As stated earlier that Meadows Taylor had a meagre and truncated schooling and came to India in search of opportunities at an young age of few days less than sixteen years. But the subsequent years of his career in India show his extra-ordinary mental faculties, his perceptive qualities of head and heart which enabled him to carve out a place of eminence in the contemporary world and it came to stay even during modern times. There is no denying the fact that Taylor was endowed with inherent intelligence which was further fortified by his sheer hard work and tenacity of purpose. His early work as a military officer and later on as a civil administrator did not deter him in his pursuits of attaining excellence in various fields of knowledge. Thus his hard work coupled by a scientific frame of mind and penetrating perception of things led to the writings on a variety of subjects. His writings are based on his personal and intimate knowledge of the people, places. He acquainted himself with the geography of the Deccan. Therefore, all his writings have a scientific bearing and little of imagination. In short, Taylor seems to have set the trend of writing on Indian subjects which has been emulated
by the later British Officer like Aurel Stein, Sir John Marshall, Vincent A. Smith etc.

Taylor's 'A Students Manual of the History of India' (1870) cannot be judged by the present day standards and the norms of historical methodology. Apart from different lines of approach and interpretation of history, the material data specially for ancient and medieval periods of Indian History was so scanty that it was not possible to give a full picture of any aspect of history and culture of its people. The entire epigraphical and literary data was not available to the scholars. Foreign travellers' accounts were as yet to be properly transcribed and interpreted. Archaeological researches especially based on excavations have not been initiated anywhere in the country. Survey of monuments was just begun by James Burgess and James Ferguson. The entire numismatic study on the basis of which the history of the Bactrian Greeks, the Panavas as has been written is yet a desideratum. It is true that Taylor learnt some vernacular languages like Marathi, Kannada besides Urdu and a Vee bit of Persian. But they helped to the extent of effectively dealing with the people in his day to day administrative matters and not certainly in deciphering the Brahmi inscriptions
and giving historical interpretations on Amir Khusro and Perishta's travel accounts. Therefore, he had heavily depended upon the existing works for his book on Indian History. It will be seen from the works listed by Taylor, he wrote as an authentic work as it was possible. Thus Baveridge's comprehensive history of India, Grant Duff's History of Marathas, Tod's Rajasthan and the historical biographies of the British generals are considered to be authoritative even in modern times. But again the paucity of source material is reflected in the quality and quantity of the ancient and the medieval periods. For instance, the entire pre-Islamic period is confined to about forty pages out of a book of eight hundred pages. It is easy to comprehend that the history of India was traced from the Aryans in the absence of any researches on the pre-history and proto-history of India. The facts are so inadequately employed which result into a truncated history. There was hardly anything known about the Vakatakas and the Chalukyas of Badami let alone any knowledge of the branches of these houses. The history of South India is too sketchy and lack a total perspective.
Taylor could gather fairly satisfactory material for the Islamic period. Still it hardly approximate the present day standards. There was no dearth of material for the writing of the British history. Here too his historical narrative roads like a prose-writing. It is also doubtful how much of archival material was made use of while dealing with the East India Company rule. In fairness to Taylor, it may be pointed out here that he never lost sight of facts and strove hard to maintain objectivity. While he was explicit in his pronouncements of the rich cultural heritage of great antiquity, he made no secret about matters where the interests of his countrymen were involved. At times he pleads before the English reading public the imagenuity and technical skills of the ancients. Thus referring to Bijapur's history and its monuments he writes,

"And yet, inspired by the effect of these beautiful ruins, with the glory of an Indian sun lighting up palace and mosque, Prison and Zenana embattled and rampart with a splendour which can only be felt by personal experience, it may be hoped that some eloquent and poetic pen may be found to gather up the feeling memorials of tradition which are fast passing away and invest them with a classic interest
which will be imperishable. Above all, however, these noble monuments may serve to lead our countrymen to appre-
ciate the intellect, the taste and the high power of art and execution which they evince, to consider their authors not as barbarions but in the position to which their works justly entitle them.

Referring to the 1857 revolt he states, "what the Saxons were to charleomagna the Hindoos, Matalis Mutandis may be to us. A great struggle between light and darkness, civilization and savages, is no doubt progressing, and like others before it, will have its phases of excitement and misery. The above statement is indicative of Taylor's unpromising stand where the western civilization was concerned. We may also draw a clear outline between his historical writings - the events and situations with which he was directly associated and those based on correspondence and newspapers. For instance, his accounts on Hyderabad affairs and his writing on the history and monuments of Bijapur are authentic and are based on the available data and also his own field work. That may not be the case when he deals with the Afghan wars and the Bengal affairs. To sum --
up, Taylor as a historian, modern historians who feel that Indian history writing makes a dry and drab reading would agree that Taylor had put in a good deal of human element in his historical writings. Apart from his literary flourish, to quote, "standing on this elevation, the city is immediately at the spectator's feet and beyond it a rolling country in all its directions which affording no object in particular on which the eye can rest, blends in a series of wavy lines growing fainter and fainter in the distance with the horizon and the sky." ³

Taylor as an archaeologist can be assessed on the basis of his writings in the areas of art and architecture and archeological excavations of the Megalithic tombs. His writings in these two disciplines are based on his actual field work and the authentic data recorded during his field trips. Even during the 10th century Taylor proved that arm chair archaeology did not hold good in the scholarly world. It will be seen that Taylor had evolved an extremely practicable ultra scientific method of recording the excavated objects and also
the monuments, forts and the civil buildings. He was also gifted with an artistic hand which enabled him to draw pictures of the places and the people. Thus nothing escaped from his mind's eye.

His two monumental works - Architecture at Bijapur and Architectural Remains of Dharwar and Mysore region - are the best specimens of original research work and also the best examples of pioneering survey reports which were later on emulated by James Burgess, James Fergusson, Alexander Cunningham and the Archaeological Survey reports penned by a host of scholars. His third work in the series entitled "Sketches in the Deccan", with brief descriptive notes unfold before us the 19th century monuments and their surroundings. They are the best examples to study the many facets and decay of these sites. It also suggests Taylor's varied and verigated interests and the depth and breadth of his knowledge of the places and the people. They provide a broad spectrum of the artistic and the cultural dynamics of the nineteenth century Deccan.

Besides an exhaustive historical introduction on the introduction political developments of the house of Bijapur Sultans (Adilshahi Dynasty),
Taylor proceeds with a brief description of the buildings in Bijapur. One could notice his scientific frame of mind in his presentation of the details. Further his method of giving a brief description to the subject is quite appealing. While dealing with the technical subject like building architecture, he makes it quite interesting and absorbing as for instance, he does not give just the technical details of the great gun. Malik-e-Maidan. He gives a brief history of its provenance and also informs as to how this was transferred from Parenda fort to Bijapur. Similarly he gives a graphic description as to how this was placed by Adilshah II on a bastion though the gun was brought to Bijapur 37 years before the bastion was built.

Taylor undertook a field trip to Bijapur and his writing is based on the field notes and also the plans and drawings and photographs prepared for this purpose. That explains for the accurate description of the places whether it is about the structure in the citadel or in the fort. Taylor was equally at home while describing the fortification system. It may be pointed out here that a well known authority like Sidney Toy refers to the factual description
of the fort made by Taylor. Though his description is based on the plates provided in his book, they give a full picture of the Bijapur defensive system. Plate II represent a picture taken from the south eastern side of the Rampart. To quote it, "The defences consist of a upper rampart of earth dug from the ditch and faced with pierced loopholes for musketry. Some of the bastions are round but most of an octagon form. The height of the walls is irregular, but generally from 40 to 50 feet. A fausé braye also, having bastions and curtains like the rampart runs all round the foot of the wall, and there is sufficient space left between it and the wall to allow of the movements of troops or the passage of guns with every facility."

In fact the modern visitor and a scholar who pays a visit to Bijapur now will find himself missing many things which figure in the descriptive notes made by Taylor. Although the prominent structures such as the masoleums, mosques, palaces and the citadel fortification are not affected much due to the passage of time, yet the rich irregularly grown vegetation and rubble that was strewn around which provide a
silver line...grandeur to the mute remains of the bygone ages have made their way to modern structures. It is needless to say that one may have to take recourse to the reading of Meadows Taylor's extremely matter of fact description of the monuments.

His work on the "Architecture of Dharwar and Mysore" is equally monumental and forms the basic study of art and architecture. It is well known that the present day Karnataka state is replete with structural temples and also cave monuments. For the medieval period also, this region can boast of magnificent tombs, mosques, forts as well as palaces. Strictly speaking, Taylor did not work in this region but his love and unending urge to know more and more about this romantic land impelled him to undertake such study tours where he recorded everything that his eye could discern. The monuments that he dwelt with are such as the Lakkundi temples, the Hoyasala temples at Halebid, Belur and Somnathpur etc.

His book on "The Sketches in the Deccan" also suggests his varied interests and his versatility in assimilating everything that he saw. All the sketches have been drawn by him in as much as he did the
survey work of the land, roads and the irrigation tanks. His creative faculty as an artist could be gauged through a handful of sketches illustrated in the present thesis.

Plate V represents the door frame of an ancient Hindoo temple near Kuladgesi (possibly in the present day Karnatak). From its very appearance one can conclude that this temple belongs to the late Chalukyan period. The pillars are highly stylised and are devoid of sculptural carvings. The moulded capitals are formalised. The entrance gate is shown with two pilasters on each side. The door jambs (dvara-sakhas) are transformed into wavy lines all round. At the base are carved the standing figures which could be cult deities. The Sikhra motives are quite interesting. They are shown in the form of pavilions surmounted by a series of stories in diminishing size.

Plate VI deals with the cross erected on the remains of a Jesuit probably Saint Xavier. Apart from the superstitions woven round this Jesuit, the fact remains that the counter reformationists went round the world advocating for the Catholic religion.
Incidentally Goa was one of the strongholds of these religious activities. The Cross rests on a stepped platform. It looks monolithic but for a small recess on one side. The architecture suggests gothic features, specially the small minarets and the gabled central tower with a slender bulbous dome and surmounted by the Cross. Taylor has captured a beautiful landscape surrounding the structure comprising the coconut trees with scattered typical goan Manglore tile-roofed houses.

Plate VII is an exquisite painting of a masoleum at Aurangabad. Taylor mistook this as a memorial for his daughter. On the other hand later researches have shown that this was built in memory of Aurangzeb's Queen Rabia Durani who died in the course of his stay in the Deccan. Taylor gives a very precise account of this solitary example of Mughul architecture popularly known as the Mini Taj built in the Deccan. The vegetation on both the sides of the pavemented paths to the main building is extremely impressive. It may be assumed that the garden layout form a part of the original plan that was executed during the period of Aurangzeb. As stated earlier that Taylor gives some interesting
details about the development of the site and also the religious customs and practices. Here he tells an interesting anecdote about the late Nizam's fanciful idea of shifting the building material of this tomb to Hyderabad to have his own mausoleum built out of it. However, sanity dawned on him and he gave up his plans. He also describes as to how the brick pathways and the garden have been decaying. Another interesting observation is about the visit of many Muslim families with their ladies and children on Fridays for placing flowers at the tomb proper. He also writes about the Mullahs who were maintained by the government to recite Koran and also discharge their routine duties and special duties during festivals and fast days.

Plate VIII depicts a bridge across the Kham river along with the fortification wall enclosing Aurangabad city. Interestingly the river is shown flowing with full breadth. This has some relevance to what Taylor states in his notes about the overflooding of the river and as to how the bridge did not give way. Referring to the city gate, he says that the city was raided by the Pindaries. Since then the gate was closed. It may be noted here that Aurangabad city was protected by a city wall built by Aurangzeb.
in order to protect the military and civil population from the Maratha raids. The fortification wall runs along the course of river Kham.

Plate IX represents the temple complex of the Goddess Bhawani. The painting is so faithfully drawn and even a modern pilgrim will be excited to know such a lush green vegetation in the mountain ridge in which a series of shrines followed by arched gateways and a small stream at the base of the valley. It is well known that Shivaji Maharaj was one of the great devotees of Goddess Bhawani at Tooljapur. Tooljapur was a border town situated in the Nizam's territories. Goddess Bhawani is a popular deity among Maharashtrian Hindus. Incidentally one of his novels gives an interesting account of this deity. Thus the sketches of Meadows Taylor provide a synoptic picture of the contemporary life and places of worship with the help of which one could get an idea about this region. He seems to have been guided by the Chinese saying that a picture would possibly convey the meaning of a thousand words.

Plate X depicts a street of the suburbs of Hyderabad. The appearance of the houses is quite interesting. They seem to be predominantly built out of wood.
Some are, of course, built out of masonry stones. According to Taylor all wealthy merchants lived in this street. Though the appearance of houses is somewhat deceptive as they never wanted to exhibit their wealth. One would notice that the street is rather narrow. The front portion of the shop is provided with a thatched projection to provide sufficient shade. The people and the guards are also depicted with interesting robes. It may be noted here that Taylor refers to the Karavan area in his 'Confessions of a Thug'.

Plate XI and XIV represent the caves at Ellora. Plate XI depicts the main hall of the IndraSabha. In spite of complete neglect the hall looks in a better state of preservation. The architectural details of the pillars and the pilasters are faithfully shown. However, the parapet wall has not been clearly indicated. Even a sketch gives us an idea about the architectural exuberance. The chaumukha is shown slightly raised in the sketch. But at present all the upper steps are missing.
Plate XIV represents the facade of Cave No. XIV, generally known as Rameshwara Temple. The courtyard as it looked during the nineteenth century seem to have been filled with a thick deposit of debris which was cleared at a later stage. At present the parapet wall is clearly visible up to a height of 6 feet. Taylor also missed the Nandi pedestal shown in the courtyard in axial alignment to the main shrine. However, he did not miss the essential elements of pillar profiles specially the flower and vase motifs and the bracket figures. The thick growth of the vegetation above this cave and by its side is an indication of the utter neglect of this monument at that time.

Plate XII represents the tomb Mahabut Saheb or Peer padshah. It is built on a raised terrace above the hillock. From the top of the building we get a panoramic view of the lake as well as the Hyderabad city with its glittering white domes and houses which are partially covered by groves of date and mango. Moosa river takes a meandering course. There is a long bund or embankment of the tank built out of solid masonry stones. The outer side of the dam is provided with a series of arches.
Since this was built by Meer Alam, one of the ministers it is known even now after his name. This tank was considered to be one of the pleasure resorts during those days. It will be seen from the sketch that small heaps of granite boulders piling one above the other and stand isolated in the water.

Plate XIII is the sketch of the tomb complex of Zuru Zurree Zur Buksh at Rozah, the present day Khuldabad. Though Taylor mistook Md. Bin Tugluq for Mughal emperor, yet the saint accompanied Tughluq. He was held in high esteem. The place became sacred after the death of the saint whose body was buried at Rozah. The subsequent history reveals that even Aurangzeb was buried at his own wish though he died near Ahmednagar. In fact a large number of saints and kings were buried here. Thus it is considered to be a sacred place of Muslims. As a result it emerged as an important centre of learning. From the appearance of the frontage of the structure it may be assumed that the bulk of it was built during the period of Nizamshahis and the Mughals. The characteristic feature of this building is the multiple dombs. A yearly fair (URS) is held here in
memory of this illustrious saint. It is interesting to note that Meadows Taylor has an eye on the most important landmarks of the Deccan which have been invariably recorded in some form or the other.

Plate XV depicts the fort of Purandah which was probably built by the kings of Gulbarga. This fort became the bone of contention between the rulers of Ahmednagar and Bijapur. This was considered to be one of the strongest and impregnable landforts which is provided with double dry moats. There appears to be a small river winding the fort. The sketch does not give the clear picture about the township but one may assume the town must have been in ruins.

Plate XVI represent the tomb of Mohammedan saint, which stands on the bank of Godavari at Paithan. Taylor writes about the Muslim textiles manufactured at Paithan. Paithan is well known for its Paithani sarees. The tomb looks like a castle of the late medieval time except the arched verandahs and the minarets and minars shown at all the corners. The surrounding area on the bank of Godavari appears to be lush green. Unlike the present day Godavari river which is virtually dried up after the
construction of the Jaikwadi dam, the sketch suggests full of water with the boat being operated.

Plate XVII deals with the temple at Aundha in Parbhani district. Though Taylor was unable to identify the temple properly, it is now clear that it is dedicated to Lord Shiva and is considered to be sacred because it being one of the twelve Jyotirlingas in the country. The Sikhra part seems to have been added at a later stage probably during the Marathas. The rest of the temple was undoubtedly built by the later Chalukyas of Kalyana. Architecturally this temple is one of the best integrated examples. Taylor’s drawing of this temple is perfect and worth emulating by the modern architectural draughtsmen.

Plate XVIII represent the far famed Golgumbaz at Bijapur. Though Meadows Taylor has described about this monument in greater detail in his monumental work entitled "Architecture at Bijapur" the painting here has its own speciality. The entire township overlooking the towering tomb is in Utter ruins except a few isolated domes, mosques and mausoleums. Otherwise there are several arched
structures without roofs. In general it is an impressive landscape painted by a master artist who is none other than Taylor.

Napoleon, the Bonaparte is considered to be the forerunner of the present day archaeologists. It is said that during his Egyptian campaign besides his huge army he had also taken some Egyptologists to study the antiquarian remains in Egypt. It suggests that the prospective invaders and the colonialists were fully aware of the richness of the oriental civilization. Napoleon was also charged for having carried away priceless art works from Europe and also possibly from Egypt. The British Officials, both civil and military were simply amazed when they were exposed to a country with an exotic variety of artistic and antiquarian wealth which was temporarily reduced to a colony. Therefore, they developed special fancy towards this romantic land of temples, mosques, mausoleums, forts and palaces and endeavoured to unravel its mysterious antiquity. They laid a sound foundation of the indological studies on which the subsequent researches are based.
It was characteristic of Meadows Taylor that he pursued any subject that came on his way to its logical end. During his tenure at Sorapur, he carried out some excavations on what are known now as the Megaliths spread over that small Princely State. The results of his excavations have been published almost in the form of reports in the Journal of the Bombay Branch of the Royal Asiatic Society, Volume III and IV (1851-52) under the heading, "The Ancient Remains at the village of Jivarji, and Notices of cromlechs, cairs and other Ancient Scytho-Druidical Remains in the Principality of Sorapur". The other article, more exhaustive and more informative, entitled "Description of the cairs, Cromlechs, Kistavaens and other celtic Druidical or Scythian monuments in the Deccan," was published in the Transactions of the Royal Irish Academy Vol. XXIV, Part III (1862). As these papers were not easily accessible to the scholars and in view of their special importance to those who would want to work on Megalithic cultures, they have been reprinted in the form of a monograph in the year 1941 by the Archaeological Department of Hyderabad.
Megaliths represent one class or several classes of burial monuments spread over Europe, Africa, and Asia. Their discoveries are reported from Sweden, England, Germany, France, Spain, Italy, Algeria, Western Sahara, Somali Land, Abyssinia, Palestine, Arabia, India, Cambodia, Indonesia, Japan and Phillipines. Wheeler calls it, "a jungle of a problem" whether it is about its cultural traits, or its date, it is so wide ranging and so complex that it has engaged the minds of a large number of scholars all over the world. In India alone scores of books, and several hundreds of papers have been written. This goes to show as to how Taylor, about 130 years ago, correctly stumbled upon a subject of such far-reaching importance. One may not agree with the terminology employed by Taylor as it is now clear that Megaliths are either dolmenoids with or without circular boulders. The regional variations are being in the form of urn burials, sacrifegi type in association with iron implements. Also Taylor should not be credited for the whole exercise. He acknowledges Congreves, Cole and Bobington for a similar work done by them. Taylor's conclusions on the question of the
original place of such burial practices and its subsequent diffusion are also based on the available data at that time. But his identification of their authorship to the Druidic scythians is still affirmed by modern scholars.\textsuperscript{8}

True to his scientific bent of mind, Taylor evolved a Viable method of excavation, and a systematic recordation of the excavated subjects. His study of stratigraphy is faultless. The drawings are accurate. It may be noted here that until wheeler developed a more scientific technique of excavation we have continued old methods. But once the objects are systematically recorded they can be subjected to any line of interpretation. In recent years ethno-archaeology or new archaeology is gaining importance. Whether it is contextual archaeology matrix analysis, the data supplied by Taylor can be meaningfully utilised. Taylor lamented for not being able to recover a full pot or an iron subject. More so, whenever he met with skeletal remains. In modern times also these are the problems confronted by the excavator. But unfortunately the chemical preservatives and chemical treatment of the objects help us to overcome those obstacles. Further during Taylor's days scientific dating methods like carbon dating
and fixing the age of the skulls were not known. Yet he correctly hazarded on certain postulations specially on the date and the authorship of the Mechalithic tombs.

Taylor tapped the entire principality of Sorapur, now in Gulbarga district for the Mechalithic tombs. The principal sites which he excavated are such as Jiarne, Hegaratgi, Rajan Kollur, Chikanhalli, Shapur hills, Mandewalli, Andola, Yemmni Guda etc. He was not contented with the work carried out in this region. He was curious to interact with the findings reported from Orissa, Nilgris, Hyderabad region and also from Bellary district. His reactions are extremely thought provoking and rational. Thus Taylor was an archaeologist among the archaeologists, an art historian by his own right, a historian of repute and a dozen of Anglo-Indian literature of the 19th century. It is incredible that in modern parlance none of the above was a bread earning professions. On the other hand he pursued them out of sheer personal urge to know and let it known to others about everything he observed.
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