either sides of the central entrance. Each minar is divided into four storeys (fig. 4.14). The lower storey up to the parapet of the building is exquisitely carved. Its outer face provided with niches filled with conventionalised trees. Each of the storeys is provided with a projected balcony which is supported by brackets. A stone railing encloses the balcony and the extrados of the railing is richly carved. Each minar is provided with a spiral staircase which leads up to the fourth storey.

Another important feature of this facade is the presence of three oriel windows above the three arched entrances.
Janal-ud-Din entitled Muhafiz Khan was a wazir of Muhammad Sagarah, whom the latter appointed as viceroy of Ahmedabad in 1471 A.D. when the king resided at his newly founded city of Mustafabad near Ginar. 35

4.3.5.2. Tomb

On the north, north-eastern side of the mosque there is a small cubical tomb built of sandstone. The roof of this tomb is backed by sixteen pillars arranged in four rows. The 'phase of transition' of this tomb is lintel system. The intrados of the dome is carved as seen in the mosque. This building is open to all sides.

4.3.6. Mosque and Mausoleum of Kani Sibarai

The mosque and tomb of Kani Sibarai stand about 20 Ms. north-west from theAstodia Darwaja. These two monuments are of unique constructions of the second decade of the 16th century A.D. (fig. 4.36), while hope ascribed the completion date as 1431 A.D. which is not epigraphically supported.

4.3.6.1. Mosque

The mosque of Kani Sibarai is a small building internally measuring 14.70 Ms. from north to south and 6 Ms. from west to east including its pair pillars of the front
row (fig. 4.33). The sanctuary of the mosque is divided into two aisles by a row of six pillars. The roof of the mosque is backed by six independent pillars, six double pillars, four double pilasters and ten single pilasters in the north, south and western walls. The roof is covered by six small domes arranged in two rows and intermediate spaces are filled with trabeate order. The intrados of the dome is richly carved with chessboard and salinhead designs and an exquisitely carved pendant suspended from the vertex of the dome. The dome is crowned by entaka and helasa designs.

The mosque is provided with three mihrabs in the qibla wall. All these mihrabs are backed by elaborately carved buttresses with receding moulded tiers on their top. Each part of the mihrab is elaborately carved with great care and taste. A stylised vase suspended by chain from a fullblown sunflower design is embossed in the interior of the mihrab. All the mihrabs are crowned by semi-circular pointed arch which rests on two pilasters.

Above the central mihrab there is an inscription written in Arabic in maskh style. It contains three lines which runs as follows:

"Allah, 'who' is blessed and high, has said "Verily, the mosques belong to Allah, worship no one else with him."
and the Prophet(s) has said "who buildeth a mosque for Allah, the Almighty, Allah will buildeth a castle for him in Paradise". This mosque was built during the reign of the great king who was assisted by all the merciful, Shams-ud-Dunya and Bin Abul Masar Muzaffar Shah, son of Mahmad Shah, son of Muhammad Shah, son of Alem Shah, son of Muhammad Shah, son of Muzaffar Shah, the King-may Allah perpetuate his kingdom! the builder of this mosque is the mother of Abu Bakar Khan son of Mahmod Sultan who is called Kani Sibarai (sipari?). It was built during the fourth solar (regnal) year in 920 (A.H. corresponds to 1514 A.D.).

This inscription has two historical significances—firstly the name of Muzaffar Shah II is clearly mentioned here as Shams-ud-Dunya and Abul Masar Muzaffar Shah and it also mentions the name of another son of Mahmud Segarah whose name was Abu Bakar Khan. Indian antiquary relates that the builder's name is Kani Kani but the revised list of antiquarian remains in the Bombay Presidency recorded it as Kani Sipari who was the wife of Mahmud Segarah. At the time of investigation the researcher observed the name as 'Kani Sibarai' and not 'Sipari'.

The mosque is provided by five windows— one in the north wall, two in the west wall and the rest in the south wall. Of these, three are arched in form. The windows of the qibla wall are filled with lattices. It is noted here that the mosque has no minbar and mina for calling the faithful for prayer. There is a small door in the north wall which is crowned by an arch.

The sanctuary of the mosque is open to the courtyard by six pair of pillars. At both ends of this facade there are two slender turrets each of which is elaborately carved (fig. 4.17). The presence of such turrets indicate that these are only decorative rather than functional. Similar device is found at the juri mosque in Unaspaner.

The mosque has no eaves except its facade. The entablature of the building is richly carved with dentil motifs and nailhead designs. A panel of marlons runs on the parapet in between the two turrets. The extrados of these marlons are exquisitely carved.

Thus the architectural features and decorative designs of this small mosque represent the Indian style of construction in its each part in toto and probably it was due to the architect who had in mind to create an Islamic building based on Indian style. For perfection and unity of
it's design and details this mosque has few equals in India. Fergusson rightly remarked that "indeed that the mosque is the most exquisite gem at Ahmadabad, both in plan and details". 36

4.3.6.2 Tomb

The tomb of Khetib Sibarai stands to the east of her mosque to a distance about 9 ms. It is also a splendid structure of its kind in Ahmadabad (fig. 4.38).

This is a cubical building built on a raised platform about 90 ms. height. The outer face of the platform is decorated with two bands - the lower one being nailheads and the next one is stylised dentil motifs.

The monument externally measures 12.20 ms. by 12.20 ms. The roof of the building is backed by 32 pillars. Of these, 12 are independent which raised the central dome of the monument. It is a two storied building and only the central part is raised into second storey. The lower storey is enclosed by perforated stone grills - placed on stone walls. The outer face of the stone wall is richly carved with good taste (fig. 4.39). The figure shows that the lower band of the carvings is with floral boxes with
diamond and starshaped designs; the next band with rectangular carving pilasters; the third one with scroll motifs with undulating creeper; the fourth one with arabesque and the last two bands are filled with stylised elongated lotus petals. The rest part is filled with perforated stone grills in different geometric and star-shaped designs.

The monument is provided by slightly obliquely projected eaves supported by richly carved brackets. Above the eave of the monument, the parapet is ornamented by a band of merlons that runs around the roof. The intrados of these merlons are carefully carved in varying patterns. The pillars are also tastefully ornamented on the bases and capitals with appropriate carving as observed in the mosque.

The first storey of the monument is covered by flat roof except the four corners which are filled with small cupolas built on corbelled method. The intrados of these cupolas are neatly carved.

The central dome of the monument is raised by twelve pillars. The phase of transition is lintel system, the intrados of the transitional phase is also exquisitely carved but the intrados of the dome is much plain except an ornamental
pendant suspended from the vertex of the dome. The dome is surmounted by snakes and vase designs. It is noted here that at each corner of the building there is a hook-bracket which increased the charm of the building. It is an important decorative device of the non-Islamic architecture of Gujarati. In the upper storey the intermediate spaces between two pillars are filled with plain stone slabs.

The tomb chamber is open by two doors - one in the middle of the western facade and the other in the middle of the southern facade. These doors are noted for their lintel construction and their jambs are neatly carved with delicacy. Each door is provided with staircase. The building material of these two buildings is sandstone of good quality.

In the centre of the tomb chamber is buried the mortal remains of Rani Lila Devi. The vertical part of the sarcophagus is neatly carved.

Thus these two buildings - mosque and tomb of Rani Libari reflect typical indigenous style in architectural component and decorative devices from Hindu and Jain temples.
4.3.7. Mosque of Sidi Said

The mosque of Sidi Said stands on the north-eastern corner of the fort of Ahmad Shah. It is a typical building of the 16th century style. Hope relates that “Sidi Said was a slave of Ahmad Shah, who, like many of his race, rose to wealth and power”.

Except this tradition, no other records has been left to describe the monument to Ahmad Shah’s reign. Even the architectural style of this monument does not place it to so early a date. Burgess remarked that “the introduction of the arching between the piers to support the roof, alone seems decisive against a date in the fifteenth century, but whilst it is probably subsequent to the tomb at Chini-Clue, it may belong, at earliest, to about the end of Ahmad Shah Sayyara’s reign, though possibly later”. A careful observation of its location and the circumstantial evidences (as has been mentioned in the Chapter III) indicates that the mosque might have been built on the old alignment. It was built by a nabab nizam in the reign of Sultan Gauzzafan Shah III in 980 A.H. (1572-73 A.D.).

Commissioner relates that “Sheikh Said Al-Mubendi Sultanu was originally a slave of Humayun and later entered the service of Sultan Ahmad III. On the death of
his royal master he joined the great Abyssinian captain Jbujhar Khan. After a long and distinguished career as a soldier, he retired from active service and Jbujhar Khan who regarded him as a brother, settled some villages upon him. Subsequently he managed his jagir very efficiently and became rich.

This is a typical monument and it shows some important architectural and decorative features which are somewhat peculiar from the earlier constructed mosques.

This elegant structure is rectangular internally measuring 20.70 ms. from north to south and 10.95 ms. from west to east, excluding the front row of the piers. The sanctuary of the mosque is open to the courtyard by five arches resting on four piers and two pilasters at either ends (fig. 4.61). The arches are semi-circular pointed in nature and the intrados and extrados are plain.

The sanctuary of the mosque is divided into three aisles by two rows of piers (fig. 4.60). Each row consists of four piers. The piers and the pilasters at the end of each row are interconnected by longitudinal and transverse arches on which the roof rests. These parallel and perpendicular arches of the monument formed fifteen compartments each of which is 3.15 ms. from east to west but
their width varied. The central three are 3.70 Rs. wide, the three at each end 1.50 Rs. and the intervening spaces 3.25 Rs. wide. These six roof compartments are nearly square and the rest are somewhat oblong. It is noteworthy that different methods are employed in roofing of these spaces. Some spaces are provided with lintels by which the square or rectangular spaces are transferred into a 32 sided polygon, and in few cases pendentive arches are the transferring medium. Another transferring medium is of bracket system which supports the base of the covering dome.

The domes are very flat. It is noted that intrados of the domes which are supported by brackets are richly carved and ornamented with fully blown sunflower designs which look like embossing works. Even the brackets and extrados of the lintels are neatly carved. The whole roof has been covered outside by a thick layer of concrete forming a perfectly flat roof.44

The sanctuary of the mosque is provided with three mihrabs. Of these, two have rectangular interior while the northern one has a concave interior. All the mihrabs are richly carved. Each mihrab is backed by projected buttress with receding moulded tiers and capped by stupa design (fig. 4.63).

In the either ends of the facade are two octagonal towards — each about 2.90 Rs. in diameter. These are raised
upto the parapet of the mosque and are provided with spiral staircase to reach the roof. Their bases are richly carved. There are three decorative bands running around the towers. The lower band have starshaped designs within box patterns and it runs around the building to a height of 1.50 M. from the floor. The next one with chessboard design followed the first one at a height of 3.10 M. above the floor including the capitals of the piers. The third band have diamond designs within box patterns. The architrave of the building is provided with a band of nailhead designs and it is followed by a half round moulding. The roof of the monument is enclosed with parapet wall. The extrados of the parapet wall is decorated with inserted cross designs.

The mosque is famous for its window tracery. From the analysis of the window screens of this mosque it is found that out of the eleven windows - three windows in the northern wall were not provided with stone grills, even the central one of the backwall is filled with stone slabs. The rest seven windows (three in the south wall and four in the back wall) are screened with sandstone tracery. Of these, two windows of the backwall are reproduced in the figure nos.4.42 and 4.44 which unrivalled in their designs and craftsmanship. The figure 4.43 shows that a date tree and a conventionalised
ordinary tree were carved with delicacy. But the figure 4.44 reflects unrivalled artistic skill of the period. In this tracery three ordinary trees and four date trees were carved with great care which have imitation of nature. About these two windows Marshall remarked that these are adorned with free plant and floral designs, the like of which does not exist in any other monument in India. Ferguson said that there are some exquisite specimens of tracery in precious marbles at Agra and Delhi, but none quite equal to this. It is probably more like a work of nature than any other architectural detail that has been designed, even by the best architects of Greece of the middle ages. Marshall points out that it is these screens that have made the mosque of Sidi Said world famous.

About the incompletely windows there is a tradition that the tracery of the central window of the backwall "was removed from the mosque and transported to England some time about the end of the last century". The three windows of the northern wall remained incomplete due to change of political power from the hands of Humayun Shah Ali to Akbar on the one hand and the death of the builder in 1576 A.D. on the other.
The word 'toponomy' is an English word which indicates a name derived from the name of a place. In other words, it explains the factors affecting the names given to the cities, towns, places, villages and their parts, streets, lanes, gullies, rivers, mountains, seas, lakes as well as other natural features. It is an important tool through which the cultural sequences of the overlapping periods can be studied. The place names "help one", as said by Prof. Mehta, "to understand the dynamics of settlements, their areas, their growth, decay and many other facets that are not preserved in other literary or oral records".49

No detailed study has been made so far to study the toponomy of the city of Ahmedabad. The author of Kirat-i-Ahmadi has mentioned few names in his supplements.50 The present study aims to bring out some important place names and fill up the lacuna of knowledge.

The name 'Ahmedabad' (now variously spelled as 'Ahmedabad', 'Ambedavd' etc.) was given by Ahmed Shah I, the founder of the city. According to Kirat-i-Ahmadi the city contains seventeen chaklas and eighty principals market streets.51 The chaklas were as follows: Khas basar, Fankor,
Some names of different places of Ahmedabad city are the outcome of the geographical factors. These names end in Tekro, Pimbha and Khadi. Pimbha wala ni pole, 
Larya Khan Mahal no Tekro, Shah Jahan Mahal no Tekro and 
Kalmashal no Tekro are the result of the geographical factors.

4.4.2. Botanical and zoological factors:

Some place names are influenced by the botanical as well as zoological factors. At Laryapur, Salupur, Khadia and Shahpur names like Fedma pole, Pipla pole, Pipala Sheri, Kusambha wada, Sidhi ni pole, Teen Sidhi, Vedwali pole,
4.4.3. **Social factors**

Social factors played an important part for the derivation of the place names. The analysis of the place names of Baryapur, Jamalpur, Kalapur, Khadia, Kayakhad, and Shahpur wards revealed that the following major communities and castes spread over their various areas:

**Golvada (Gola + Golam = Slave + wada = area):**

area occupied by the slaves) is spread over Kalapur, Khadia, Kalipur, Jamalpur, Baryapur and Shahpur.

**Kumbharwada (Kumbhar + Kumbhakara = cotters + wada):**

area where Kumbhars live) is noticed at Kalipur, Khadia, Jamalpur, Shahpur, Baryapur, Saraspur and Sarangpur.

**Bhalgarwada (Bhalgar means shield manufacturer) is an area where shield manufacturers live. The name is associated with the community who were engaged to prepare war weapons. In Nanak Chowk, west south-west of Juma mosque a small area bears this name.**
Vishvwa (Viṣhvan) = fish + wada
area where fishermen live) is distributed at Ghod Kanta, Kitam Pole and Kalipur.

Chunar wada (Chunara) = Lime + wada;
the area where Chunaras live) exist at Shahpur and Kalipur.

Harijan vas (harijan = proper name of a scheduled caste; this name was given by Kandela Ferns to the lower caste Hindu; area where Harijans live) is identified at Khanpur, Kalipur, Kayakbad, Jamarpur, Kamsar, Kalur, Sarangpur and Baryapur.

Shil vas (shil = proper name of the scheduled caste; the name shil is given to several scheduled tribes like Chodras, Shankas, Bhadas, Karkarins, Kukhasses and Varlis) is noticed at Earbha, Saraspur, Kayakbad, Khanpur, and Shahpur. It is noted that they live in the fringe of the city.

Saiyed wada (saiyed) = Saiyid = the title of the chief of the family of Hazrat Muhammad (s) descended from his daughter Hazrat Fatima by Ali) is noticed at Shahpur, Siraspur, Kalipur and Kayakbad.

Vohraweda (Vohra) = one of the groups of the Muslims whose origin is traced to Hindu converts exist at Kalipur, Jamarpur, Baryapur and Kayakbad.
Javaliswada (Javalis = a community engaged in transport, labour etc.) is noticed at Baryapur, Jamalpur, Kanyakhada and Sitavada.

Shoiwada (shoi > L. shoi = name of a caste + wada; area where Shois live) is found at Kayakhada. Shoi were palanquin bearers.

Sutnarwada (Sutne > Sutra = a carpenter + wada; area where carpenters live) is identified at Baryapur, Jamalpur and Sutnar.

Sohawada (area inhabited by the Soha (smith) is noticed at Salupur, Jamalpur, Kanyakhada and Shalpur.

Jeveriwada (Jewellers' occupied area) is noticed at Patan pole and Salupur.

Khatriviwada (Khatres > S. Kshatriya + wada; area occupied by Kshatriyas. The Kshatriyas are weavers and claimed the descendent from Kshatriyas) is found at Jamalpur and Kayakhada.

Besides, the names like Athaivada, Shangiwada, Bhatwada, Chamawada, Chamadiwada, Chhipawada, Chintaigar, Dhedwada, Babgarwada, Gandharva wada, Habsiwada, Khatwiwada, Kasawada, Kenbiwada, Kapadiwada, Koch wada, Sagdiwada,
commercial factors

The analysis also revealed few place names which are the outcome of the commercial factors. Such names observed scatteredly at Jamalpur, Shahpur, Daryapur, Kalupur and Anak Chowk. These names end with the suffix bazar, pith and mandi at the ends like Chas Bazar, Chowk Bazar, Bana Pith, Aron Pith, Chau Banta, Chaskodia, Chas Mandi etc.

religious factors

Some place names of Ahmedabad city are influenced by the religious factors. These names are associated with the Hinduism, Jainism, Christianity and Islam, such as Kaliya Bata ni Pole, Manumeh Vali ni pole, Sasmata ni pole, Ganesh pur, Muhammad-wada, Musalmanswada, Abdalwada etc.

Besides, some names are directly derived from personal names such as Mullah Haroon ni pole, Gulam Mustafa ki Amidi, Ali pole, Bana Valif ni gally, Sardardar street, Mir Chasab Mullah etc.
4.5.0. Major Findings:

The above study leads to the following major findings:

1. Ahmedabad city grew up on the bad land topography developed by the river Sabarmati. The following stratigraphy is observed from a trench in front of Shadra gate.

   i) Present land surface (19th/20th century).
   ii) Sandy brownish soil mixed with brickbats. (Circa 17th/18th century).
   iii) Brownish soil mixed with fragments of bricks, lime like materials and surahi. (Circa 16th/17th century).
   iv) Loose brownish soil mixed with sherds of plain, black and red wares. (Circa 15th century).
   v) Sandy brownish soil with Natural soil. Silty earth indicates some water action of deposition by flow.

2. The city of Amad Shah was rectangular in plan along the bank of the river Sabarmati.

3. This small city of Amad Shah developed suburbs on its all directions. The Shah Aliji Sabarstan at Jamaipur delimits the city boundary upto the end of 15th century A.D.
4. The transfer of capital from Ahmadabad to Champaner by Mahmud Begur in 1404 A.D. partially stopped the growth of the city for sometime.

5. The Muslim monuments of this city are well distributed. The monuments are built of stone and bricks. The use of sand stones and marble stones indicate the movement of stones from considerable distances.

6. Ahmedabad is adorned with splendid buildings. They are noted for their plans and details.

7. The facade of the mosques of this city are of three types:
   (a) Facade open to the courtyard.
   (b) Facade pierced by arches, the central arch of which is flanked by two minars on either sides.
   (c) The facade with minars at either ends.

8. The introduction of multistoried minars having shaking character is another important feature of the mosque.

9. The central part of the mosques is raised storey after storey by diminishing both sides of the mosque step by step.
10. The tomb architecture of this city is noted for their square plans. The noteworthy tombs of this city followed the same.

11. Indigenous decorative motif is the key note of the ornamentations.

12. The monuments represent best quality of perforated stone carving works. Some of these are unrivalled.

13. The commercial interest grew up around the semi mosque.

14. The topography of the city indicates that zoning of this city is based on two principles.

(a) Different areas were developed by the different rulers and nobles.

(b) Within it the habitation followed on casts and profession basis.

The present study reveals the following points about the city planning and its development.

10. The city of Ahmadshah grew up near the ancient town of Khawal. Ahmadshah was originally rectangular in plan, but when the city passed into the hands of the Suburi dynasty its suburbs were brought under
protection by a fortification wall. This fortification wall was featured by eleven gates. In the second half of the 19th century two more gates were added to it.

2. The original planning of Ahmad Shah's city has disappeared from the human knowledge, but when it developed and suburbs brought under fortification a new, central system of planning was followed.

3. The major roads of the city are radiated from teen Darwaza and terminated the main gates of the fortification.

4. Square and rectangular divisions were observed for housing.
REFERENCES


7. Ibid.


15. Ibid., p.8.
17. Also see *Indian Antiquary*, October, 1975, pp. 290-91; and J. Burgess, *op. cit.*, p. 17.
22. *Indian Antiquary, op. cit.*, p. 291; and also see J. Burgess, *op. cit.*, p. 35.


