

## ANTIQUITY, CHRONOLOGY AND PATRONAGE

This chapter is in the quest for the antiquity and the chronology in the light of patronage, buttressed by the historical and epigraphical evidences. The five major inquiries help to probe into the antiquity of the Islamic Monument of Gujarat better. Before one dwells upon these five major inquiries, it is essential to draw one's attention towards the facts that while probing into these inquiries there might be some unanswered issues, due to the lacuna arising out of the missing links. This has happened because numerous monuments have given in to the ravages of times. Also there are some monuments where renovations and alterations have been done to the extent of the monuments losing its originality. In this chapter there are possibilities of a single monument being discussed more than once through the entire section.

In order to understand the monument better, there has to be an awareness regarding the constant encroachment in tombs and mosques, step-wells and tanks, because of which there has been constant damages and subsequent repairs of the monuments. This has led to the difficulty in identifying the original elements. Since all the mosques and tombs are living monuments, tampering with epigraphs and colouring, done by the followers of the faith has made it difficult to look at the decorative motifs. At times, even the ceilings and doors etc are concealed, making the task more difficult for the researcher. I would like to begin with two already existing concepts; one belongs to age of James Burgess, Henry Cousens and James Ferguson and other belonging to recent times. These archeologists had used the term Indo-Saracenic/Indo-Muslim architecture. They were the pioneers in this study and they had almost believed that, majority of these monuments are either appropriated or are built by reusing the material of the Hindu and Jain temples which had been pulled down. Recent studies have changed the earlier notions and gave the Islamic Monuments of

Gujarat, a proper perspective and understanding by making an attempt in research as to what exactly is 'Hindu' in these mosques. But what makes these monuments so unique was seldom explained. Through these five inquiries that unfolds below, the present researcher attempts to strike a different note.

#### **Inquiry I**

An investigation into the earliest existing mosques with codified features of Jamimosque perhaps from the times when Muslims were still to be established as rulers of Gujarat

#### **Inquiry II**

In case the mosque was not Jamimosque then whether the earliest Mosque were meant for daily 'Namaz'

#### **Inquiry III**

To trace or spot the earliest mosque, which could have worked, as a prototype or a model for future mosques. And whether it shows an extension of the existing tradition of temple architecture

#### **Inquiry IV**

Suggesting the new chronology in the light of architectural style and the patronage This will help to under stand the monuments in its totality

#### **Inquiry V**

To probe into the possible pattern of evolution in the architectural style,

#### **Inquiry I**

The bare essentiality of the mosque are: it should have a " Qibla Wall" with niche which suffices as "Mihrab", a sanctuary with a large courtyard, dome, minarets (its functionality is highly optional) and a "Vazuhauz" Other architectural elements, which are optional, are, arched screen called as "Maqsura" and a pulpit called "Mimber" A Colonnade surrounding the courtyard, Zenana khana on the right hand side. (In some cases it is on the both the side, which is considered to be the later development.)

I presume that Mai Gadechi is the mosque that fulfills all these pre-requisites for the first time even before Bhadreswar which otherwise is cited as the earliest known mosque

**Mosque of Mai Gadechi (Plate number 1-2 Vol II, Part 1.)**

It is a mosque situated in Junagadh near Dharagadh gate dated 1286-87 A.D, which corresponds to the rule of King Sarangdeva<sup>57</sup>. The inscription doesn't speak about Mai- Gadechi but speaks about some Afifu'd-Duniya Wad-Din Abu'l-Qasim son of Ali al-Iraji in A.H. 685 (1286-87) A.D. The architecture of Mai Gadechi mosque is a small enterprise of 30 pillars, about 30 feet long, based upon post and lintel system. The pillars are having square *Kumbhi* as in temple tradition, where the shaft is in a multiple of 2,4,8,16 sides, with circular abacus and four brackets to bear the load of the lintel. The "Qiblawall" has a carved niche (circular) with the *shakhas* being the pure copy of the pillars from the temple tradition, and is crowned by *Illika torana*. It has the Zenana Khana on its left. This is exactly like a room with separate entrance and exit. To the right of the main niche is the "member". On the "Qiblawall" there is only one buttress at the backside. It is a stout structure, which is fairly evolved, but is very austere and simple in appearance. The ceiling is typical ring dome of the temple tradition without any embellishment of any kind. It has two small structures on the roof, though non-functional, but proclaiming the posterior of later minarets. Considering the date of the mosque, 1286-87 A.D and all the features of a mosque, this can be considered as the earliest surviving mosque, which dates prior to the establishment of Islamic rule in Gujarat. This suggests three facts,

Firstly, MaiGadechi has not been influenced by Qutb Mosque and Quwat-ul-Islam of Delhi, which is dated between 1192-1198 A.D. The style of Quwat-ul-Islam is totally different. It may be taken as a prototype for Sultanate Mosques of Delhi, but certainly not for Gujarat.

Secondly, this mosque, popularly known as Mai-Gadechi mosque can be seen as the earliest or the prototype of later

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<sup>57</sup>Z.A.Desai.-"VII-Inscription, dated 1286-87 A.D from Junagadh", E.I.A.P.S.1961 Page18-19

Jamimosques in Gujarat. The credit of defining the iconography goes to those earlier Iranian settlers who got made many mosques and tombs ever since they got converted to Islam and then, came and settled down in Gujarat, though, none of these exists today.

Thirdly, if at all MaiGadechi is taken to have been influenced by the mosques that were constructed during Solanki period in Gujarat, then an inscription of 1218 A.D. of Jamimosque at Khambhat<sup>58</sup>, indicates that even before Siddharaja Jayasinha got the the mosque repaired, there had been a mosque existing with all the essential features of a developed mosque. From this inscription it is clear that there were minarets of the mosques, even before the Solanki rule in Gujarat. Though this cannot be established from the records that the minarets were functional, even at the time when it was burnt down by the rioters in 1094-1122 A.D

## **Inquiry II**

It seems that beside the Jamimosque, other mosques did exist in Gujarat, which were private or intended for daily prayer. Although one can also say their daily prayers at the Jamimosque, but that is not the real convention. Interest is to find out the earliest such mosque that is a mosque for daily prayers. Considering the epigraphical evidences and the description, which is extensively worked upon by Dr. Z.A.Desai, the HilalKhan Qazi mosque near Katalkhana, Dholka can be safely designated as the earliest non-Jamimosque. Even the inscription does not mention it to be a Jamimosque. So even with all the features of a Jamimosque, the mosque of Hilal Khan Qazi can still be considered to be a non-JamiMosque. The inscription dates the monument 1333 A.D<sup>59</sup>. This mosque has all the features found in the earliest designated mosque, MaiGadechi or in later Jamimosques of Gujarat. MaiGadechi lacked a courtyard, which the mosque of HilalKhan Qazi has. The

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<sup>58</sup>Z A.Desai- Arabic inscriptions of the Rajput period from Gujarat E.I.A.P.S 1961 page no 4-7  
M.A.Dhaky-“Maru Gurjara Vastushastra man Masjid Nirman Vidhi” swadhyaya vol 7 no 1 Baroda V.S. 2025.

mosque also has an elaborate porch at the eastern end. It has a Zenana Khana, which is on the right hand side, which is in contrast to Mai Gadechu (Plate number 1-2 Vol II Part 1) or any other Jamim Mosque of later period. With all these features, any one can easily get it mistaken for a Jamim Mosque, yet it cannot be said as Jamim Mosque because the inscription does not say so. It is a private mosque and could have belonged to some Qazi / learned man as the title itself suggests. Though it has inscription in it, the dates are decoded differently. Dr Z.A. Desai has given a reading 1333 A.D. and Shri Y.D. Sharma has given its date as 1361 A.D.<sup>60</sup>, but probably has not explained how he has arrived at this date. Nevertheless he puts the monument at the Firuz Shah Thughlaq's period (1351-1388/89 A.D). Now looking towards the architectural style of Hilal Khan Qazi's mosque, one can say for sure that in decoration and in ground plan it has reached a saturation point where, the requirement of advancement is very less. This mosque has well-defined, confident "Qibla Wall" with lavishly decorated "Mihrabs", boldly defined Zenanakhana and domical ceiling constructed with great interest. The treatment of buttresses is illustrious example of its Hindu origin. With all these specialties, it surprises the scholars with its early date. Until one reads the inscription of this mosque one may wrongly ascribe it to the fifteenth century. Though one cannot deny the inscription, which is over the central "Mihrab", but the advancement and spirit of the monument is suggestive of formation of a certain style, which can be observed in future monuments of Ahmedabad Sultanate period.

Another mosque, which is worth taking note of, is Raveli Mosque (Plate number 5 Vol II Part 1), near Darbargadh in Mangrol town of Junagadh district dated 1386 A.D.<sup>61</sup>. This mosque, which is of later date, is of a simpler structure, but shows development on ground plan. On the northern end there is a big domical porch, with *Kaksasana*

<sup>59</sup> Dr Z.A.Desai.-E.I.A.P.S 57-58 page no.41.

<sup>60</sup> Y.D.Sharma: 'Monuments of Provincial Kingdom. Archaeological remains, Monuments and Museum' "Islamic Monument"

on three sides. Immediately, on the opposite side of the entrance porch, there is an old well, whose water is used for “Vazuhauz”. On entering the mosque’s courtyard, through a colonnade, a huge water tank can be seen which almost occupies the entire courtyard. On the *bhamati* there are niches similar to *Devakostha*, which once might have been used for windows, but are presently sealed. The pillars are double in size, as if two different pillars have been piled-up together. The ‘Ibadat-Khana’ or the ‘Zamat-Khana’ is narrower than the earlier discussed mosque, and the ceilings are presently concealed with plywood. The “Mihrabs” are similar to those of Hilal Khan Qazi’s mosque (Plate no3-4 Vol II, Part-1). The decoration present on the *Kaksasana* portrays the impression of temple tradition. The *jalis* and the decorative strips of *Kaksasana* are typical motifs, which are to be traced on the monument of Ahmedabad Sultanate period. This could be the reason for Shri M. A. Dhaky to place it in 1401 A.D.<sup>62</sup> Both these monuments indeed highlight that they are not only the prototypes for future ordinary or private mosques, but are also the seeds of the style of Ahmedabad architecture.

### **Inquiry III**

It is very difficult to propose right here, which of the mosque could be the model for later generation of mosques, as there are at least four mosques that can be considered as prototype. To facilitate the inquiry it would be wiser to consider each monument separately.

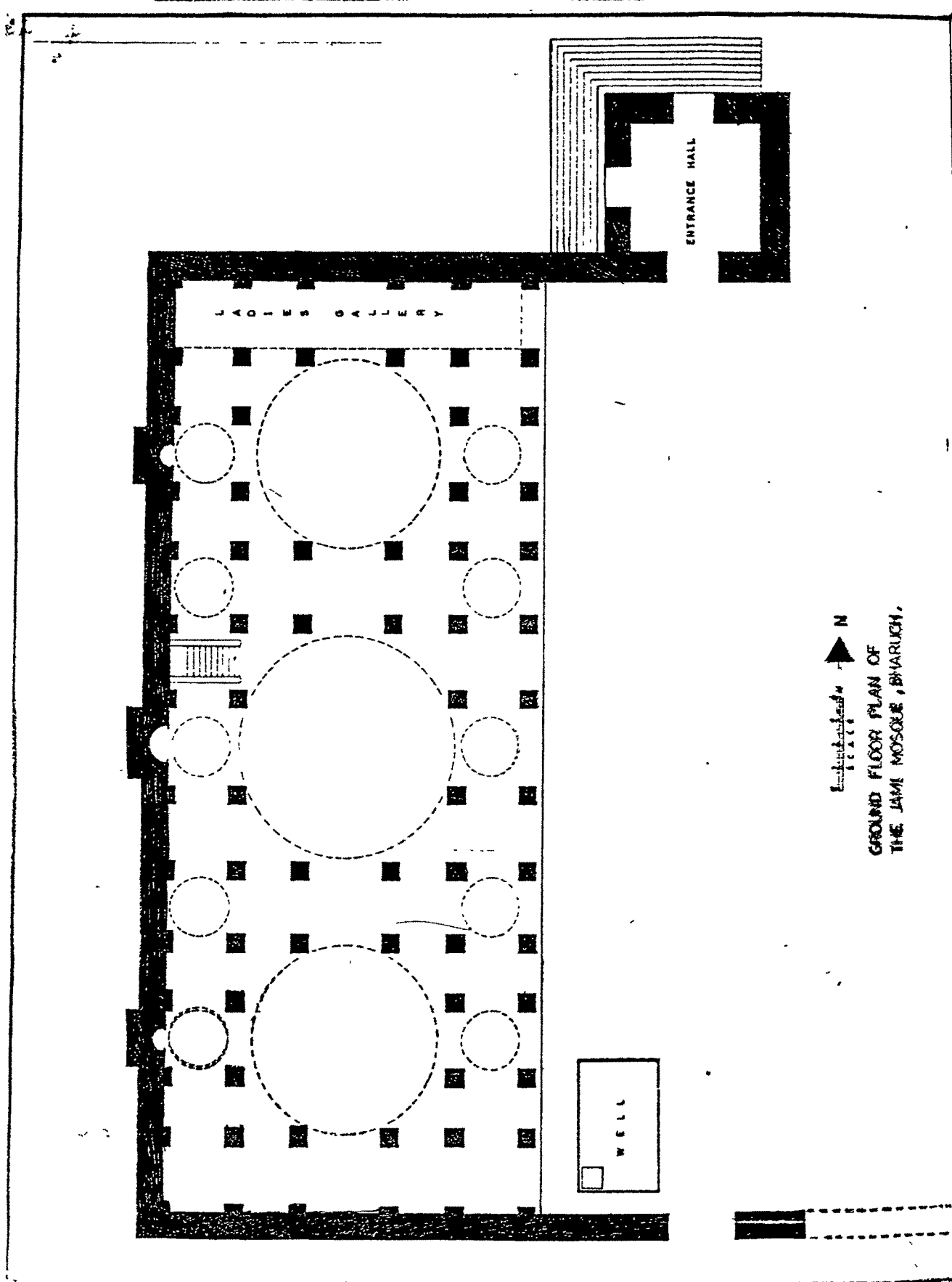
Depending upon the dates as revealed from the inscriptions the earliest dated monument is discussed first. The research has sort of embarked upon a hypothesis that Bharuch Jamimosque is the earliest monument.

#### **Jami Mosque Bharuch (Plate number 6-10 Vol II, Part-1):**

The landmark to identify and to reach Jamimosque is the Town Head Post Office. The mosque is situated on a mound. The place on which

<sup>61</sup> Z.A. Desai; Inscription of Raveli Mosque, Mangrol, E.I.A.P.S. 1962: 25-26

<sup>62</sup> Dhaky M.A.; Maru Gurjara Vastu shastra Ma Masjid Nirman Vidhi Swadhayaya Vol 1, Baroda V.S. 2025 P. 73.



the mosque is located has lead to several controversies. The biggest controversy is about its construction, which also points out to the problem of dating. Bharuch Jamimosque, according to the inscription as given in Gujarat State Gazetteer (Bharuch dist), was constructed in 1321 A.D.<sup>63</sup> under the rule of Muhammed-bin Thughlaq. M.A. Dhaky has ascribed the monument to a very late date i.e 1361 A.D., which is during the rule of Firuz Shah Thughlaq between 1321-1388 A.D.<sup>64</sup>. The author has not clearly stated the reasons for placing the monument at 1361 A.D. Beside these arguments regarding the dates, on thorough observation of the monument it has been felt that it should belong to 15<sup>th</sup> century. The argument that it cannot belong either to 1321 A.D. or 1361 A.D., but conjectured for 15<sup>th</sup> century is based on two strong grounds: 1. Inscription 2. Architectural style.

#### **1. Placement of the Inscription: -**

In this living mosque there are two inscriptions, one on the central "Mihrab", and the other over the entrance door of the northern dome's southern end. The content of inscription over central "Mihrab" is invocatory and praises the builder of the mosque with the date. The second one is on the southern entrance door of the northern dome and it mentions the date 721A H / 1321 A.D.<sup>65</sup>. Now the argument here is its placement. Since the placement of the second inscription is above the northern entrance door and not in its usual rectangular plaque, it appears; as if the inscription has been frantically inserted into that place. This arouses a suspicion that, probably the present structure is not the original structure of the mosque. Sometime in a later juncture some miscreants might have destroyed the original structure and later in unknown time period some interested patron might have got it re-built. The patron might not have touched the base, which consists of

<sup>63</sup> Gujarat State gazetteer (Bharuch Dist), page 742. Dhaky M.A. op: cit

<sup>64</sup> Dhaky M.A. op: cit

<sup>65</sup> Afroz Sultana Ahmed Sayed "The Mosque of Bharuch" unpublished M.A. Dissertation for the dept of Archeology March 1978 A.D. page no. 23, coll. Dept. of Archaeology and Ancient History, Maharaja Sayaji Rao University of Baroda



arches of Thughlaq period. (Renowned epigraphist Prof. N.M.Ganam in his personal discussion with the present scholar, highly contests the theory of monument being of Thughlaq period and he was kind enough to inform me about the arched basement. Some of the staff of Archeological Survey of Vadodara circle has informed the present scholar that while restoring the floor (date – not recollected by them and not cross checked due to security reasons.) they had unearthed some sculptures, which are presently stored in the basement storage of the mosque. These sculptures are from some Jain temple spoils. (It has been debated that the present mound has been created because originally there was a temple at the very same spot After the invaders pulled the temple down to give space to the construction of a mosque, all the sculptures and the Jina idols were buried under the earth to give the monument a certain height. The authenticity of this information is highly debatable). As a matter of fact if one looks at the “IbadatKhana”, then one can trace the several bands of figural sculpture either on pillars or on the ceilings. On the lintels there are carved images of several Demigods in small niches. This suggests that the mosque has been reconstructed but its original inscription has not been altered. The present scholar proposes that the mosque should belong to the last quarter of the fifteenth century.

## 2. Architectural style: -

As it had been noted earlier that there are several traces of sculptures. If we were to make the stylistic study of these sculptures, they would reveal their approximate date of delineation around 13<sup>th</sup> century A D. Their date of destruction cannot be ascertained without proper scientific investigations. Kantilal Sompura in his book “Structural temples of Gujarat”, talks about a hectic Jain temple building activity in Khambhat and mentions that the tradition continued up to the 13<sup>th</sup> Century <sup>66</sup>. This can be ascertained by looking at the style of sculptures

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<sup>66</sup> Sompura Kantilal : ‘Structural temples of Gujarat’ Chap4, Page 192 temple built by Arjundeva Vaghela V S 1352. Chapter –5, page 200 Ajitnatha temple dated V.S 1365.

traced on the allied architectural members of Bharuch Jamimosque. Another reference that can be made here is from the historical source, worked upon by Sir E.C.Bayley, where he mentions that in 1299 A.D, under the leadership of Ala-ud-Din Khalji, the city of Khambhat was routed and destroyed and lots of booty was taken to Delhi. The assault was as severe as the assault that was done by Mahmud of Ghazana on Somnath. This totally denies the dates, 1321 A.D or 1361 A.D, as the spoils of the temple could have been destroyed only after 1368 A.D. Moreover when the present scholar visited Khambhat lately, she was unable to locate any of those ancient temples. Another question that arouses doubts is that, were there any Jain momments in Bharuch dating back to 13th century? The earlier stated points clearly indicate that the material must have been ferried from Khambhat. Khambhat and Navsari were the only two popular centres of Jainism where Jain community preferred to stay. The antiquity of Khambhat dates back to 3<sup>rd</sup> century A.D., where the records mention it as Sthambhatirth. Similarly Bharuch has been mentioned in Ptolemy's records as Barygaza / BhriguKaccha. During 1321A.D–1325 A.D, the most renowned mosque of Khambhat was getting built up. Bharuch Jamimosque according to the inscription on northern dome's entrance door dates back to 1321 A.D.<sup>67</sup> If the patron Daulat Shah Muhammed al-Butahan, could afford to call artisans from Delhi to aid Gujarati artisans and build such a large and beautiful monument, than he could have conveniently afforded to construct Bharuch Jamimosque with freshly hewn stones and not with temple spoils; as it is revealed through the present state of Bharuch Jamimosque. Hence there is enough scope for a contention that the present Jamimosque of Bharuch was built by using the Temple spoils ferried from Khambhat and was reconstructed during fifteenth century.

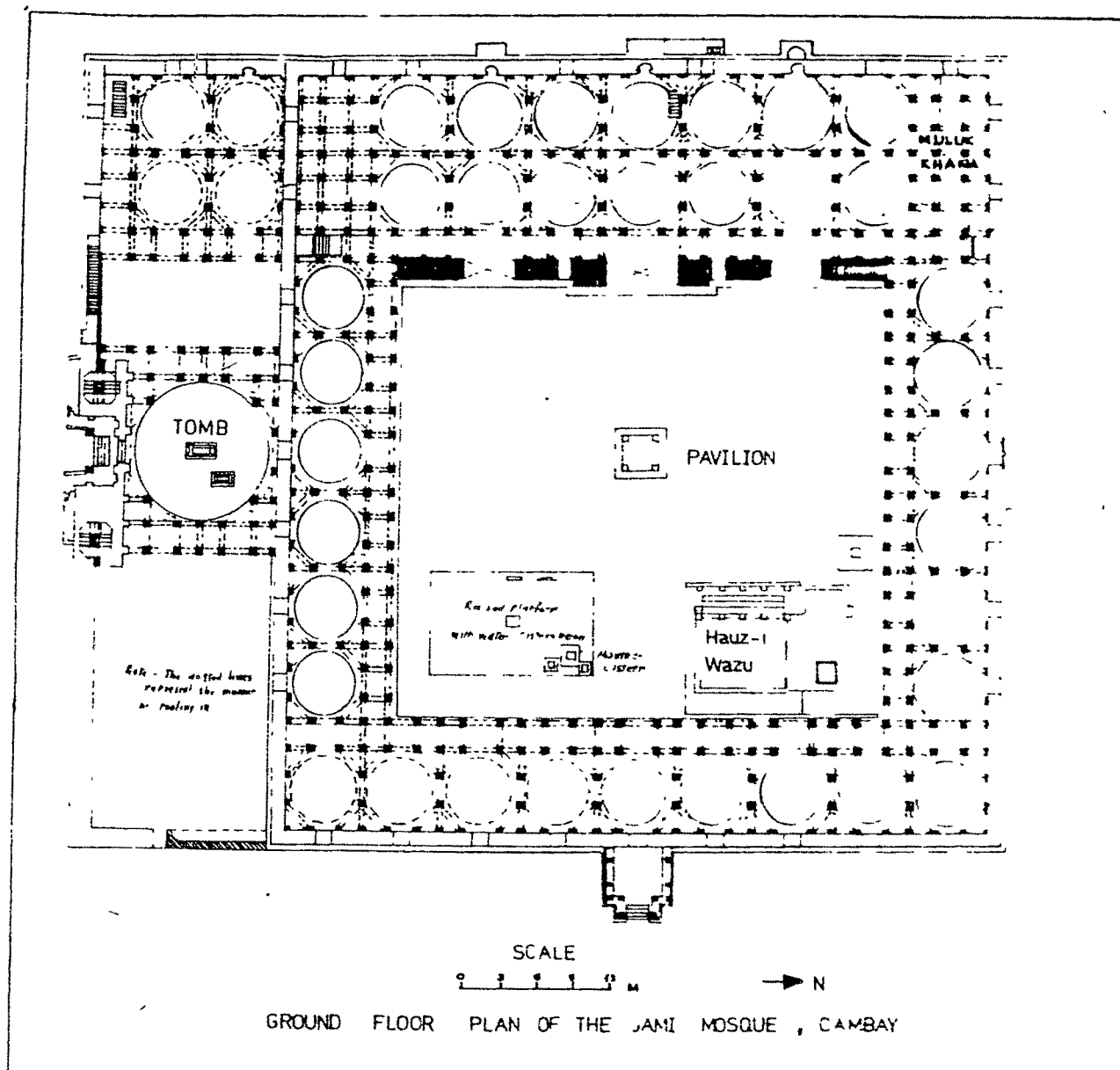
There are two more facts that reinforce this contention. Firstly, before 1480 A.D. Bharuch had never witnessed such a hard onslaught

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<sup>67</sup> Ibid: Gujarat state Gazetteer (Bharuch dist) and Afroz Sultana Ahmed Sayed

by any Muslim ruler, either under Delhi Sultanate or under Ahmedabad, where a Jamimosque could have been constructed with temple spoils. Bharuch was invaded by Sultan Mahmud Shah 'I'. He is supposed to have ruined Bharuch and Navsari, which was then dominated by Jain community. Secondly, at Bharuch, the Jain community never lived in such a populace, where the large-scale temples could have been constructed and also destroyed to construct the Jamimosque later. The question may arise that, if the patron wanted to construct the mosque out of temple spoils then why not at Khambhat itself, where he could have used more spoils of the temples that were destroyed by Ala-ud-Din Khilji around 1299 A.D. during the sack of Khambhat. Why would he use the freshly hewn stones only at Khambhat mosque and not at Bharuch mosque? All these arguments point out the possibility of a later date of the Bharuch Jamimosque and here it is proposed that, it must have been reconstructed during the "Beghara" period i.e. 1458 – 1511 A.D. The delineation of "Qibla Wall" and the buttresses supports this argument. It clearly displays the spirit of the "Beghara" monuments from Champaner. The delineation of "Maqsura" is very unique. Only those pillars that are in front of the "Mihrabs" and is on the outer most line of the "IbadatKhana" are adorned with the brackets. The mosque of Imad-ul-Mulk Malik Isan has somewhat similar treatment of "Maqsura". Hence in its present condition the Jamimosque of Bharuch cannot be considered as the prototype for future Jamimosques.

Returning back to the original discussion of finding out the prototype mosque for future Jamimosques, the next mosque, which is considered for the discussion, is the Jamimosque of Khambhat (Plate number 10-18 Vol II Part-1). Built from freshly hewn stone the Jamimosque of Khambhat dates back to 1325 A.D. as calculated from the inscription. On the northern door, the inscription is in a perfect condition and it does not show any indication that it is not in the proper place or that it had belonged to some other mosque of the same site. It is believed that the work of Jamimosque Khambhat began in 1312



A.D<sup>68</sup> and was completed in 1325 A.D in the reign of Muhammed-bin-Thughlaq. If this information is taken into consideration then, it suffices that, it took thirteen years to complete the project. This is quite obvious by looking at the entire complex, and also by the hypothesis that it was constructed by using the freshly hewn stones. However few possibilities can be taken into consideration in this context.

#### **Preplanned mosque with largely freshly hewn stones**

1. The Jammosque of Khambhat has a large "Ibadatkhana" and a large colonnade running on the three sides. The mosque has three porches, on the northern, southern and on the eastern end. On observing these structures two observations are made, 1) There are many pillars in the entire complex and these pillars are incongruous in the design and measurement. But then there could be the reasons behind this incongruity, like death of the patron, and then in that case artists had to hush up the work. The political instability of Delhi Sultanate could be the other reason. There are two important reasons behind the political instability. Giyath-ud-din Thughlaq else known as Thughlaq Shah died on 1325 A.D, which is the date of ascension of Muhammed-bin-Thughlaq and also the date of completion of Jammosque of Khambhat. According to Haji-ud-Dabir Shah Thughlaq died 725 A.H (1324 A.D) and his son Muhammed-bin-Thughlaq ascended the throne on 1324 A.D. He also mentions that his rule was not devoid of political instability. Muhammed-bin-Thughlaq is also renowned for his hideous mistake of shifting entire population of Delhi to Daulatabad (Deccan) and reshifting it to Delhi. This has incurred lots of loss of economic, human and animal wealth. All these facts must have inspired the artisans to finish it off at random. Another probable reason of incongruity in the treatment of the pillars at Jammosque of Khambhat, could be the time consuming project. If at this entire project had began in 1312 A.D., then the speed of the work done at the site was itself is suggestive of its preplanned nature. The choice of using temple spoils

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<sup>68</sup> Sources untraceable

could have sped up the project and it would have been of an earlier date, but such is not the case. The inscription reveals that it was finished in the reign of Muhammed-bin Thughlaq, 1325 A.D. 2), each pillar of the porch is lavishly decorated. The pillars of "Ibadatkhana" are simple and they do not show any sign of mutilation. These pillars of "Ibadatkhana", porches and the colonnade are tall to give the monument a certain degree of height. And it appears from the construction as if two different pillars are piled up together. Yet there are no indications that they ever belonged to some structural temples. Thus the argument of usage of temple spoils is ruled out and the argument of the preplanned nature of Jammosque of Khambhat stands fairly agreeable.

## **2: Architectural style:**

The architecture in its totality serves as the prototype for other mosque even though it is in the primary stage itself. Firstly for this one, has to discuss about the distinct feature of a complete Jammosque and its presence in Jammosque of Khambhat, secondly one has to observe the pattern of decoration on the mosque and its placement, which would be highly rewarding at a later stage.

### **Distinct features of Jammosque: -**

In a Jammosque where congregation is a central concern, a spacious courtyard with colonnade on three sides is essential. A "Vazuhauz" hauz, entrances on three sides i.e. northern, southern and eastern, for easy exit of follower are also required. Also a large Ibadat-khana, comprising of at least Zenanakhana on one side for ladies to offer "Namaz" in purdah, clearly defined "Qiblawall" with a "Mimber", "Mihrab", "Maqsura" and lastly stairs leading to terrace for calling up the followers for "Namaz" are the essentialities of the Jammosque.

In the Jammosque Khambhat, all these features are found. In addition to these features, at the site, in the "Ibadatkhana" there is one more Zenanakhana, which is to the southern end of "Ibadatkhana". These enclosed structures are made more conspicuous, by making them of a double story. The lower position is not enclosed by the *jali* but the

upper portion is an enclosed one. There are stairs leading to these enclosed upper sections. The lower section has also a separate door on the northern wall and the southern wall of "Ibadatkhana" but its usage is not clearly understood. With all these developed features. It's quite difficult to comprehend the absence of functional minarets. What one can observe in front of the central, large dome on the huge arched screen are barely the representational one. M.A Dhaky<sup>69</sup> and Percy Brown<sup>70</sup> have rightly called them as 'turrets'. The construction of buttresses is to support the deeply carved prayer niches, the semi circle cut into octagonal shape culminating into a domical structure, and it seems that they too have got standardized. The entire mosque is not of a great height. The additional height is obtained by raising the height of "Maqsura" and by joining the two different pillars placed on one another.

For the first time in the Islamic tradition of Gujarat the Jamim Mosque of Khambhat presents the feature of Rauza, where a mortuary chamber is also attached to the mosque and becomes the part of the complex. The mortuary chamber is slightly of later date i.e 1333 A.D.<sup>71</sup> The chamber contains two graves with inscriptions on them. The grave that is bigger in size contains remains of a Maliku't-Tujjar al-Kazaruni surnamed 'Parviz', (Plate number 17-18 Vol II, Part-I) who was murdered while he was traveling towards Delhi, along with fellow countrymen Shihabu'd-Din al Kazaruni with presents from Iran for Delhi Sultan, and the smaller one belongs to his wife. She was the daughter of Khwaja Husam Gilan. She died on 20<sup>th</sup> of Shawwal 783 A.H. i.e. 7<sup>th</sup> January 1382 A.D.<sup>72</sup> According to the decree of Islam, only the persons of high repute, or a saint, or a martyr should be buried in the mosque complex. Maliku't-Tujjar was the Nai'b of Khambhat

<sup>69</sup> Dhaky, M.A.: "The minarets of the Hilal Khan Qazi's Mosque at Dholka"

<sup>70</sup> Brown Percy: Indian Architecture, "The Islamic Period" page no. 50

<sup>71</sup> Dr. Z.A. Desai: "Some fourteenth Century Epitaphs from Cambay in Gujarat" E.I.A.P.S. 1971 page no 39-43

<sup>72</sup> Dr. Desai Z.A. Ibid page no 55

and a martyr, perhaps that's why he has been buried in the compound of Jamimosque. Originally he hailed from Iran and hence his lavishly decorated grave has palm tree and lotus chain motif in the niches. These motifs have no bearings from temple tradition but can be assumed to have connections from Iran. It can be deduced from this that he did not built his own tomb, as it was the tradition with the rulers of Ahmedabad Sulatanate, who established themselves in the last decade of 14<sup>th</sup> century. This is the only tomb structure in the entire Islamic monument of Gujarat, which has a "Mihrab" on the "QiblaWall", extending from the mosque. The tomb structure has been designed in accordance with the decree of Islam. The head stone is towards south, the feet of the dead is faced towards north and they are laid in grave in a such fashion that the soul of the deceased can rise from the side facing the "QiblaWall", when the Angels come to take them on the dooms day. It seems that there used to be a big dome over the mortuary chamber, which has now fallen off. The mortuary chamber is of two stories, the rationale of such type of a construction is not clear. The architectural style of the mortuary chamber is in complete harmony with the architectural style of the mosque, the only element, which stands out, is the grave itself.

#### **Description of graves:**

The graves are in rectangular shape and are of considerable height. Both the graves are decorated with calligraphy of beautiful Naskh type, the pillarets fashioned with arched motifs, combined with palm trees and pot chain motifs are carved on all the four sides. The architecture of the grave clearly exhibits *Bhitta* and *pitha* of *Maru Gurjara* temple architecture. On these graves only *Khuraka* of *Bhitta* is decorated with the design that is seen on the *Kumbhi* of the pillars in the temple tradition and the rest of the moulding are very plain. Instead of different bands over *Chadyaki* on *pitha*, the designers have cleverly left adequate space for decorative motifs and calligraphy.



### **Pattern of decorations on the mosque:**

Here, only the occurrences of the bands of decorative motifs are seen on the exterior walls of the “Qiblawall”, “Zamaatkhana” and the colonnade. The bands of decorative motifs on the pillar and on the rings of the ring dome will be mentioned, but without any comparison between its placement on the mosque and on the temples.

The order of the decorative bands of motifs, appearing on the walls of “IbadatKhana”, including “QiblaWall” and the exterior wall of the colonnade will be discussed here. The observation is made from bottom to top, and before one discusses the above mention description, it is essential to mention that the entire complex has been constructed on a raised platform, which can be accessed through the stairs. Decoration on the plinth is done by the single motif called *ratnaka*. This motif is slightly pressed sideways and is carved in such a way that the angles of *ratnaka* joins to the side borders with its, pointed edge. This band runs throughout the exterior position of the wall of the “IbadatKhana” excluding “Maqsura”. There a clear distinction has been made to indicate with a change in the motif the beginning of the floor of the complex and the end of the plinth's height. It can be seen on, the *Bhitta* moulding used for constructing the wall of the Jamimosque of Khambhat, with the same designs on it, as it is observed on the *Bhitta* of *Maru Gurjara* temple architecture. The lower most band of *Bhitta* present at the mosque contains the design present on the *Kumbhi* or an *ardharatanka*, followed by plain *Kumuda* and then *Kumbhaka* decorated with half lotus or an *ardhapadma*. The third band consists of sharp edged lotus petals. This pattern continues all over the mosque. The next band over these bands on the exterior wall of the mosque is the *hara* motif. The empty place, in this *hara* motif contains either a bell or a rose bud or a bud with two leaves within the circle. Towards the ceiling the posterior view of the wall has the *ratnaka* motif again formulating the band accompanied by pendentives motifs from wooden architecture. The ceiling being flat,

enough arrangement has been made for the outlet of rainwater, by constructing a *pranala* like elements all over

However on the huge central arched screen an extra band of decoration has been added. The motif of a creeper engulfing lotus bud has been turned into a band and utilized on the “Maqsura”. Near the arch there must have been two lotus motif carved on separate stone and affixed in the groove on the arched screen. Today only the grooves remains and the lotus has disappeared. The domes of the complex are several in number and in different sizes. Over the “IbadatKhana” there are three large domes, the central dome represents the main axis and is over the main “Mihrab”. The central arched screen hides this large dome. The colonnade that spans on all three sides has several domes, of small and big sizes. All these domes are ring domes, and they have motifs of diamond shape, followed by *ardhapadma*, and sharp edge shaped petals. Some of the domes consist of rings with petal shaped motifs followed by *Gajataku* towards the centre with a hanging down portion as called *Lumbini*. This kind of dome is specially seen in ceilings of “IbadatKhana”. The ceilings of the colonnade are of rotated square type with lotus design carved in an triangular shaped format, and some are ring dome with ring containing geometric design like rosette motifs, eight petal flowers, then *ratnaka* motifs followed by sharp edged petals. Towards the centre motifs of lotus petals are carved. Domes of Jammosque Khambhat are not very deep, perhaps they follow the Thughlaq style of shallow domes. The pillars from the colonnade and “IbadatKhana” mostly are plain and simple, only the upper shaft bears either *graspattika* or horizontally placed *ratnaka* motif or even chain and bell motif. The pillar capital has four brackets that are invariably designed with scroll motif; otherwise the pillars of porches southern and eastern end are elaborately decorated. The *Sthapati* of *Maru Gurjara* temple architecture raised the height of temple, by increasing the measurement of the mouldings and doubling the *bhitta*. Similarly the *Sthapati* has taken the liberty of doubling the *Kumbhi* to raise the height of the pillars of the porches than the usual

trend. It has motif of compressed *ratnaka* band at lower portion, which Sompura calls it as '*Dataradi*' and on the upper portion of the *Kumbhi* it has motif of *ardharatnaka*. The medium band comprises of sharp edged lotus petals. The shaft is divided into three portions. The lower portion of the shaft has four angles, which is recessed at the corners, and then it converts into eight, sixteen pattern gradually culminating into the circular shaft. The band of different motifs highlights each division. When the shaft converts from 8 to 16 sided shafts it has a band of blooming lotus leaves followed by *hara* motifs, compressed and horizontally placed *ratnaka* in a square. Again the bands of *hara* motif along with the others in sequence are carved upto the circular abacus. The pillar capital has four brackets with scroll motif. On the top of the pillar a stout pillar is placed, whose *Kumbhi* consist of a flower within a bow. Near the abacus of the stout pillar, is a carved band of *ratnaka* motif. This pillar is carved in 4,8,16, sided pillar. The "QiblaWall" has windows with perforated *jalis*. The *jalis* on the northern wall, "QiblaWall" and on the southern wall have same designs except at three occasions where the design on each square of *jali* is different.

Having discussed the mosque in its totality it is safer to consider Jamimosque of Khambhat, built in 1325 A.D., as a suitable example of well-developed and earliest Jamimosque and also the prototype for the future generation mosque. Considering the tomb structure along with the mosque within the same compound, it will not be wrong to consider it as an earliest example of Rauza too. Though the mosque is well developed in comparison to other mosques, yet much has to be developed in its own framework. This mosque has the austerity of Thughlaq monuments. The femininity and the delicateness in the architecture is seen only with the arrival of Ahmedabad Sultanate

**Jami Mosque Of Mangrol/ Chara Bazaar Mosque (Plate number 18-20 Vol II, Part-1)**

Before proceeding further, it should be mentioned here clearly that because of gender discrimination, the researcher was not allowed within the "Ibadat Khana". Hence the status of "Mihrabs" and its delineation, presence/ absence of "Mimber", type of domes and its decoration, presence / absence of Zenana Khana are not known for this study. However the posterior view of Maqsura reveals two balconies, which can be of Zamaat Khana. The study of posterior view of Qibla Wall, the courtyard and the porches and the colonnade is presented below.

**The Dates of Jami Mosque Mangrol: -**

*Reasons for not considering the Jamim Mosque of Mangrol as the prototype*

According to the epigraphical evidence published by archeological survey of India, the mosque dates back to 1384 A.D.<sup>73</sup> i.e. a monument constructed during the reign of Firuz Shah Thughlaq as Delhi Sultan. According to M.A.Dhaky the mosque belongs to 1364 A.D.<sup>74</sup> There is great difference between the two dates and how M.A.Dhaky has arrived at this date is not known and he has not explained in his article. But with either of the dates this monument seems to be quite crude. Even if one agrees for any of these dates, this monument seems to be quite naive, as one would only expect the slight progress with the passing time. One can also attribute its crudity to the ruins of the temple of the earlier period from which it is built. Yet the development, which is present in the buttresses of this monument, cannot be compared to Jamim Mosque of Khambhat, which is of earlier date 1325 A.D. Because of the crudity of Jamim Mosque of Mangrol, if one assumes it to be the earliest and the prototype of future Jamim Mosques, then the epigraphical

<sup>73</sup> Dr. Desai Z A "Inscription of Jamim Mosque Mangrol" E.I.A.P S.Vol.62 page 25-26.

<sup>74</sup> Dhaky M.A : "Maru Gurjara Vastushastra Man Masjid Nirman Vidhi" swadhyaya Vol 7 page 73

record of the Mangrol Jamimosque and developed buttresses prevents us in doing so

#### **Tanka Masjid or Old Jamimosque Of Dholka:**

Another mosque, which is very simple and virtually non-ambitious in plan, is Tanka Masjid or Old Jamimosque of Dholka. This Jamimosque has no southern gate and as time has passed even the eastern exit seems to have been concealed. Today this mosque can be entered only from the northern gate, which bears an inscription<sup>75</sup> A similar inscription is also noticeable at the central “Mihrab” of the mosque stating the date of construction i.e. 1361 A.D.<sup>76</sup> Compared to the earlier mosques, this mosque is constructed from pulled down temple materials. The pillars are quite small and the designs on them are quite intricate. The ceilings are full of *uptokshukpta Vitana* with *Gajatalu* motifs. With all these decorations and 1361 A.D. as a date the Old Jamimosque of Dholka is very crude and austere in architecture. The mosque does not attain great height either. There is no special “IbadatKhana” as it has been noticed in case of Jamimosque of Khambhat and Mangrol; instead it has a colonnade running all over inside a large courtyard with “Mihrab” and pulpit on the western wall designating it as a “QiblaWall” and semicircular buttresses supporting “Mihrabs”<sup>77</sup> (today it cannot be seen because of encroachments). Beside the original “Mimber” and the “Mihrab” there is yet another “Mihrab” and “Mimber” in the same axis to the original one, which is of later date.<sup>78</sup> Though this mosque was constructed by the Royal-Ink and Stamp bearer during the reign of Firuz Shah Thughlaq the simplistic approach and the usage of temple spoils is beyond explanations. These spoils are probably taken from the ruined temples from the period of Siddharaja Jayasimha. This hypothesis is supported by the sculpture from Malav talao (Plate number 83 Vol II, Part-2), as all the temples of Dholka, district Kheda were destroyed sparing the

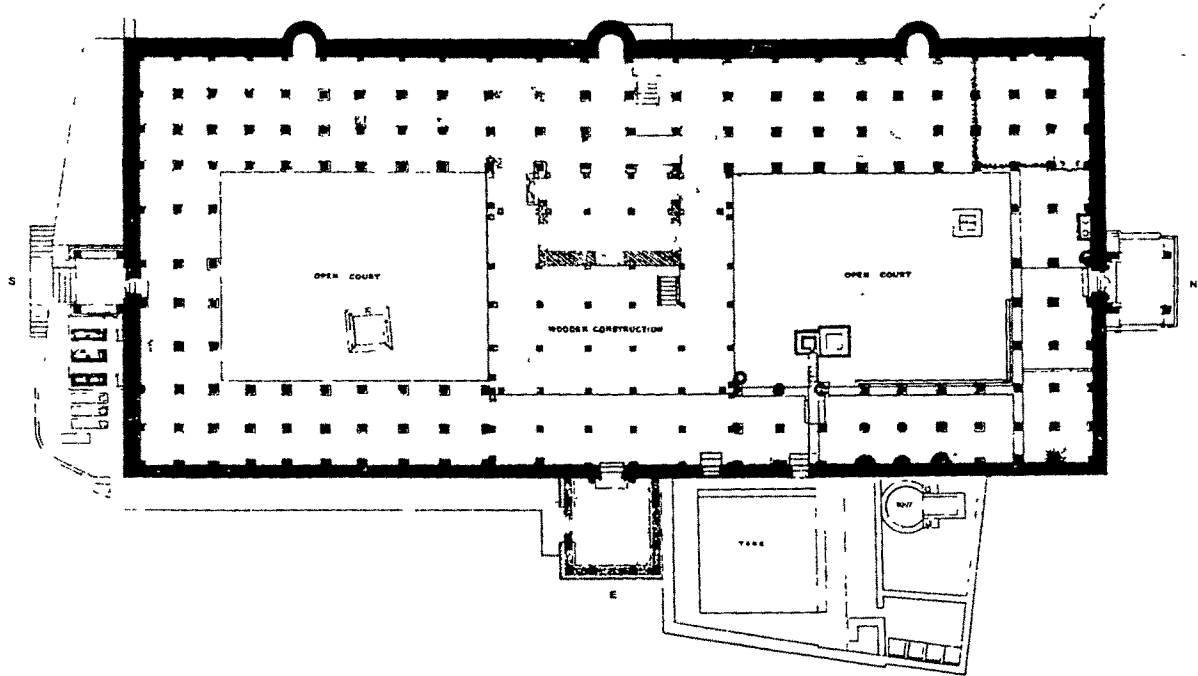
<sup>75</sup> Dr. Desai Z A.: “Inscription of Tanka Masjid” E.I.A.P.S. 1962 page 10-11

<sup>76</sup> Ibid

<sup>77</sup> Burgess James: ‘The Archeological Survey of western India’, “Muhammdean Architecture of Gujarat” Page no 32-33, E.I.A.P.S., Vol 1962 page 10.

<sup>78</sup> Op cit page no 32-33.

# DHOLKA PLAN OF THE TANKA MASJID



SCALE OF 10 20 30 40 50 60 70 80 90 100 FEET

T. Purushottam dia

H. Chaudhary sur

talao only, as it was the lifeline of the old city. Concluding the inquiry number three, it is important to mention that stylistically, the chronology of monuments does not begin until the turn of the 15<sup>th</sup> century and that other than the Jamimosque of Khambhat there is no other monument which provides the, complete idea and concept of the mosque meant for the different usage. The problem with Jamimosque Mangrol is that though it is of later date and has two-tiered colonnade and probably a ZenanaKhana on the mezzanine floor. It does not provide any such feature, which would have developed later on, but rather it seems that it has taken up ideas from Qazi HilalKhan's mosque dated 1333 A.D. and also from the Jamimosque of Khambhat. Features like Zenana Khana on the mezzanine floor, Jamimosque also the arched screens and the central dome getting screened by huge central arch first appears at Jamimosque of Khambhat. All these features, later on, with slight variations, are seen in every Jamimosque of Ahmedabad Sultanate period. Since the Jamimosque of Khambhat dates back to 1325 A.D. which is earlier to Jamimosque Mangrol 1384 A.D., Hilal Khan Qazi mosque 1333 A.D. and Tanka masjid 1361 A.D. both at Dholka. So naturally Jamimosque of Khambhat becomes the prototype of future generation of Jamimosque and rest of the feature like developed "Maqsura" "Mihrab" and the water tank which is required for the "Vazu" are seen at all the later mosques which is meant for the daily prayers. Yet among all the mosques, like, mosque of Mai Gadechi (Plate number 1-2 Vol II, Part-1), Jamimosque of Khambhat, HilalKhan Qazi mosque of Dholka, Raveli Mosque (Plate number 5 Vol II, Part-1) and Jamimosque of Mangrol, the Jamimosque of Khambhat, is the earliest monument with an architectural style far more advanced than its times.

The same century has also witnessed the construction of illustrious examples in the tomb architecture, Sheikh Baba Farid (late 13<sup>th</sup> century) at Patan and the tomb of Naib of Khambhat 1333 A.D. Considering the tomb of Sheikh Baba Farid of Patan, late 13<sup>th</sup> Century during the rule of Khilji as the Delhi Sultan, it is observed that

the tomb has been constructed from the ruins of pulled down temples. The architectural style of the tomb structure is post and lintel with a dome in center, and exactly below this lies the grave of the saint. The four sidewalls are constituted from the perforated *jalis*, which does not betray its "Hindu" origin. The tomb structure is not decorative in the real sense, as the 'decorativeness', which is present, has come due to the *jalis*. The structure is simple, 'humble', and smaller on ground plan and is raised on a platform. It has an entrance to only one side and its ceiling has an exquisitely carved slab. The height of the entire tomb structure is not very great. The light inside the tomb is provided by the *jalis*. This monument does not provide any feature, which could help us to designate this monument as the earliest existing prototype for future tomb structures, except that from this tomb structure Pir-Shah-i-Gora borrows its ground plan and idea of perforated screens/*jalis*.

The next tomb, which is discussed, is the tomb of Maliku't-Tujjar-al Kazaruni surnamed 'Parviz', who was the Naib of Khambat collector. His tomb and the tomb Sheikh Farid have nothing in common. The tomb of Maliku't-Tujjar is associated with mosque and it is in the same compound and they share the same "QiblaWall". The northern sidewall is the only demarcation between the tomb and the mosque structure. There are two doors in this wall, which immediately leads one to the tomb structure. The first door is through the Zenana Khana on the left and the other is through the colonnade on the southern end. The tomb structure is octagonal in shape, which is indicated by the remains of the fallen off dome. The mortuary chamber has double story and one can still access the mezzanine floor, only to be left wondering about its utility. To the south of graves, is the southern door of the mosque compound to its west is the "QiblaWall" with exquisitely decorated "Mihrab". This unique feature never got repeated at any other place even in the later period; and was not even used prior to this monument. This fact give rise to two questions 1. From where did this idea came to the ancient port town of Khambat? 2. Why this design of making the tomb structures was discontinued?



One will have to consider certain historical facts for tracing the answers to these questions

- Muslim settlers of early 14<sup>th</sup> century came from Iran and were basically traders. The person whose grave is enshrined in the tomb structure came from Iran. Looking at the style of grave and the tomb structure, it is felt that unlike mosque constructions, the local artisans were not able to devise a style that would be quite indigenous. Hence it is quite likely, that the artisans of Khambhat, Gujarat, in order to preserve the identity of the deceased, as Iranian, borrowed the idea of tomb construction from Iran and constructed the tomb structure according to the norm and forms that were prevalent in Iran during those days.
- Probably there was no other influential person as Maliku't-Tujjar, whose popularity, designation and words mattered much and probably after his death there was no need of any affiliations to be made by any other ruler or nobles even at a later stage to the middle-east countries

There is another unique feature found at this complex. This is the delineation of the grave. Constructing the grave according to the requirements by the followers of new faith was indeed a difficult task for the artisans. But the artisans found their inspirations from the walls of the mosque in which it was to be housed. As stated earlier the walls of the mosque has been given the treatment of *pitha*, *Upapitha* and *Mandovara* of *Maru Gurjara* temple architecture, which has been repeated in the exterior of the grave also. The design in the grave has nothing to do with Indian sensibility. The designs like Palm tree and lotus and bell shaped motifs are pure resonance of Persian / Middle Eastern country's taste. These design are alternatively placed in the niches, niches that are similar to *deva Koshtas* of Indian temple traditions. This was expected as the grave belonged to the Naib who

basically an Iranian Merchant settled at Khambhat. Similar treatment is seen on the grave of Pir-Shah-I-Ghora (Plate number 21-22 Vol II, Part-1), Laxmivilas Palace Vadodara. The exact identity of the saint is not confirmed. The tomb of Pir-Shah-I-Ghora houses several inscriptions over tombstones. It also imbibes features like perforated walls around the grave, like the tomb of Baba Sheikh Fand at Patan. Before embarking upon the inquiry number four, let me make the comparison that some of the material might be repetitive and some points might be, seemingly divergent. But the care is taken to maintain the lucidity of reading and understanding.

#### **Inquiry IV**

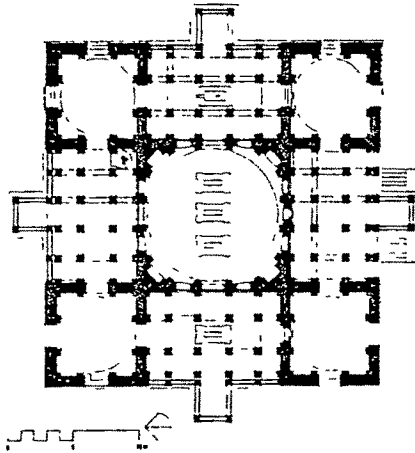
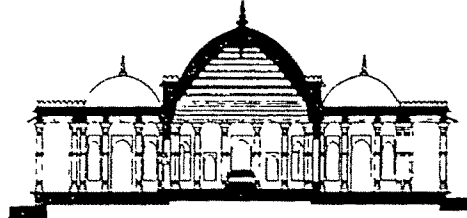
This section deals with the analysis of the development of the Islamic monument of Gujarat with over four centuries of construction and destruction. The Islamic monuments in Gujarat must have had a constant development. So the prime interest is the analysis of the development. But before any thing else, it's fair enough to decide what kind of development one is going to look into. Is it the ground plan or just the architecture? Whether different techniques used at different monuments at different times should be considered, or whether the changes in the appearance should be considered as the development for the present study. But in this study all the earlier stated points would be kept in mind while analyzing any Islamic monument of Gujarat. From the inquiry number three it should be clear that tomb and Jamimosque of Khambhat could be treated as a prototype for the study of future generation of mosque and tombs. It is in this respect that the judgment of advancement in the Islamic architecture in Gujarat would be considered. Jamimosque of Khambhat and the tomb of Malik't-Tujjar (Plate number 17-18 Vol II, Part-1), housed towards the southern end of the mosque, compound have in themselves quite a lot to disclose. The tomb structure displays unique combination of designs closely affiliated to Persian/ Iranian designs and spirit with the freshly conceived indigenous concept of grave by the local artisans to fulfill the need of the followers of new faith. The artisans have deconated

the *pitha* and *upapitha* and had used it in the grave construction in the form of pedestal. The empty space in the middle, which otherwise would be *mandovara* in temple construction, gave enough space to the artist for calligraphic decorations as well as other decorative motifs. This is the first place where such delineations have been observed, which is carried further with certain changes. Tomb of Sheikh Baba Farid at Patan has provided with the idea of tomb structure and their decoration by constructing the perforated wall all-round. This kind of treatment is not seen at tomb of Malikut-Tujjar at Khambhat but it is present at Pir-Gora's tomb<sup>79</sup>. The tomb of Pir-Ghori displays both the delineation of grave from tomb of Malikut Tujjar and the idea of circumambulation and perforated wall from the tomb of Sheikh Baba Farid at Patan. The only similarity with the tomb of Sheikh Baba Farid (Patan) and the tomb of Pir-Ghori (Vadodara) with the tomb of Malikut-Tujjar (Khambhat) (Plate number 17-18 Vol II, Part-1) is the construction of graves. This is to say that even by 1405-1410 A.D. the canonization of the tomb architecture was yet to be achieved.

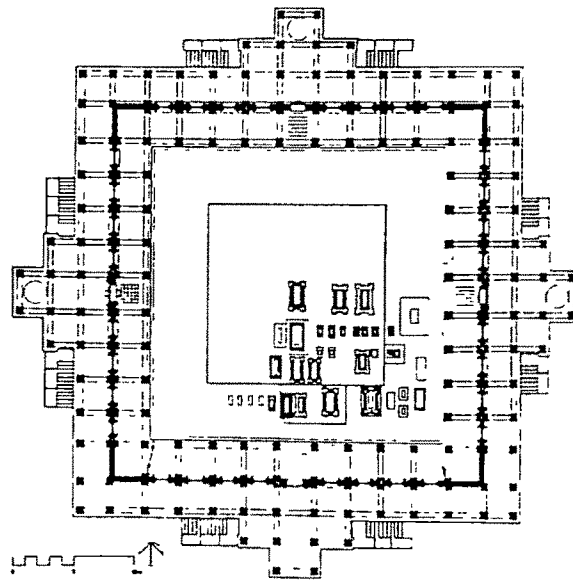
Further the tomb structures that are discussed are, the tomb of Sultan Ahmed Shah 'I' (Plate number 24 Vol II, Part-1) and Ram-ka-Hazira. (Plate number 22-23 Vol II, Part-1). Both the tomb structures are at Manek Chowk Ahmedabad. Compared to the tomb of Pir-Ghori (Laxmivilas Palace Compound Vadodara), these two structures are different. The tomb of Sultan Ahmed Shah 'I' showing loyalty to the deceased ruler, is a majestic construction. The entire structure lies on the raised platform and the grave is in the center. The main grave lies below the domed canopy. The four walls over which this mighty dome rests mark the grave separately. The entrance to the tomb is towards the southern end and is reached by the flight of steps. The entire structure on the platform is protected and decorated by the *jalis* with designs all over, emphasizing the term 'Amor Martini'. Small ring domes have dotted the ceiling of this area. This free area acts like

<sup>79</sup> Dr. Desai Z. A. : "An early sultanate record from Baroda" E. I. A. P. S. 1968-1969 Pg. 17-20

# GUJARATI FUNERARY STRUCTURES



Ahmedabad, Ahmed Shah mausoleum, c. 1425



Ahmedabad, Rani ka Hujra, c 1455

Ahmed

*pradakshinapath*- a feature absent in the earlier tomb structures highlighting that veneration of tombs of saints and royal personages had been included and accepted by the followers of Islamic faith. Rani-ka-Hajira is also constructed on a raised platform, accessed by the flight of steps. The construction is almost hypostyle and presently open to sky. It gives no indication that once it was a covered structure. The construction of the graves at Rani-ka-Hajira, retains the features of grave of Malik'ut-Tujjar at Khambhat and the grave is surrounded by *jahed* walls, as it is in the tomb of Sultan Ahmed Shah 'I' and tomb of Pir-Gora. It also retains the features of tomb of Sheikh Baba Farid at Patan. At the tomb of Pir-Gora a new feature of circumambulation has been introduced into the tomb structures. The tomb of Sultan Ahmed Shah 'I' has this distinct feature but the Rani-Ka-Hajira does not have it. After surveying tomb of Baba Shiekh Farid Patan, Tomb of Malik'ut Tujjur, tomb of Pir-Gora, tomb of Sultan Ahmed Shah 'I', and Rani-ka-Hajira, it is realized that the seed of two different trend in the Tomb Architecture had been sown: opened and closed variety. Tomb of Malik'ut Tujjur is neither a closed nor an opened variety; it is a combination of the two varieties. The tomb of Baba Shiekh Farid Patan is of closed variety without *pradhakshinapath*. Tomb of Pir-Gora (Laxmivilas Palace Compound Vadodara) and the tomb of Sultan Ahmed Shah 'I' are of closed variety but with *pradhakshinapath*. It is only after the tomb Sultan Ahmed Shah 'I' and Rani-ka-Hajira, that a little of standardization had been achieved around 1440's. Pir Kamal, a saint of considerable merit departed from the mortal world to the heavenly abode. His tomb at Dam Limbidi (Old Burhanpura R.T.O. Office Ahmedabad) discloses utmost simplistic features in tomb construction, is of open variety and is an appropriate example of the new era in the Tomb Architecture.

The tomb of Pir Kamal (Plate number 26-27 Vol II, Part-1) is similar to a domical porch whose pillars are undecorated, and has no walls. The saint Sheikh Kamal died in the year, when Sultan Kutbuddin was crowned as Sultan of Ahmedabad Sultanate i.e. in the year 1451 A.D.

13<sup>th</sup> February<sup>80</sup>. Hence the date of his tomb can only be of 1451 A.D. Another monument, tomb of Sayyid Usman at Usmanpura shows altogether a different style. Coincidentally the date of this tomb falls into the same decade, though nothing can be said for sure, as the dedicatory inscription of the tomb is missing and is also not mentioned anywhere in any epigraphical researches so far done. The tentative date of this tomb is 1458 A.D., which is presumed to be the date of death of the saint. 'Mirat-I-Sikanderi' does not mention the exact date of his existence though a little can be inferred from the "Arabic History of Gujarat"<sup>81</sup>. According to it the saint died in 863 A.H /1458 A.D. This coincides with the date of ascension of Abu'l Fath as Sultan Mahmud Shah. However, the author does not clarify whether Mahmud Shah used to visit him when he was a prince or continued visiting him even after he became the Sultan of Ahmedabad Sultanate. Keeping all these facts in mind, when one observes the tomb and the mosque of the saint, which is supposed to be constructed in lifetime of the saint, it gives a different picture. Both the monuments possess different construction technique.

The mosque has post 'n' lintel system where as tomb is a curious mixture of arch system and post 'n' lintel system. The tomb has a basic square ground plan, with enough space for ambulation. There is clear-cut division of sacred and the profane area, which can be identified with the help of wall approximately 2 ½ feet to 3 feet in height. A large dome has crowned the grave, which is enclosed within this wall. This dome rests on an octagon prepared from rotating the square. On the four corners more than one pillar joined together with help of the arches sprouting and joining to the main pillar of the corners. In this way they become clustered pillars. These arches are not the decorative element here but they are the loads bearing members. These arches are in a way part of the squinch, which helps a square base to turn into an octagon forming a dome. This type of

<sup>80</sup>'Mirat-I-Sikanderi': Translation by Fazlullah Lutfullah Faridi, page no. 26-29.

forming an octagon and usage of arches is a novel technique, which the architect and the artist have applied in this monument. This technique, of using arches is not present in the mosque of Sayyid Usman. (Plate number 25 Vol II, Part-1) The external organization of the sanctuary is ornate but the internal organization of the sanctuary is sparsely decorated. The monument comprises of the sanctuary only, with the minarets on the extreme end of "Maqsura". Once the complex might have had a courtyard with a "Vazuhauz" in front of the mosque. It is quite likely that after the death of the saint and the subsequent construction of the lofty tomb, the mosque might not have been frequently used, leading to disappearance of courtyard and disuse of the hauz.

Almost similar type of construction is observed in the mosque of Shah-I-Alam (plates 53-55 Vol II, Part-1). Shah-I-Alam is supposed to have died in the year 1475 A.D.<sup>82</sup> so the mosque has to be of the earlier date, than that of the tomb structure (Plate number 27-28 Vol II, Part-1). "Mirat-I-Sikanderi" narrates the story of the saint Shah-I-Alam and Kazi Najm-ud-din<sup>83</sup>. At the end of this story Kazi and the saint is supposed to have said their prayers in the mosque near his (Shah-I-Alam) Rasulabad residence, which cannot be any other than the existing Shah-I-Alam mosque. But the author does not mention when exactly that incident has taken place. In addition to this, as the dedicatory inscription is absent, the monument cannot be dated. This adds to problem of dating the monument. The only respite is the architectural style. The style no doubt is new and is quite different from the tomb of Sayyid Usman. (Plate number 28-29 Vol II, Part-1) The technique is arch system, and the spirit of the monument is austere and simple, huge and lofty, which is not only unique in Ahmedabad Sultanate but is also seems to have been brought from outside of the

<sup>81</sup> 'History of Gujarat'- Zafar ul Walihi bi Muzaffar Wa Alihi – General Editor B.J.Sandesara, Translated by M.F.Lokhandwala, Gaekwad Oriental Series no. 152 page no. 29-30

<sup>82</sup> Chaghtai M.A.: 'Muslims monuments of Ahmedabad through their inscription' page no. 64  
'Mirat-I-Sikanderi' translation by Fazlullah Lutfullah Faridi, page no 63, 2<sup>nd</sup> paragraph



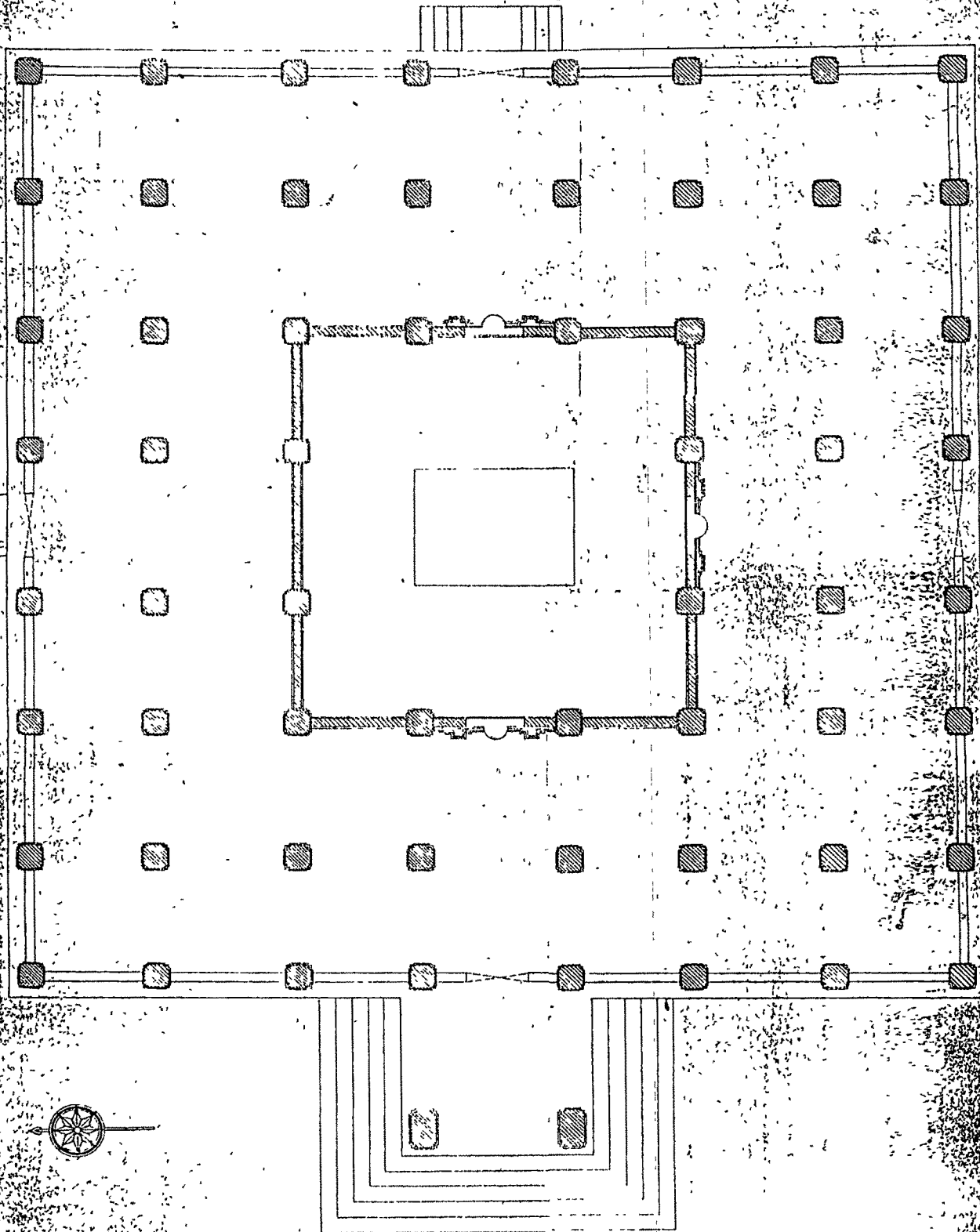
Chapter added to mention

# TOMB OF SHAH ALAM AT AHMEDABAD

SCALE: 4'-0" = 1" INCH

DRG. NO.  
YEAR - 1

DRG. No. A11



PLAN

SUPERINTENDENT  
DEPT. OF ARCHITECTURE  
GOVT. OF INDIA  
NEW DELHI

Sultanate There can be two probabilities in this regard. -1. That it might have come down from the Islamic countries. 2 That Bahamani Architecture, which seems to have been influenced by the Architecture of the Islamic Countries, might have influenced it

**The possibility of Bahamani Architecture influencing the mosque of Shah-I-Alam: (Plate no. 53-55, Vol II, Part-1)**

An attempt towards seeking a parallelism between the Bahamani Architecture and Shah-I-Alam mosque might raise the eyebrows of the scholars of Islamic architecture but an obvious formal similarity between the two almost compelled me to probe into this possible interaction

Historically speaking, the relationship between the Sultans of Gujarat and Bahamani dynasty gets established during the rule of Sultan Ahmed Shah 'I' of Gujarat in 1431 A.D./835 A.H.<sup>84</sup> At this time, the Bahamani ruler, Sultan Firuz Shah (probably Tajuddin Firuz Shah {1397-1422}) lost the battle against the infidels of Bijanagar. Sultan Ahmed Shah 'I' of Gujarat sent a large army to help him out, but by the time army reached Nander, Sultan Firuz Shah was already dead. So the question arises that for whose aid, did the Gujarat Sultan sent his army for? From the year 1432 to 1441 A.D Sultan Ahmed Shah 'I' of Gujarat lashed out his anger on Sultan Ahmed Shah 'I' of Bahamani dynasty<sup>85</sup> probably Shihabuddin Ahmed 'I'. Bahamani Sultan Ahmed Shah 'I' ruled from 1422-1436 A.D., hence on whom did the Gujarat Sultan lashed out his anger on? Shihabuddin Ahmed 'I' succeeded Tajuddin Firuz Shah and ruled between 1422-1436 A.D. After 1432 A.D the Gujarat Sultan Ahmed Shah 'I' defeated him too. And it seems highly improbable that probably after helping him out in 1431 A.D, he would defeat him in 1432 A.D The tenure of Taj-ud-Din Firuz Shah

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<sup>83</sup> Ibid page 70-72 ('Mirat-I-Sikanderi')

<sup>84</sup> 'Mirat-I-Sikanderi': Ibid page no 21, 2<sup>nd</sup> paragraph

<sup>85</sup> Bijanagar- Anne Marie Schimmel Marg, vol. 37 no.3 page 8-10

was 1397-1422 and Sultan Ahmed Shah 'I' sent his army to Taj-ud-Din Firuz Shah in 1431 A.D. This does not get explained, as the Sultan was already dead in 1422 A.D. So Ahmed Shah 'I' of Gujarat could not have sent his army to help him in 1431. So either the date of the death of Firuz Shah Bahamani must be 1431 A.D., or the date of the help should be 1422 A.D. If the date of the assistance is 1422 A.D. then referring to the history of Gujarat either by Sikander or by Dabir, no assistance of any sort was extended to any Bahamani ruler in 1422 A.D. If the date of help to Firuz Shah and the death are not to be refuted then the supposed help should have been for Shihab-ud-din Ahmed Shah 'I'. But according to Anne Marie Schimmel, Shihab-ud-din Ahmed Shah 'I' was himself defeated by Sultan Ahmed Shah 'I' of Gujarat. So no question regarding the help arises. Here again the anachronism regarding the dates of Shihab-uddin arises. According to Anne Marie Schimmel, Shihab-uddin Ahmed Shah 'I' of Bahamani kingdom ruled from 1422-1436 A.D. Whereas the counter information from the history of Gujarat as described in "Mirat-I Sikanderi" by Fazlulaha Lutfulaha Faridi pg 21, Sultan Ahmed Shah 'I' of Gujarat had defeated Shihab-uddin Ahmed Shah 'I' of Bahamani kingdom in the time period 1432-1441 A.D. This is slightly doubtful, if one considers that Shihab-uddin Ahmed Shah 'I' of Bahamani kingdom died in the year 1436 A.D., and that Sultan Ahmed Shah 'I' of Gujarat defeated him after 1432 A.D. (according to Anne Marie Schimmel). Hence the dates suggested by her cannot be accepted without reservations. Because of these incongruity in dates it is difficult to ascertain the year in which, if ever they did, the craftsmen of Bahamani Kingdom came to Gujarat to construct the mosque or that in which year the bilateral relations were so good that the exchange of Arts, took place from both the sides. In addition to these at Bahamani Court, Turkish and Persian poets, craftsman and religious man did found the place but how far Bahamani architecture got influenced from the Turkish and Persian architecture so as to influence the Shah-I-Alam mosque remains to be observed. In the present context the period Ahmed Shah 'I' Bahamani and Firuz Shah Bahamani monuments are important. When the monuments of Bahamani

Kingdom are compared with the mosque of Shah-I-Alam then its observed that the hypothesis that was made gets nullified as the mosque of Shah-I-Alam is having small domes (an outcome of synthesis of Islamic dome with the ring dome of Solanki period temple); with the emphasis on height, achieved through the arches, which are emerging from single pillars. The simplicity is emphasized, and the ceiling comprises of the shell and the ring domes, a combination which is not the speciality of Bahmani Architecture

#### **Influence from the Middle East countries:**

While exploring the second possibility that the mosque style must have been influenced by the development that was taking place in the Middle East countries, it is observed that there was surely an exchange between Gujarat and the Middle East in the field of Art and Architecture, because of trade relations. The History of Gujarat is silent about it especially during the rule of Sultan Ahmed Shah 'I'. Even while narrating the lives of the Saint Shah-I-Alam, Sultan Ahmed Shah 'I', Sultan Kutbud-din Ahmed Shah, references of saint offering "Namaz" in the mosque near his Rasulabad residence are not mentioned. Hence one can presume a datable date for the mosque, say, in late 15<sup>th</sup> Century, during the regime of Sultan Mahmud Shah 'I' 'Beghara'

During the rule of Sultan Mahmud Shah 'I', Bahmani King Nizam Shah had again asked for the help against the Malwa rulers in 865 A.H/ 1461 and 867A.H/ 1463 A D<sup>86</sup>. By this time Turks, Arabs, Ottomans and Persians had already started settling in Gujarat province and in the kingdom of Nizam Shah. It is during this period that the mosque of Shah-I-Alam must have been built. To confirm this the story of strayed Kazi and Saint Shah-I-Alam has already been cited<sup>87</sup>. Again in 1490 A.D. the Sultan with a view to chastetise the rebel Bahadur of Deccan marched out but was stopped by Bahmani Sultan

<sup>86</sup> 'Mirat-I-Sikanderi': Translation by Fazlullah Lutfullah Faridi, page no.50-51

<sup>87</sup> Ibid: page no 70-71

who gave him the news of death of the same rebel. With all these pieces of information put together, it can be understood that the mosque must have been built between 1461-1475 A D, 1475 A D being the year of the death of the saint. The architectural style now, thus satisfactorily aligns with the date bracket. Earlier in this chapter we have seen as to how the Jamimosque of Khambhat has become important, as a prototype for the study of the development of mosque architecture. In the light, of this Jamimosque, other monuments are to be studied and the entire development of the plan is to be understood. So far, after taking into considerations the monuments like Jamimosque of Khambhat, Mangrol, Dholka and also Hilal Khan Qazi's mosque of Dholka it has been very difficult to give them, a chronological development.

Another interesting monument is Raveli Mosque (Plate number 5 Vol II, Part-1) Mangrol (Junagadh). Opening from the northern end, the mosque is having a large entrance porch with three openings. The one on the southern end leads to the mosque. On entering the mosque one faces the courtyard, which is entirely converted into the "Vazuhaiz". There is a small *Bhamati* around it. On the outer wall of *Bhamati* there are sealed niches. These niches are similar to *devakoshtha* of already existing temple tradition. The sanctuary of the mosque is narrow but lengthy. There are three surprising elements in this mosque:

1. The buttresses are not at the back of "Qiblawall" but quite curiously placed at the southern end.
2. Despite of having a well near the entrance porch, there is a "Vazuhaiz" inside the mosque, which engulfs the entire court. The pillar type is very similar to those that are used in the monuments from Beghara period onwards. The single pillar is made up of two small pillars, which are of 4, 6, 8, 12, 16 orders and are joined together. The pillars do not display any sort of mutilation that indicates that they are carved out of the single stone, in the above-mentioned format. It also suffices that they do not belong to any temple ruins. The similar pillar

type is to be found at the Jamimosque of Dnu (Plate number 29-30 Vol II, Part-1), which is of much later date.

Though the mosque is curiously designed, it is not in any case a cruder monument than the Jamimosque of Mangrol. Looking towards the delineation of the "Mihrabs" of the mosque, and comparing it to that of "Mihrabs" of HilalKhanQazi mosque, there is certainly a development. The delineation of the entrance porch of the mosque does not excel from HilalKhanQazi's mosque, but surely it is defining a set up, which was to be followed in future. These facts and dates according to two different authorities, Dr. Z.A. Desai and M A Dhaky, the dating of monuments can be comfortably placed in 1384 A.D, as decoded from the epigraph of the monument<sup>88</sup>. This indicates, that in Saurashtra, entirely different architectural thought process was going on, although it contains certain common elements like, *Kaksasana* and its peculiar banded decoration, motifs on the rings of the ring dome of the porch and the '*udgama*' of niches, which later on becomes important part of the decorative idiom

Dawn of 15<sup>th</sup> century saw two major changes in the history of Gujarat. Politically, Gujarat becomes Independent Sultanate and this Sultanate was to be ruled by Sultan AhmedShah, 'I' who was involved in lot of building activity

Sultan Ahmed Shah 'I' mounted on the throne of Ahmedabad Sultanate in 1410 A.D. 14<sup>th</sup> Ramzan 813 A H<sup>89</sup> In the year 1413A.D / 816 A.D the construction of the city walls began. Near *Bhadra* there is a personal mosque of Sultan Ahmed Shah 'I', (Plate number 30-33 Vol II, Part-I) hence the name. Presently, the personal mosque of Sultan Ahmed Shah 'I'<sup>90</sup> consists only of the sanctuary. Instead of courtyard, a

<sup>88</sup>Dr.Z.A.Desai: 'Inscription of Raveli Mosque Mangrol' E.I.A.P.S. 1962 page no 25-26.

Dhaky M.A.: 'Maru Gurjara Vastu shastra Man Masjid Nirman Vidhi' page 73, Swadhyaya vol. 7, no.1 Baroda V.S.2025.

<sup>89</sup>Bayley E.C.: 'History of Gujarat', edited by Nagendra Singh page no. 88-90

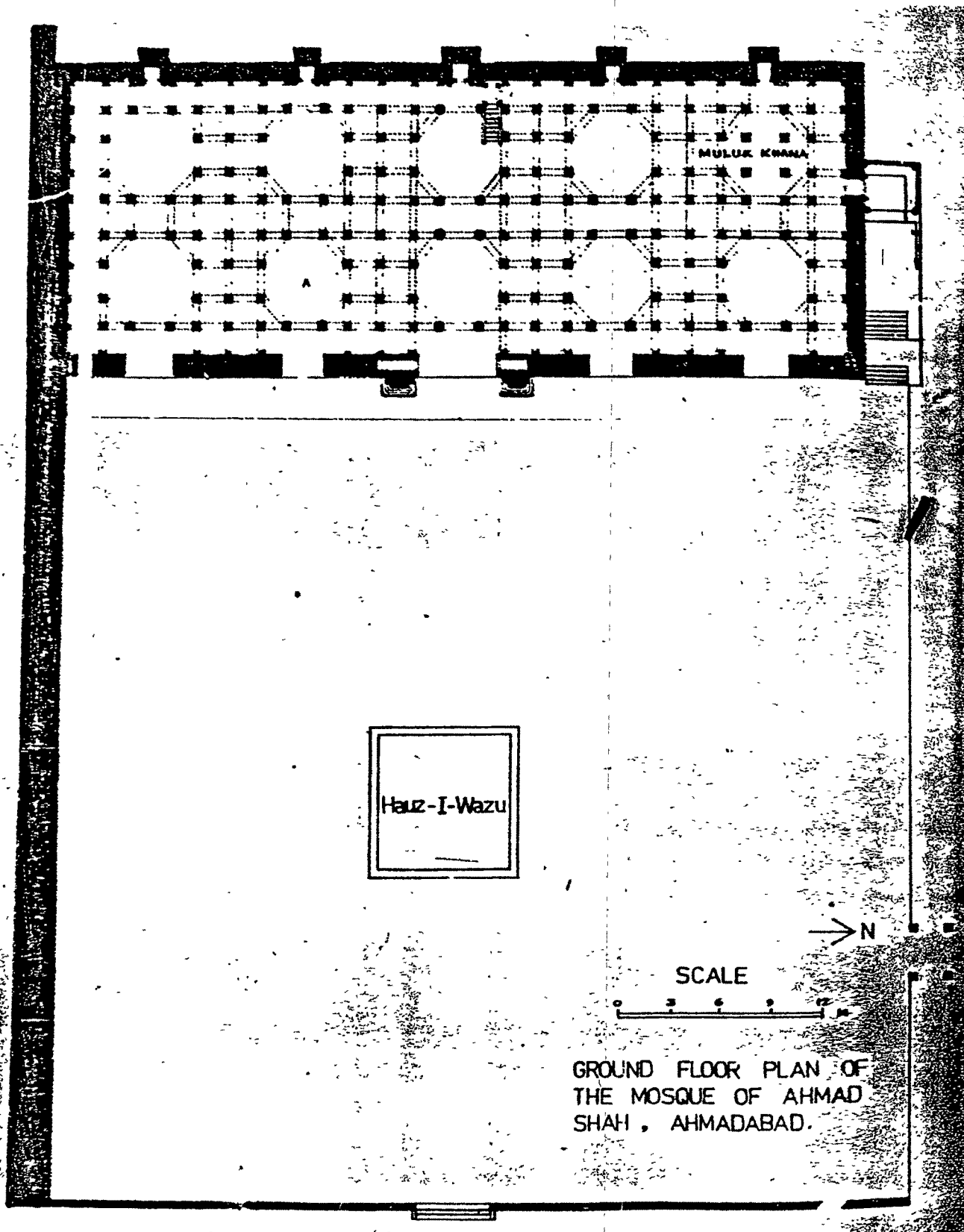
<sup>90</sup> Chaghatai M.A.: 'Muslim monument of Ahmedabad- through their inscriptions' page no. 43.

beautiful garden is there and it is very difficult to find out that whether it existed in the original plan or not. The “Maqsura” of the mosque consist of two small arched entrances on both the sides of the main, central and arched entrance. This main entrance is flanked by the minarets, which are upto the terrace level. On the right hand side, facing the “QiblaWall”, there is a small enclosure serving the purpose of Zenana Khana. From outside this would look like a lateral balcony with exquisite designs. The wall comprises of perforated *jalis*. This is a raised section and is extended towards the northern end. The mosque is made of pull down temple spoils, only the “QiblaWall” wall seems to have been made out of freshly hewn stone. The minarets of the mosque are worth observing. They are quite different from their predecessors. They are not ‘turrets’ and are illustrative of what was going to emerge in the mosques of later period. For the first time, the researcher had come across a functional minar. The minarets and buttresses are flat and squarish in appearance. From other angle these minarets appears to be a buttresses which are actually supporting the “Maqsura”

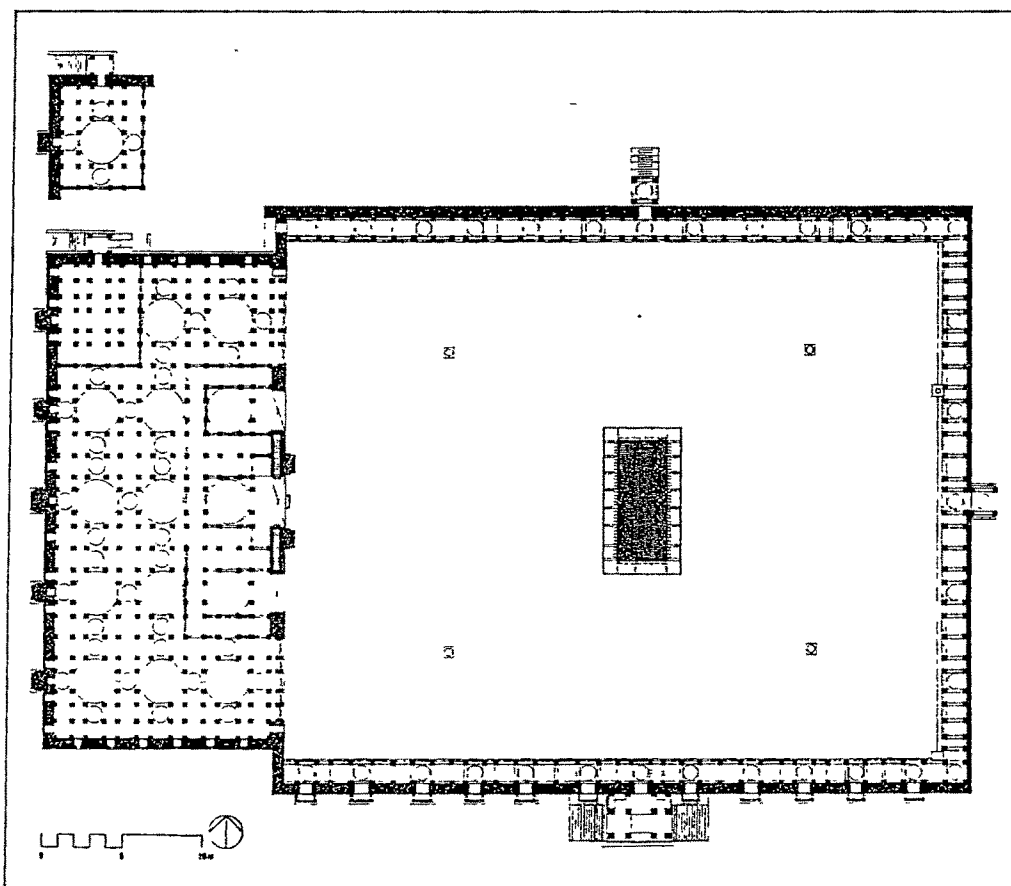
What is more important is that, while comparing it to Jammosque of Khambhat (Plate no.10-18, Vol II, Part-1), one realizes that the features like screening of central dome with the help central arch, raised Zenana Khana, delineation of drum of the dome with the help of perforated *jalis* and lastly the construction of “Mihrab” with a major change, instead of ‘*udgama*’ like structure which is used on the perforated window of temple tradition and usage of *Illika torana* is also seen at the mosque of Sultan Ahmed Shah ‘I’ at Bhadr<sup>91</sup>. Even the employment of small *jalis* as window on “Maqsura” is indicative of the urge of artists to standardize the canon for construction of mosques, especially for the Sultans of Ahmedabad Sultanate

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<sup>91</sup> Similar type of features are seen in Chalukyan temples at Aihole and Badami







Jami' Masjid, Pankor Naka, ground floor plan [5].  
 Inset: Plan of raised gallery in the northwest corner of the prayer chamber

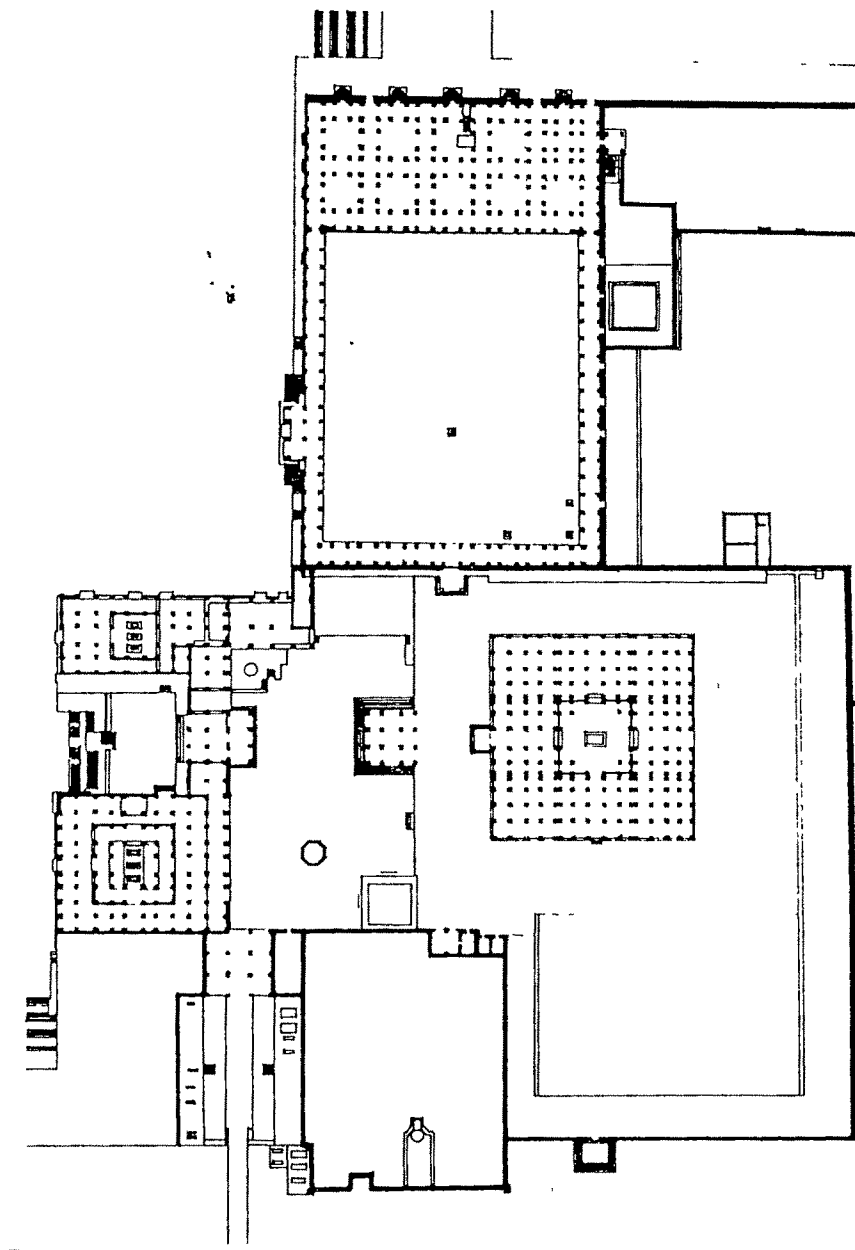
*Handwritten:* Pankor Naka

Between Sultan Ahmed Shah 'I's mosque 1412 A.D and the date of completion of Jammosque of Ahmedabad 1425 A.D (Plate number 33-36, Vol II, Part-1) it seems that there was no architectural activity. This seems quite unlikely, for when the architectural achievement of Sultan Ahmed Shah 'I's mosque is compared with that of Jammosque Ahmedabad 1414 A.D - 1425 A.D<sup>92</sup>, development is two fold and the missing link between the two is felt

Jammosque of Ahmedabad is undoubtedly another ambitious project, beside Jammosque of Khambhat. The date of finishing the mosque in both the cases is the same year with a difference of a century, Jammosque Khambhat 1325 A.D and Jammosque Ahmedabad 1425 A.D. With the change in the century, there is the change in the delineation of mosque architecture and its allied architectural members along with its dimensions. Besides these a lot of ornamentation has been borrowed from the contemporary temple architectural tradition. In Jammosque Ahmedabad, there are two Zenana Khanas, one on the northern end and the other on the southern end. Both the Zenana Khanas have separate entrances from their respective ends. Here if one studies the silhouette of the "Maqsura" of the Jammosque of Ahmedabad then it is of a stepped nature, suggesting the break in increasing height. Though the contents of the "Maqsura" is similar to that of Jammosque of Khambhat, their delineation is different. The "Maqsura" of the Jammosque of Khambhat does not extend beyond its three arches. But here at Jammosque of Ahmedabad, the three arches remains the same, but the space of Zenana Khana is kept beyond the third arch on both the sides within the "Maqsura" and the colonnade starts where the "Maqsura" ends. The colonnade extends slightly on the both the sides in the line of "Maqsura" and then encloses the entire courtyard. The entire complex has three entrances cum exits. The northern and southern end, imperfectly align themselves. The eastern door aligns perfectly with

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<sup>92</sup> 'Mirat-I-Sikanderi' - translation by Fazlullah Lutfullah Faridi, page no. 11-12



the central main and big arch of “Maqsura” Within the big courtyard there is huge “Vazu hauz” with the porch like construction over it The lamp stand is another element, which is seen at this site and is not present at Jammosque of Khambhat. Surely there is substantial development in the Jammosque of Ahmedabad. But this sudden out burst of creativity is a big surprise and beyond explanation.

Almost during the same time period, in the outskirts of Ahmedabad Fort, in the village called Surkhej, a funerary complex was getting constructed. Today this complex consists of Tombs of Sheikh Ahmed Khattu Ganj Baksh, and Sultan Mahmud Shah‘I’ (Plate number 38 , Vol II, Part-1) “Beghara” a huge water reservoir and tombs of wives of Sultan Mahmud Shah‘I’, Hawa Mahal and the Jammosque.

On studying the Jammosque of Surkhej (Plate number 38-39, Vol II, Part-1) and the tomb of Sheikh Ahmed Khattu Ganj Baksh, (Plate number 37, Vol II, Part-1) it is realised that they should be almost contemporaneous to each other. It is also felt that the Jammosque of Surkhej in comparison to Jammosque of Ahmedabad is quite humble and naive The sanctuary is of hypostyle and consists of “Mihrabs” and “Mimber”. The Zenana Khana is double storey and is on the right hand side. The colonnade runs around the courtyard from inside and has two entrance porches The entrance porch is on the eastern end and the southern porch, which actually forms the balcony, overlooks the huge reservoir Originally, it had a “Vazuhaux” inside the courtyard but today it is towards the northern end, outside the complex In the entire monument, the decoration is seen only on the three architectural allied members viz. ZenanaKhana, the buttresses and the *jalis* for windows and balconies Eastern entrance porch is a very modest structure, almost comparable to those of Jammosque of Ahmedabad. Regretfully, there is no epigraphical evidence to date the monuments and it is equally difficult to know the patron of the mosque Hence it becomes essential to mention about its contemporary monument, the mausoleum of Sheikh Ahmed Khattu

Ganj Baksh. In this monument also, there is no epigraphical evidence of date of construction of the masoleum, but there is an inscription, which says that the masoleum is of Sheikh Ahmed Khattu Ganj Baksh<sup>93</sup>. However, there is controversy regarding the date of death of the Sheikh Ahmed Khattu Ganj Baksh. The date of death Sheikh Ahmed Khattu Ganj Baksh is always mentioned as the year of the coronation of Sultan Muhammed Shah II. Mirat-I-Ahmedi gives the date as 1445 A.D. as the date of coronation of Muhammed Shah II. Edalji Dosabhai and Hajji Ad Dabir gives the date as 1442 A.D.<sup>38</sup> However, E. C Bayley in his book gives the date 1442 A.D.<sup>94</sup>, which is based on coins. Hence it is possible that the date of construction of the masoleum is either of these two dates that falls in the reign of Sultan Muhammed Shah II. The masoleum hence must have been constructed any time after 1442/1445 A.D. In a Gujarati article<sup>95</sup>, it has been pointed out that the construction of the masoleum must have been started during Sultan Muhammed Shah's regime and ended in the reign of his son Sultan Kutbuddin Ahmed Shah's rule. Sultan Muhammed Shah is supposed to have died 7<sup>th</sup> Muharram 855 A.H. after ruling for nine years and some months. Looking at the masoleum, which is no doubt covered up with *jalis* with different kind of designs, on both exterior and interior wall, following *Sandhara* kind of structure, it does not seem to have taken that long much time so as to be completed by his eldest son and the later Sultan, Sultan Kutbuddin Ahmed Shah. The huge ambitious projects like Jamimosques of Khambhat and Ahmedabad dated 1325 A.D. and 1425 A.D. respectively, had taken thirteen long years to complete. Now if one compares both the

<sup>93</sup> Chaghatai M.A. 'Muslim monument of Ahmedabad-through their inscriptions' page no. 47-48

<sup>38</sup> Dosabhai Edalji. 'A History of Gujarat-from earliest period to present times' chapter 4, page no 79

Hajji Ad-Dabir 'An Arabic History of Gujarat' Translated by M.F.Lokhandwala, ed. By B.J Sandesara. Gaekwad Oriental Series no.152 chapter 1, page 1

<sup>94</sup> Bayley E.C.. 'History Of Gujarat' edited by Nagendra Singh page no 129-130. Also refer the footnote of page no.129.

<sup>95</sup> Kureshi Zuber. 'Surkhej ni Masjid ane talao kone bandhavya?' Samipya, January-March 1986, pustak 2, ank 4 page no 195-198

mosques and the masoleum, it would become obvious that the masoleum in question could not have taken such a long time

The article written by Zuber Kureshi in Samipya<sup>96</sup> depends heavily on the local records on the life of Sheikh Ahmed Khattu Ganj Baksh, where the absence of accurate dates is again adding, to the already existing lacuna. On the basis of written local records, he tries to put the date, which seem quite impossible. Considering the architectural style of the monuments, it is felt that the masoleum of Sheikh Ahmed Khattu Ganj Baksh is posterior to Sayyid Usman's masoleum, and dates between 1451-58 A.D., not because it is quite simple but because of the technology that has been used. Based on the post and lintel system, the huge, central and undecorated ring dome, shelters the main grave. This grave has been enclosed by the perforated *jalis* constituting the four walls. It has four doors on the each wall, quite similar to '*caturmukhi*' or '*sarvatobhadra*' shrine of Indian temple tradition. The masoleum has a clearly defined ambulatory path, which is again enclosed by the outer wall, made-up of perforated *jalis* all over. This path has a ceiling, which is made up of small ring domes all over. The plan of the masoleum is a big rectangle and the main entrance lies towards the southern end with respect to Jamim Mosque. In front of this entrance, there is a porch that is associated with the masoleum and not with the mosque, as is in the case of Jamim Mosque of Khambhat. This masoleum has its predecessor in the form of masoleum of Sultan Ahmed Shah 'I' (died: 1441/845 A.H.). The only difference in both the monuments is that, the masoleum of Sultan Ahmed Shah 'I' has an actual grave enclosed by a solid wall. Connecting this, is an ambulatory path that is closed by the wall made up of *jalis*. In the monument of Sheikh Ahmed Khattu Ganj Baksh, both the walls surrounding the grave are made up of *jalis*.

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<sup>96</sup> Ibid

*upapitha* and *pitha* from structural temple tradition of Gujarat with the same moulding patterns and designs on them. This is something new. Though there isn't any great difference in the years between two mosques, one still feels that this development should be considered posterior to Jamimosque Ahmedabad. As such, Zuber Kureshi rightly argues that it has to be in the period of Sultan Ahmed Shah 'I', as he himself had attended the "Namaz" at this particular mosque in presence of saint. This indicates a common date, where both the personalities were present and the Jamimosque had already been constructed, which narrows down the date to 1425 A. D. - 1441 A. D. It is regretful, that none of the contemporary records mention the visit of Sultan Ahmed Shah 'I' to Surkhej, leave aside the attendance of the Sultan at "Jumma Namaz" at the Jamimosque of Surkhej.

It is imperative at this point to discuss, the huge reservoir, which supplies water to entire Surkhej. (Plate number 39, Vol II, Part-1) This will help to understand the date of the mosque more effectively. How is water tank connected to the mosque or, what has tank to do anything with the mosque and architecturally will be discussed here.

Recollecting the physical description of Surkhej Jamimosque, (done earlier) it is realized that the mosque has only two porches directly connected to it, one on the southern end of the courtyard and other on the eastern end. The eastern end porch is the entrance porch, which is connected to the colonnade. This colonnade is connected to the mosque from both the end, northern and southern. The construction of the southern porch is nothing but a beautiful balcony over looking the tank. This balcony has stairs, probably to reach the water level. It was perhaps planned accordingly, else how would one explain the existence of stairs stooping so low? Another reason to believe that the tank existed even before the mosque, is the balcony itself and the *jalis* at the floor level on the wall at the southern end of the sanctuary. This lower level *jali* was probably, to give ample light and cool breeze.

during hot summer days. The design of the balcony is such that an overlooking view to the lake makes a refreshing change and is slightly a secluded place within the mosque complex. Now, if the tank was an after thought, then the existence of balcony and stairs was not possible, as there was no need for that. And secondly, the architect would have easily avoided the direct contact with water, by pushing the mosque structure slightly towards the northern direction, which he did not. This clearly indicates that the tank was not an after thought but was planned in such a way, that there has to be a stairs and a balcony emerging from the mosque itself. This indicates that even the tank has been built by Sheikh Ahmed Khattu Ganj Baksh and is contemporaneous to Jamimosque of Surkhej, thereby pushing into the same date bracket of 1425-1441 A.D. Here, one shall note that how the nature and the character of the patron can change the entire outlook of the monument. In the present case, the patron of Jamimosque and the reservoir of the Surkhej complex was a saint, Sheikh Ahmed Khattu Ganj Baksh. By constructing the Jamimosque and the reservoir, he quenched the parched soul and the spirits of the mortals in this world and the life thereafter. His own masoleum, whose patron could be none other than the Sultan Qutb-u'd-din 1441-1458 A.D. is less decorative and yet grand. There could be one more reason as to why there is no contribution from the royal house towards the construction of the Jamimosque and the tank. Sultan Ahmed Shah 'I' was already constructing many mosques within Ahmedabad and forts else where like Ahmednagar present day Himmatnagar (Plate number 39-40, Vol II, Part-1) and perhaps the saint might have been interested in patronizing the only two monument at Surkhej for the welfare of the people, or that the saint simply didn't want to have any contributions from the royal treasure.

Among many other monuments belonging to Sultan Ahmed Shah 'I's rule, is the one near Jamalpur gate, whose construction is attributed to Masti Khan, locally known as Harbat Khan, (Plate number 41-42, Vol II, Part-1) but M. A. Chaghatai, perhaps quoting



from Farishta (H G Briggs), Vol IV, p.12, M.S ,pp 21-22<sup>98</sup>, says that Masti Khan was the uncle of Sultan AhmedShah 'I' and son of Sultan Muzaffar Shah. There is no clear indication from history of Gujarat, either by the historians of those times or by today's historical researchers that Masti Khan had patronized any monument. Infact his name is quoted as a rebel when prince AhmedShah 'I' became the Sultan of Independent Muslim Kingdom of Gujarat. Unfortunately, the mosque does not have any original inscription. (It is missing from central "Mihrab"). The mosque on close observance, reveals that it is constructed from the material of pulled down Jain temples and freshly hewn stones. The mosque originally consisted of a courtyard with at least three porches, north, south and east, but only two of them exist today. The southern one is missing. The mosque has a close sanctuary with "Maqsura" having only one archway. The main entrance is rather a small archway and the interior of the sanctuary is very dingy, comprising of lavishly carved pillars. The small figures on them bears the testimony of it being made from reused material. What is more curious is that, once again one can see the construction of 'turrets' symbolizing minarets. If one pays attention to the delineation of the buttresses, then it results into a mosque of earlier date, most probably, before the rule of Sultan Ahmed Shah 'I', as most of the mosque from the rule of Sultan AhmedShah 'I' had functional minarets. Jamimosque of Ahmedabad, Sultan Ahmed Shah 'I's mosque at Bhadra and the mosque of Haibat Khan have buttresses that are traced back to the mosque of Mai Gadechi. They are bold and austere, lightly decorated yet masculine; where as the mosques of Ahmednagar and Surkhej has buttresses that are comparatively decorated and developed, wherein the mouldings from *pitha* and *upapitha* are clearly discernable. On the other hand, the minarets are absent from Jamimosque of Ahmednagar and Surkhej, whereas they are very well developed in the case of Jamimosque of Ahmedabad. Minarets are present in the form of 'turrets' in the mosque of Haibat Khan. (Plate number 41-42, Vol II,

<sup>98</sup> Chaghatai M.A. 'Muslim Monuments of Ahmedabad- through their inscriptions', page no.41 paragraph no 1. See footnote also.

Part-1) Such 'turrets' like minarets are from the mosques of Mai Gadechi at Junagadh, 13<sup>th</sup> century Qasimul Khan mosque at Dholka, Jammosque Mangrol, Jammosque Kambhat all falling into the category of early 14<sup>th</sup> century monuments. The buttresses of Jammosque at Ahmednagar are in slightly developed form than those belonging to the 15<sup>th</sup> century. Hence, architecturally it would be safe to put the mosque of Haibat Khan some where around the turn of the century or lest before 1412 A.D. i.e. before the construction of mosque of Sultan Ahmed Shah 'I'. This is because the mosque of Sultan Ahmed Shah 'I' has accessible minarets up to the terrace level and is dated as 1412 A.D., whereas, the mosque of Haibat Khan has no functional minarets, putting it before 1412 A.D. This would raise the question about the reasons behind the 'turrets' like structures, symbolizing minarets. Hence, it is proposed that mosque must have been constructed before 1412 A.D. With all the possibilities of it being built by Masti Khan (Haibat Khan) uncle of Sultan Ahmed Shah 'I', and if one would like to believe, what the traditionalists had already said<sup>99</sup> then with all the arguments, then it would not be wrong to put the mosque of Haibat Khan as the connecting link, between the 14<sup>th</sup> and the 15<sup>th</sup> century.

As we have noted elsewhere, that the rule of Sultan Ahmed Shah 'I' was more of solidification of foundation of newly founded dynasty. He was busy in construction of mosque, palaces, reservoir and forts. Earlier we have talked about the date of Surkhej tank along with the Jammosque from the same site. Tanks have no serious architecture to be talked about except for the fact that it has a great filtration system and the inlet sulice that provides space for the artist to show their talent. Rule of Sultan Ahmed Shah 'I' has two tanks to his credit, one is at Surkhej and the other is at Ahmedabad within the fort limits, Kankaria, (Plate number 42-43, Vol II, Part-1) as it is known today. The inlet sulice of the Kankaria is connected to the water

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<sup>99</sup> Ibid: Chaghatai MA

channel, which has its source in the shallow well, which again draws water from the river. Often there are *jalis* inserted in between the links e.g. link from river to shallow well, from shallow well to the channel and obviously before letting the water into the tank. These *jalis* are often decorated with design compatible to the filtration of water. The design of the inlet sulice is simple, it has openings, usually three in number, arranged in 180 degree, horizontal to each other. These three circular piped openings have been covered on the top and on the sides to form a link between boundary walls of the tank. The entire construction is similar to a modern bridge. The interesting aspect of the tank are those structures which are supporting the walls above the circular openings from the inside limit of the tank and the entire sulice. The structures, which are supporting the entire sulice, are buttresses in the real sense. The delineation of these buttresses are interesting as they represent what had been in the vogue and had also been applied at the minarets of Jammosque of Ahmedabad. The same approach is seen at the inlet sulice of Surkhej tank too. Another interesting aspect is the wall above the sulice, which is delineated by taking the inspiration from the *Kaksasana* of the temple tradition of Solanki period and also perhaps, from the contemporaneous Jain temples.

Such type of architecture and basic design behind the filtration of water has its history deep rooted into the period of Siddharaja Jayasimha. His mother Minaldevi<sup>100</sup> had got constructed a tank at Dholka, Viratadesh of Mahabharat. This tank has the filtration process, which has already been mentioned. To add to the similarity, this tank (Malav talao) had originally, a domed pavilion in the centre and had a small shrine on the southern end. These two-domed pavilions do not exist today. The entrance of the bridge towards the domed pavilion was also decorated, perhaps with the huge *torana*, which can be said from the remains of the pillars and other debris at the site. On comparing the two tanks together the link gets established automatically. Infact

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<sup>100</sup>Dosaji Edalji: 'History of Gujarat', chapter 4, page 28

Ahmedabad and Dholka are not far from each other. Malav talao and Kankaria tank are similar in toto, but the Surkhej tank is not so lavish, although the filtration process is almost similar and the buttresses and their design are also similar. The incongruity between the Kankaria and the Surkhej tank, is due to its patronage. The Kankaria has been sponsored by the royal house. Sultan Ahmed Shah 'I' is the patron of Kankaria tank and for the Surkhej water tank, a samat, Sheikh Ahmed Khattu Ganj Baksh, is the patron who, it seems, refused the help from the Sultan. The identity of the Sultan is unknown, as his name is not mentioned by any of the immediate historians.<sup>101</sup>

Patan is another site where one finds similar tank. (Plate number 40, Vol II, Part-1) This tank is outside Khan Darwaja. It is similar in construction with Malav talao. Peeping into the history, while tracing the reason of death of Zafar Khan, Grandfather of Sultan Ahmed Shah 'I', one would come across the instance where crown prince Sultan Ahmed Shah 'I' encamped at Khan sarovar near Naharwalla Patan, which is the present day Patan. To construct that tank, the artisans might not have travelled all the way to Dholka for the inspiration, for Siddharaja Jayasinh himself had got the tank constructed which justifies its name; *Sahsralinga* talao. This *Sahsralinga* talao got constructed at the turn of 11<sup>th</sup> century and is quite likely to be the contemporaneous to the Malav talao. Connected to the river Sabarmati it follows the similar pattern of water filtration. Another interesting factor is the delineation of the small canopies over the three piped out let to the tank. Though there is no inscription related to the tank its probable date can be ascertained from the reference in the chronicles.<sup>102</sup> The tank must have been constructed long before the encampment of Ahmed Khan's (Sultan Ahmed Shah 'I') encampment. The history of Gujarat does not mention Zafar Khan

<sup>101</sup> Kureshi Zuber: Ibid

<sup>102</sup> 'Mirat-i-Sikander': Translation by Fazlullah Lutfullah Faridi page 10

History of Gujarat - Abdullah Muhammed AlMakki, Al-Asufi Al- Ulughkhani Hajji Ad Dabir, Translated by M. F. Lokhandwala, General editor B. J. Sandesara. chapter 2, page 4-5.



in relation to the construction of any public amenities or any building work, except that he got a new city constructed at Birpur/Jirpur, after he defeated Rasti Khan in the year 1391-92 A.D. Hence it is quite likely that this sarovar was built during that time. This conjecture seems quite likely as its architecture is highly influenced from the *Shahasralinga* talao and Malav talao (Plate number 83, Vol II, Part-2) and it hardly bears any indications of the development, as a rectilinear process. The technique of filtration and the innovation involved in the decorative aspect is what, is highlighted at the Kankaria and the Surkhej tanks.

**Mosque of Qutbu'd-din Ahmed Shah II (Plate no. 43-44, Vol II, Part-2)**

Near Delhi Gate towards Mirzapur Quarter in Ahmedabad there is another mosque, which is locally known as mosque of Qutbu'd-din. It has an inscription over the central "Mihrab"<sup>103</sup>. Through the inscription, the mosque can be dated to 23<sup>rd</sup> October, 1449 A.D. Built by Nizam-b-Hilal, (Plate number 43-44 Vol II, Part-1) it indicates the rule of Sultan Muhammad 1441 A.D. Architecturally the Mosque constitutes all the elements that would lead to an misunderstanding of it being a Friday Mosque. Developed "Maqsura" and minarets, with bold and finely carved mouldings with design on them, two pairs of archway on the either side of the main arched entrance, are all the signs of it being a Friday Mosque. The minarets are functional but it reaches only upto the terrace level, a feature that is also present at Jamim Mosque of Ahmedabad. A clerestory has been constructed which is nothing but the drum of dome having the walls made up of non-perforated *jalis*. The minarets upto the arch have *rathukas* pattern topped by squarish *urusringas* with *ratnaka* motif. This feature is not present in the mosques of first four decades of 15<sup>th</sup> century. Scrutinization of the buttresses of the mosque presents an entirely new experience. Basically the buttresses of the Qutbu'd-din Ahmed Shah are flat and squarish in

<sup>103</sup> Chaghatai M.A. 'Muslim Monument of Gujarat-through their inscription' page no. 48-50

nature, which is made angular by “Sikhara Sekhari” type, similar to making *urusingas* along the spire, in a temple tradition a feature that is common in late *Maru Gurjara* Architecture. This is new element introduced into the mosque architecture and perhaps is seen only at this site and was never repeated. The mosque has very decorative minaret on the “Maqsura”, which has three archways, the central archway still hides the huge central dome, the drum of the dome still constitutes of perforated walls. The minarets might be taller than, what it exists. The pillar type of the sanctuary is very similar to that of Jamimosque of Ahmedabad. Combining the two pillars together makes a pillar each. This highlights, that the artist were still to find the new pillar type. The pillars supporting the main dome are different than the others. The base of these pillars, are very similar to the delineation of the *mulprasada* of the temple tradition. The delineation of the “Mihrabs” is in the line of its predecessors, except that the crown of the “Mihrab” is much more ornate than that of its predecessors. The delineation of the buttresses is also more advance than that of the Jamimosque of Ahmedabad. With both the qualities of old and new traditions, the mosque has carved a special niche for itself. In comparison with Jamimosque of Ahmedabad, this mosque is more ornate, and the reason behind it could be the social status of the patron. He (Hilal b Nizam) was the commander of the right wing of the army of the Sultan Qutbu’-d-Din Ahmed Shah<sup>104</sup>. But then the status of the Sultan is always higher than that of the commander, perhaps the size of the Jamimosque could suffice the query and the date of the monument of Hilal b. Nizam 23<sup>rd</sup> October 1449 A.D., which is later than Jamimosque, would also argue for its advancement.

So far, an attempt is being made to understand the pattern of development of mosques and tombs. Taking help from tanks and stepwells, an attempt is made into supplementing the missing links, which probably help in providing different clues, and reasons for the sudden development in the architecture, for one might instead call it as

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<sup>104</sup> Ibid

a cumulative effect. History of Gujarat has two golden periods. The first golden period was during the rule of Sultan Ahmed Shah 'I'. His period mentions at least one instance coming of intelligentsia from the Islamic countries<sup>105</sup>. The merchandise trade especially from Khambhat continued during his rule. The second golden rule is definitely the rule of Sultan Mahmud Shah 'I' "Beghara". He is said to have given fifty-three years of sound management of kingdom and provided the Sultanate with peace and prosperity. This peace and prosperity, is infact a contributory factor, in inviting the intelligentsia group from the Islamic countries especially from Egypt, Syria, Iran and Iraq and Turkey. This inflow of intelligentsia had made a lot of difference in the Art and Architecture of the Sultanate period, irrespective of whether it is a mosque, or a tombs or a temple. The temple sculptural tradition was already on decline and the invasion of Afghans and Moguls and the subsequent establishment of Ahmedabad Sultanate in Gujarat further, fostered its deterioration. This has resulted in a time period when decoration became an essential part of both religious and secular Architecture, in both the faction of the society, Brahmanism and Jainism and Islamic. Though fanaticism of Muslim rulers was also a contributory factor in the selection of remote and secluded places, which are especially at high altitude, were chosen by the Jain Monks and the patrons for their Art and Architecture.

Beginning of mid 15<sup>th</sup> century i.e. 1458 A.D. is the time when Sultan Mahmud Shah 'I' was crowned as the Sultan of the Ahmedabad Sultanate. The thirteen-year-old Sultan proved his power over his nobles and rebels equally. The Sultan covered entire Gujarat, including part of Malwa, Maharashtra (upto Mahim) and Rajasthan<sup>106</sup>. His crusades against Bahmani Kingdom and Telingana, brought him lots of booty and special swords of a Telingana. Having crushed two strong foothold of Hinduism, he not only earned the named "Beghara" but

<sup>105</sup> S.A. I.Tirmizi: 'Some aspect of Medieval Gujarat' chapter 1 page no 10

<sup>106</sup> History of Gujarat: Abdullah Muhammed AlMakki Al-Asufi Al- Ulughkhani Hajji Ad Dabir, Translation by M.F.Lokhandwala Chapter 3, page no. 28-29

had finished every chance of future rebels against him, thus ensured solid, peace and prosperity, indulges in patronizing Art and Architectural activity. The Dahod inscription<sup>107</sup> by his court poet Udayraja who was also a Sanskrit Chronicler of his reign, indicates that he was not a hard-core religious fanatic, but was liberal to such an extent, when in any circumstances Muslims were oppressed by any offender be it a muslim/non-muslim, he used to punish the culprit. The Art and Architecture of this period, is extremely different from those of earlier period. Earlier period architecture demonstrated the struggle to achieve perfection and a canon, of which Jamimosque of Khambhat, Jamimosque of Ahmedabad, Sultan AhmedShah's mosque Surkhej group and Kankaria tank are good examples. Sultan Mahmud Shah I's rule is full of incoherent architectural tradition. Beginning from ShakarKhan Masjid to the mosques at Champaner and Ahmedabad, the entire tradition provides the panoramic view of fresh development of mosque and tomb structure, which has a complementary relationship with the Jain temples.

**Shakar Khan Masjid** (Plate number 45-46, Vol II, Part-1)

ShakarKhan Mosque near Kalupur tower in Kalupur division is the mosque with up teen simplicity. The mosque is hypostyled and the "IbadatKhana" is rectangular in shape. Though there are no minarets now, something similar can be traced from the small sheltered structure over the terrace. The short and stout pillars are non-decorated. There is no inscription over the central "Mihrab" and it makes the dating even more complicated. Depending upon the name and the architectural style, one can date bracket it into the time period of 1458-1464 A.D. The patron of the Mosque was one of the nobles/personal in army of Sultan Mahmud Shah I "Beghara" who died in one of the battles. This would probably explain its simplicity of appearance. At a first glance the mosque appears to be built by the ruins of temples, but it is not the case. The buttresses of the mosque are small and are devoid of recession and projections. It is squarish in

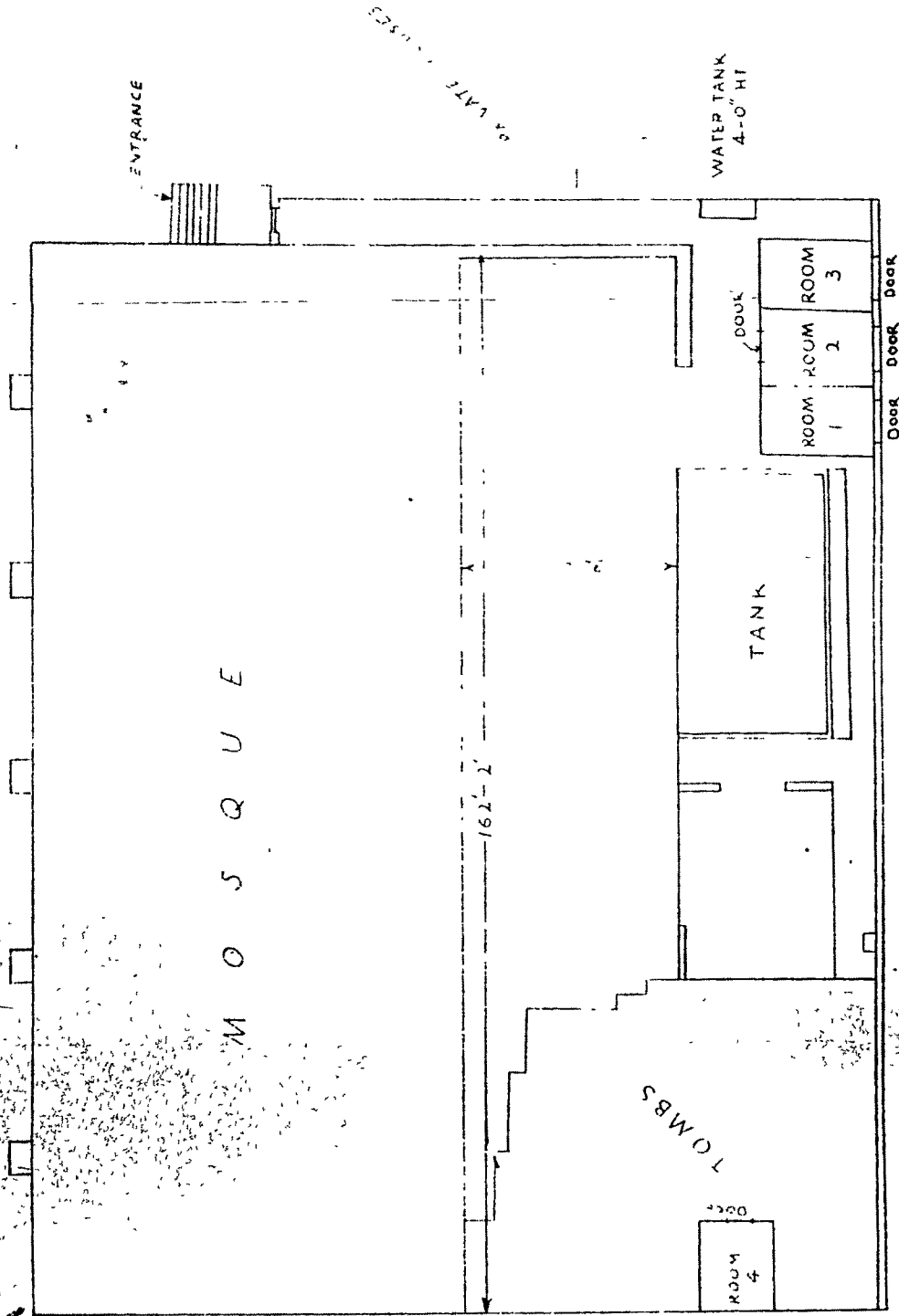
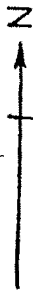
<sup>107</sup> Sankalia H.D. "Dohad stone inscription of Mahmud Beghara: V.S.1545, Saka 1410". Epigraphica Indica Arabic and Persian Supplement Vol 24 page nos. 212-225



# PLAN OF SAKKARKHAN MOSQUE AT AHMEDABAD

DRG NO. AH/63

SCALE: 1/6" = 1'



R O A D

□ SHOWS NEW CONSTRUCTION'S

✓  
SUPERINTENDENT  
DEPT OF ARCHAEOLOGY  
PAPER

TRUE COPY M. G. Vas  
CIRCLE CHAPMAN

nature with a small semi-domical construction over it, alternated by small jails, formatted into the *Deva Koshtas* like niches

**Dastur Khan's mosque** (Plate number 46-48, Vol II, Part-1)

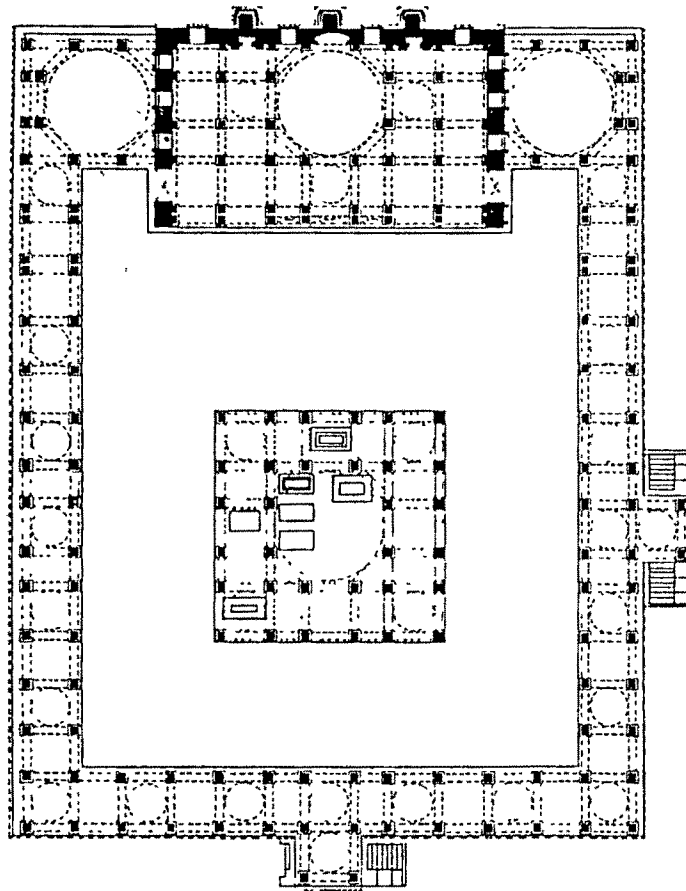
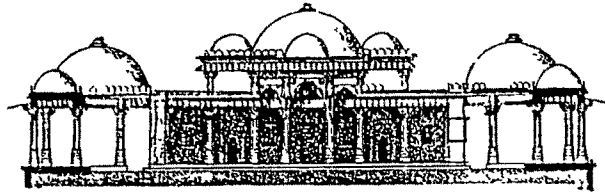
Dastur Khan's mosque or Dastur-ul-mulk's mosque is another such mosque that presents itself with utmost simplicity. Raised on a high platform, enclosed within in the long running corridors, and walls being made up of perforated jails, mosque is not a grand project. Once again the effect of "AmorMartini" can be seen in the design of these *jalis*. The sanctuary of this mosque is very narrow and elongated. It has no minarets but buttresses are well developed in comparison to the Khan Masjid of Kalupur area. The pillars of this mosque are short but not stout and are simple. The "Mihrab" has been delineated as it had been at Jammosque of Ahmedabad. The '*udgama*' of the "Mihrabs" has been beautifully carved with the help of *Andola torana*. It has a "Mimber" near the central "Mihrab". The central "Mihrab" has its original inscription intact which gives its date of construction as 30<sup>th</sup> April 1463 A.D / 10<sup>th</sup> Shaban 867 A.H<sup>108</sup>. Not much can be said about the noble who got constructed this mosque. The nature of the mosque highlights its usage, as a madrasa, and till this date it is being used in the same manner. What makes this mosque more interesting is the delineation of the designs for *jalis*. They all seem to either borrow or to be inspired by the designs already in use with masons working for Jain temples of the same time period. The designs are geometric and it incorporates the floral motifs also. The hypostyled mosque of Dastur Khan is another example of reverting back to primordial forms, as if artisans are trying to begin afresh and are attempting to layout new standards and canons.

**Mosques at Hajipur and Vatwa**(Plate number 48-50, Vol II, Part-1)

In the year 874 A H / 1469 A D. two mosques in different quarters of Ahmedabad were being constructed, one at Hajipur and another at

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<sup>108</sup> Chaghatai M.A.. "Muslim Monument of Ahmedabad-through their inscriptions" page no.57.



Isanpur 'Imad ul-Mulk Malik 'Isapraza, c 1500

Batwa / Vatwa (presently, the locality, where the mosque is found is known as Isanpur, after the name of the patron) They present themselves in disparity Achyut Kuki as the mosque is locally called as in Hajipur Quarter is altogether different from the Isan Malik's mosque at Isanpur quarter. Achyut Kuki / BahaNekbakht<sup>109</sup> is grand and dazzles us with its exquisitely fine carving and designs In contrast to this, Malik Isan's mosque<sup>110</sup>, (Plate number 50-51, Vol II, Part-I) is not only modest in size but also does fall into the 'usual standards' of mosque. The mosque has a small sanctuary / Zamaatkhana. It has no maqsura but has small *torana* aligning the central or the main "Mihrab". The drum of the dome is elongated to an extent, that small non-perforated *jalis* could be used in order to decorate the interior, which is otherwise plain and simple The "IbadatKhana" has three domes and they are decorated in the simpler fashion. It also has two Zenana Khanas that are presently in disuse and has been converted for some different purpose. The colonnade is as same as that of Dastur Khan mosque The only difference in the collonade here is that, presently the *jalis* of the colonnade are non-perforated. The mosque has entrance porch on the eastern side and another porch in the centre, which long back has been made into a tomb structure. The entire mosque has been constructed on a high raised platform. While observing BahaNekbakht mosque, one experiences altogether a different feeling of grandeur, with lofty minarets and a beautifully delineated 'maqsura' The mosque presently has just the "IbadatKhana". The "Qiblawall" has three buttresses and equal number of "Mihrabs" It has a pulpit next to the central "Mihrab". The central "Mihrab" has its original inscription intact. In this mosque too, the drum of the dome is elongated to facilitate the creation of mezzanine floor. The stairs built inside the minarets can reach this floor. These minarets, like that of mosque of Nizam b Hilal, inside Delhi gate Ahmedabad, reaches above terrace level, which is strikingly not seen

<sup>109</sup> Chaghatai M A : "Muslim Monument of Ahmedabad-through their inscriptions" page no.59.

<sup>110</sup> Ibid: page no 57

in Jamimosque of Ahmedabad (Probably, they were there earlier and slowly gave into the ravages of time) A new feature was introduced in Ahmed shah's mosque, to decorate the ceiling with beautiful designs; mostly inspired by the Brahmanical and Jain temple's decorative designs, just near the main arch. It is prominently developed in this mosque They act as inviters to the faithful and lead them directly to the main "Mihrab". This feature is not seen at Isan Malik's mosque at Batwa (Isanpur). The short and stout pillars are not seen at Achyut Kuki's mosque, but they are found in Isan Malik's mosque. Pillars are not roundish in both the cases, but have squarish *kumbhu* and have recession and projection on their corners, that are continued up to the abacus through the square shaft, a pillar type that is already mentioned, while discussing Raveli Mosque (Plate number 5, Vol II, Part-1) of Mangrol (Junagadh dist). This typical feature of pillar type is not seen at Jamimosque and AhmedShah's mosque at Ahmedabad. The striking difference between mosque of BahaNekbakht and Isan Malik, is their decoration, which does not seem to be the part of Isan Malik's mosque but is an essential part of Baha Nekkabhakt mosque. This mosque seems to be follow the line of decorative scheme and logic which has been initiated by Jamimosque of Khambhat and is Mangrol, Alaf Khan's mosque Dholka, Raveli Mosque: Mangrol and is continued by Jamimosque of Ahmedabad and Nizam b Hilal's mosque at Ahmedabad

#### City of Mustafabad

Sultan Mahmud Shah'I" "Beghara", finally in the year 875A.D / 1470 captured Gimar from RaoMandalik<sup>111</sup> and started the fortification of the city of Junagadh; invited nobles, Amirs and Ulemas to construct their houses in the city and named the city as Mustafabad. It was completed in 1471 A D and in the same year, RaoMandalik was renamed as Khan Jahan and was conferred a jagir by Sultan Mahmud Shah'I'. Today among other monuments, the monument belonging to

<sup>111</sup> 'Mirat-I-Sikanderi'. translated by Fazlullah Lutfullah Faridi page no.57. For entire event refer page no.54-57.Also see the footnote page no.189, from the "History of

the age of Sultan Mahmud Shah 'I', have perished and those existing have undergone so much change or deterioration that they are hard to be identified. The city main mosque or the Jamimosque (Plate number 51-52, Vol II, Part-1) was constructed at upperkot on the foothills of Girnar. This mosque is slightly in ruinous condition, with the main inscription missing from the central "Mihrab". Thus it becomes harder to identify the date of the mosque. The style of the mosque is not what one can see at Ahmedabad. Only the "Mihrab" and the buttresses are ornate and elegant, slimmer, in comparison to what was being constructed at Ahmedabad and its suburbs. The style of the mosque is also not similar to the mosque of earlier period in Saurashtra. This Jamimosque is a mixture of both the lineages. The interior of the mosque bears no decoration, except few, which occurs on pillars and on the "Mihrabs". Nevertheless, after the year 1470-71, no major or important construction work has been reported in the chronicles like 'Mirat-I-Sikanderi' and 'Arabic History of Gujarat'. Hence one can safely put this mosque into the same period of 1470-71<sup>1</sup>

Coincidentally, during my exhaustive reference work, I came across a published inscription by Dr. Z.A.Desai<sup>112</sup>. In this article Dr. Z.A. Desai reports that since the original inscription of Borwad mosque (Plate number 52-53, Vol II, Part-1) is intact and is over the central "Mihrab", which dates the monument to 1514 A.D. and refers it to be a Jamimosque, the other inscription referring to a Jamimosque and Sultan Mahmud Shah 'I' "Beghara" should have been belonging to the Jamimosque at upperkot. The present scholar adheres to his view. This particular inscription must have been of the Jamimosque at upperkot, but the reason for which this must have had been fixed at Borwad mosque, and is not at its original place cannot be answered. Junagadh was finally conquered in 875 A.H./1470 A.D. by Sultan Mahmud Shah 'I' "Beghara", presuming that the Jamimosque at upperkot, the fortification of the city and renaming it to be Mustafabad, got

Gujarat', 'The local Muhammedan dynasties of Gujarat', Bayley E.C. edited by Nagendra Singh

completed within two years of victory over Junagadh. There is only a year's difference between BahaNekbahkt 1469 A.D. and Jamimosque Junagadh circa 1470 A.D. yet there is so much of stylistic difference between two of them. Towering height of minarets and the sanctuary comparison of the designs and motifs, which are highly influenced from then contemporary monuments of Jain and Brahmanical faith. This is what is also expressed from the mosque of BahaNekbakht and Jamimosque of Junagadh and yet they exhibit two different styles. Simple, sober and dry is the feeling that is experienced from the later. The later mosque does not have any utilitarian minarets and they are at the extreme end of the "Maqsura". The mosque has narrow colonnade on the three sides and the entrance is a sort of narrow passage from the northern end. The southern end has stairs, which leads upstairs and is not connected to minarets. Minarets are not tall, but barely reach to a certain height above the terrace. In all, the mosque does not relate to the trend already established at Ahmedabad: the capital city of the Sultanate.

Due to the efficient and progressive rule and also the better administration, the economy increased many folds, resulting into hectic construction of palaces, gardens and mosques, tombs, walls and step-wells, in the rule of Sultan Mahmud Shah Beghara. With such favourable conditions, beside Sultan, the nobles also contributed towards activity of Art and Architecture.

Last quarter of 15<sup>th</sup> century has witnessed lots of activity, both on war front and in the field Art and Architecture. This quarter witnesses conquest of Pavakadurg and formation of new city at the foot hills by the name of Mehammedabad / Mahmudabad, after the name of the illustrious king, mosque of Shah-I-Alam, his tomb structure, mosques at Champaner, Mosques of Muhafiz Khan, Rani Sibrai, Rani Rupmati, Bai Harir and step-well together with her tomb.

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<sup>112</sup> Dr. Z.A.Desai, "Inscription from Borwad Mosque-Junagadh", inscription no.10, page no 62 E.I.A.P.S 1953-54

structure, numerous step wells at, Adalaj Chatral, Mehamdabad, Fortification of Daulatabad<sup>113</sup>, Mosque at Diu. . the list is endless. The change in the century witnesses lots of change in socio-political and economical sphere and suddenly in the third decade of 16<sup>th</sup> century every thing went wrong with the Ahmedabad Sultanate, with the assassination of Khalil Khan and its successors, one after the other. This had a great deal of effect on the Art and Architectural activity

In the year, 1475 A.D. the guardian and spiritual mentor of Sultan Mahmud Shah 'I' "Beghara" expired<sup>114</sup> We have already dealt with his mosque earlier, it is his tomb structure that is discussed here The tomb structure is an enclosed one slightly similar to Sheikh Ahmed Khattu Ganj Baksh. The wall is a highlighting aspect, as the employment of arches with perforated *jalis* all-around Shah Alam's Masoleum (Plate number 53-55, Vol II, Part-I) is seen for the first time Each *jalis* is decorated with the different decorative designs It is in this mosque that one observes the usage of intermingling and intertwining, organic designs at prominent place. Architecturally one can see the *Sandhara* type of plan again in use If the earlier discussed tombs, like Sayyid Usman, Sheikh Ahmed and Sheikh Farid (Patan), are recollected, then it is realized that the ambulatory path has been designed only for the tomb structures of Royal personages and Pir / Sant of considerable merit. The technique of construction is post and lintel The main grave is under the huge central dome This grave is again enclosed within the four walls, which are made up of perforated *jalis* The main entrance to the masoleum is towards the eastern side where at the door the inscription regarding the date of erection of the masoleum is inscribed<sup>115</sup>. Except the pillar type and the decorative *jalis* forming the outer wall, there are no signs of progressiveness in the masoleum. The domes are ring domes with *Lumbini* projecting out Since the walls are made up of perforated *jalis* possibilities of

<sup>113</sup> Daulatabad is not Devagiri of Deccan, but it is the ancient name of Baroda, presently Vadodara. Page no 92, 2<sup>nd</sup> paragraph 'Mirat-I-Sikanderi' Fazlullah Lutfullah Faridi.

<sup>114</sup> 'Mirat-I-Sikanderi' Fazlullah Lutfullah Faridi, page no.63



usage of stone facing the brick walls are ruled out. The usage of stucco was slightly increased. Keeping all these observations in mind and the date of completion of the mausoleum as 1475 A.D., it is a real surprise that the masoleum of the Shah-Alam is not grand and exuberantly decorated, though the time spend on it is quite great i.e. nine long years. Reading into the history it reveals that the Sultan Mahmud Shah 'I' was quite preoccupied in marching to conquest Malabar, laying waste area around Champaner, and the money must have ran short for the completion of the project or may be it was meant to be constructed that way.

M.A. Chaghatai's comment on the architectural style of the masoleum "a slight departure from the general trend of Gujarat architecture and tends towards pure Sarscenic style" calls for a discussion. He has not clearly mentioned, what is so pure Sarscenic style in this architecture and similarly, he has not explained what is the trend of Gujarat Architecture. On minute observation of the masoleum except usage arches in a decorative format, no element can be bracketed into the pure Sarscenic style. If the scholar M.A. Chaghatai meant *jalis* as a wall to be pure Sarscenic style then even the of masoleum Ahmed Shah, Sheikh Ahmed Khattu Ganj Baksh, Sheikh Baba Farid, can be named as the monuments to be of pure Sarscenic style. The scholar does not mention them to be so. If is he talking about the tendril motifs carved on some *jalis* of the masoleum and also about the sloping of the roof at the edges, with the main dome at the centre, the probable that could be the reason. But again Shah-I-Alam is not the unique example. To add to the information, a late 10<sup>th</sup> century temple Shahastrabahu Nagada (Plate number 55-56, Vol II, Part-1) has *jalis* as a sidewall. Hence it is beyond one's comprehension as to why he has called this particular monument to be tending towards pure Sarscenic style. As far as the date of the masoleum i.e. 1475 A.D., is concerned, it calls for no remarks, as its inscription is intact and found in its correct place.

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<sup>115</sup> Chaghatai M.A.: 'Muslim Monuments of Ahmedabad-through their inscriptions' page no. 64-65

Chronicles like Hajji-ud-Dabir's Arabic history of Gujarat<sup>116</sup>, mentions the construction of Jamimosque at Champaner at the time when Sultan Mahmud Shah 'I' laid siege at the foot hill of Pavagadh. Whereas Sikander<sup>117</sup> puts the construction of the lofty buildings and mosques into the date bracket of 890 A.H. i.e. 1485 A.D.<sup>118</sup> These are two facts, which do not coincide with the epigraph discussed by Q M Monieer, which puts the date to 924 A.H. i.e. 1524 A.D.<sup>119</sup> This date seems quite acceptable and will be clarified through the further discussion of several other monuments of last decade of 15<sup>th</sup> century as to how the decoration was gaining prime importance in the mosque and tomb structures

**Mosque of Muhafiz Khan** (Plate number 57-60, Vol II, Part-1)

Mosque of Muhafiz Khan was constructed in the year 1485 A.D. Malik Jamalu'd-din /Muhafiz Khan, who began his career from armour bearer, reached till the post of Vazir of Ahmedabad. According to 'Arabic History of Gujarat' in the year 1470 A.D.<sup>120</sup>, he became caretaker/'Muhafiz' of Ahmedabad in or around 1471 A.D. i.e. after the conquest of Junagadh. Expert at administration and organization he maintained and gave Ahmedabad peace and prosperity. It is only after coming back from the conquest of Champaner<sup>121</sup>, that he must have thought about constructing his own mosque, at Gheekanta Road Ahmedabad. The date of construction of the mosque and the name of the patron can be had from the inscription fixed on the central "Mihrab"<sup>122</sup>. The ground plan the mosque is very simple and small. It does not have any sanctuary or courtyard nor does it have any

<sup>116</sup> An Arabic History of Gujarat, Hajji-ud-Dabir, page no. 26

<sup>117</sup> 'Mirat-I-Sikanderi': Fazlullah Lutfullah Faridi, page no.67

<sup>118</sup> Ibid page no, 67.

<sup>119</sup> Q.M.Monieer: "A Persian Inscription From Jamimosque Champaner", E I A P S. 1937 38 page no 13-17

<sup>120</sup> Abdullah Muhammad Al-Makki Al-Asafi Al- Ulughkhani Hajji Ad-Dabir, "Arabic History Of Gujarat" translated by M.F.Lokhandwala, page no.20 paragraph 3.

'Mirat-I-Sikanderi': Fazlullah Lutfullah Faridi, page no. 59.

<sup>121</sup> Abdullah Muhammad Al-Makki Al-Asafi Al-Ulughkhani Hajji Ad-Dabir, "Arabic History Of Gujarat", translated by M.F.Lokhandwala: page no. 26

<sup>122</sup> Chaghatai M.A. "Muslim Monuments of Ahmedabad-through their inscriptions" page no 66

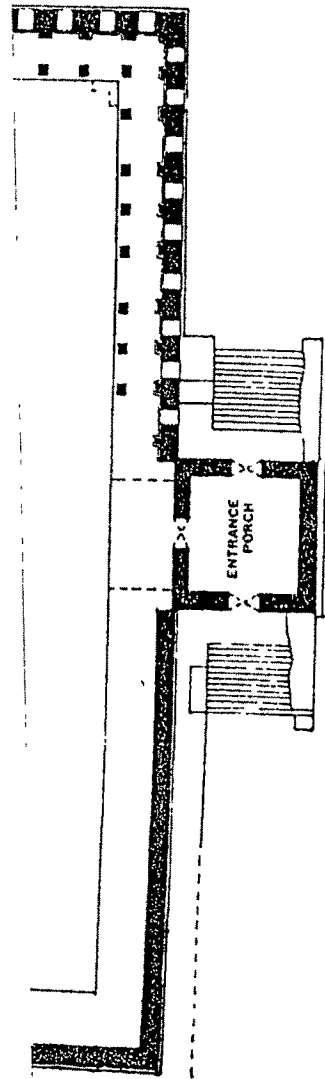
“Vazuhauz” The minarets are at the extreme end of the “IbadatKhana” and the “Maqsura” is decorated with three arched entrances. The main arched entrance is slightly bigger than the other two. Blind, Nahar Jharokha, tops these three arched entrances, which is a novelty. The side-projecting window is also similarly treated. The dome has an elongated drum whose space has been used by perforated *jalis* as if attempting to create the mezzanine floor. This feature is already present at the mosque of Nizam b Hilal and that of BahaNekbakht. The three “Mihrabs” have been delineated in the trend that has already been established in early decade of the 15<sup>th</sup> century. It has three buttresses, which bears the mouldings and its respective designs, borrowed from the *pitha* and *upapitha* of temple architecture tradition. Even the minarets exhibit flamboyance of the age in the decorative scheme. In short, the lavishness of the mosque indicates, that it belongs to some important person from the Royal arena, and indeed Muhafiz Khan is from the Royal arena.

**Jamimosque of Champaner** (Plate number 60-62 Vol II, Part-1)

It must have taken at least two decades to complete entire construction work in the Champaner city, including its fortwall and mosques ‘Mirat-I-Sikanderi’, translated by Fazlullah Lutfullah Faridi mentions the construction of fort and a lofty mosque<sup>123</sup>. Though the name of the mosque is not mentioned, on surveying the city of Champaner, it can be assumed that the author, Sikander, meant Jamimosque and not any other monument. As mentioned earlier regarding the same mosque and its inscription<sup>124</sup>, there is much that can be known from it. The Jamimosque of Champaner exhibits the culmination of the decorative urge and quest. To add to the information, the entire monument was completed in 1524 A.D./924 A.H. This becomes quite clear when one sees the difference between the treatment of sanctuary and the colonnade. The “IbadatKhana” is quite lofty with a mezzanine floor to be reached only through the lofty, decorative and slim looking

<sup>123</sup> ‘Mirat-I-Sikanderi’: Fazlullah Lutfullah Faridi page no. 67

<sup>124</sup> Monieer Q.M. “ Persian Inscription From Jamimosque Of Champaner”, E.I.A.P.S. 1937-1938, page no. 13-17, and Ibid. page no. 67.



minarets. One can know the length of the sanctuary by the number of buttresses and the equal number of “Mihrabs” on the “QiblaWall”. The breadth of the “IbadatKhana” is large enough to have its huge central dome rested on eight pillars and the count of the rings of corbelled dome is eight and sixteen. The central dome has carving of beautiful flutes with intricate organic design. The ceiling slab immediately above the main “Mihrab” has intricately carved designs, which was very popular among the artist working in contemporary Jain temples. This particular design is also seen in Jain group of Temples at Girnar and also at Shetrunjaya Jain temple complexes. The entire interior and exterior of the mosque is lavishly decorated and not even a single allied architectural member is left undecorated. The “Maqsura” is also decorated with four arched entrances, two each on the either side of the main entrance, which is flanked by the lofty and profusely decorated minarets with the moulding and their respective designs, borrowed from their traditional counterparts, Jain temples. This type of treatment is not given to the colonnade. In fact the colonnade has been constructed hastily, with the help of two building techniques, arched system and post and lintel system. These two are used alternatively and can be seen from the ruins. The exterior of the colonnade is lavishly decorated with the *jalis* crowned by stylised *udgamas*. The domes of ceiling from the “IbadatKhana” are decorated, but when the domes of the colonnade were carved no decorative program was fixed for them. They were made simple, perhaps due to fast changing circumstances. Towards the end of the project and also of the century, the trouble at Diu with Portuguese started, first with Sultan Mahmud Shah ‘I’ “Beghara” and then with Khalil Khan alias Sultan Muzaffar Shah, who was treacherously murdered by Portuguese at Diu in 1525 A.D. This was also the reason, why this ambitious, royal project ended up as water down project, towards its end.

#### **Mosque of Bibi Rani, Rani Sibrai and Rani Rupmati**

On the other hand, the Mosque of Bibi Rani at Rajpur Quarter, (Plate number 63-65, Vol II, Part-1) Mosque of Rani Sibrai or Rani Rupmati Mirzapur Quarter etc. represented one trend, whereas the stepwell at

Chatral, Adalaj and Asarwa have different things to explain. It seems that the last decade of 15<sup>th</sup> century has seen lot of interests in decoration. This can be due to the peace and prosperity in the Sultanate and the interaction with the Middle-East countries. It is also the era, which has witnessed the beginning of stuccowork. These stuccoworks can be seen at Mehamdabad. The site is full of monuments where stucco works can be seen. Plastering and giving it a marble finish is also seen at Champaner mosque, especially at Nagina Mosque (Plate no 127-128, Vol II, Part-2), Kamani Mosque (Plate no 126, Vol II, Part-2) Kevada Mosque (Plate no.131-132 Vol II, Part-1), Nila Gunbad, (Plate no 133, Vol II, Part-1) and Itola Mosque. In the surroundings there are some step wells and a Mosque locally and popularly known as Ekminar ki Masjid (Plate no. 122, Vol II, Part-1) It looks like as though the artists were more sensitive towards the changing circumstances and had anticipated the downfall of the Ahmedabad Sultanate. They therefore, thoughtfully changed their mode of working or rather were forced to change the medium at the wish of the patron, fallen into the trap of bad times of the Sultanate.

**Mosque of Rani Rupmati** (Plate number 94-96 Vol II, Part-1)

The mosque of Rani Rupmati has a courtyard, in which, at the Northern corner, there is the tomb structure, most probably of the Queen herself. The mosque is raised on a high plinth and has a nicely decorated sanctuary. It has three buttresses and equal number of "Mihrabs" on the "Qiblawall". As discussed in the case of Muhafiz Khan's mosque and in the case of some mosque at Champaner, the ceiling slab near the main arched entrance, the main dome and the ceiling slab near the main "Mihrab" are decorated as if inviting the faithful for the prayers. The height of the Mosque is not great, at least not as much as it is in the Jamimosque Champaner, or say rest of the mosques at Champaner. But the most interesting part is the "Maqsura" and its treatment. It has two balconies, intercepted by an arched entrance, on the either side of the main entrance. The minarets, which rise above the terrace level and are decorated in accordance to the existing trend, flank the main entrance. The balconies are also treated

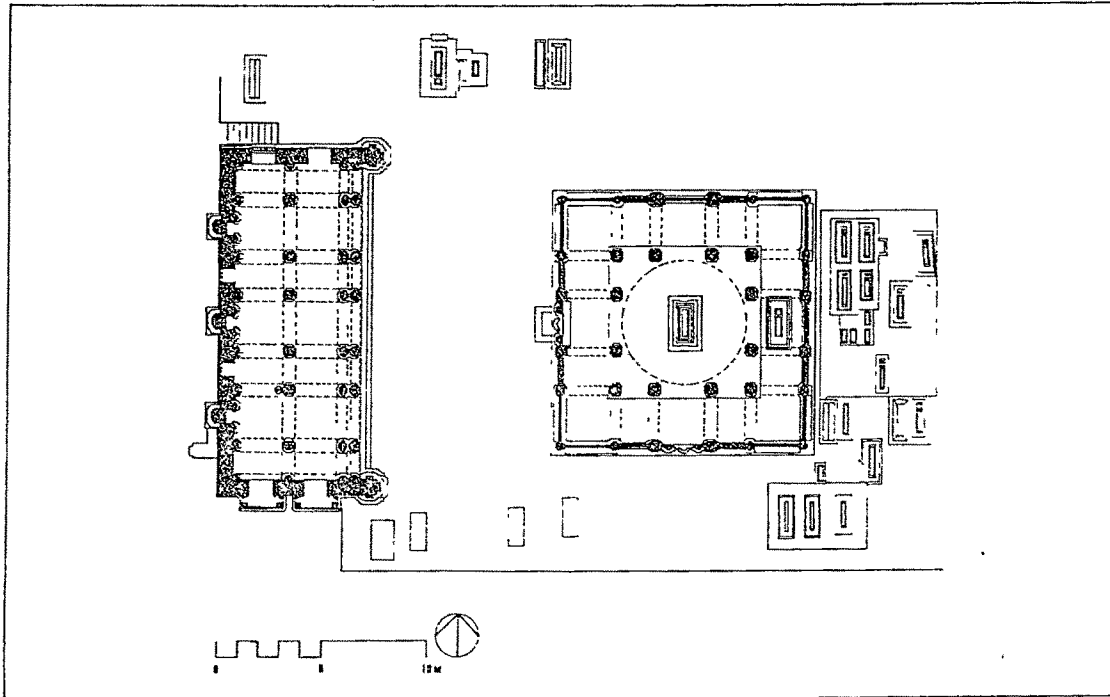
like the Nahar Jharokhas but the utilization value of the later is not seen at the monument. But these members (arched entrances, balconies, minars) together, provides very interesting play of light and shadow on adorned and unadorned surfaces. According to the Architectural style, the monument can be date bracketed into the last decade of the 15<sup>th</sup> century i.e. 1490s. If Rani Rupmati is none other than favourite Queen of Sultan Qutbu'd-din Ahmed Shah and later on one of the wives of Sultan Mahmud Shah 'I', then the tomb structure is not of hers, but of some one else. Moreover there is no other name in the history of Gujarat<sup>125</sup> beside Rani Rupmanjari who was buried at Rani-ka-Hazira at Manek Chowk, but the date of her death is not given. Nevertheless, the important intention here is to study the lineage/the trend at the turn of the fifteenth century. The trend almost reflects the Neoclassicism (An Art Movement in European Countries 16<sup>th</sup>/17<sup>th</sup> century). Simultaneously, it is also felt that all the important artists or the workers who were skilled craftsmen in decorative idiom found working with Muslim patrons more lucrative, in terms of money and further work possibility, than the Hindu/Jain patron. The working of the local craftsmen can be voluntary or non-voluntary i.e. they might have been forced to work under the Muslim rulers or they might have volunteered to work for the construction of the Mosque or tomb structure. This could be one of the reason why the monuments of Girnar and Shetrunjaya started giving bare look an unadorned exterior, specially the pitha mouldings. In exchange, it also hints that surely the local guilds/craftsmen were the mastermind in creating a lavish mosque such as Rani Sibrai.

**Mosque of Rani Sibrai**(Plate number 63-65, Vol II, Part-1)

Rani Sibrai is perhaps the chief Queen from the harem of Sultan Mahmud Shah I 'Beghara', and also his wife. This social status is self explanatory, as to why the mosque is so beautifully carved. The

<sup>125</sup> 'Mirat-I-Sikanderi' :- Fazlullah Lutfullah Faridi, page no. 89

Abdullah Muhammad Al-Makki Al-Asafi Al-Ulughkhan Hajji Ad-Dabir is silent on this name. He even does not mention about the incident of Sultan Qutbu'd-Din's attempt to kill young prince Fathkhan with the aid of his favourite queen Rani Rupmanjari.



Mosque and tomb of Rani Sabra Astoria, plan, 1514 [25]



carving has its resonance in jewellery carving. From the tradition it is found that, Rani Sibrai with her lady attendants and friends used to offer prayer in this particular mosque<sup>126</sup>. If this is to be understood as a fact then, the narrowness of the sanctuary is self-explained. If one compares the minarets of this monument then, these particular minarets are not only exceptionally slim and elongated but are also non functional. Naturally, a call for 'azan' was not necessary as it was meant for only royal ladies. Though the height of these minarets (at the extreme end of the sanctuary) is not much, but it is still felt so, because of its monumental quality. The exuberance in decorativeness has made it, into a jewel of the entire monument. According to the inscription on the central "Mihrab" of Rani Sibrai's mosque, it was constructed in 1514 A.D.<sup>127</sup>.

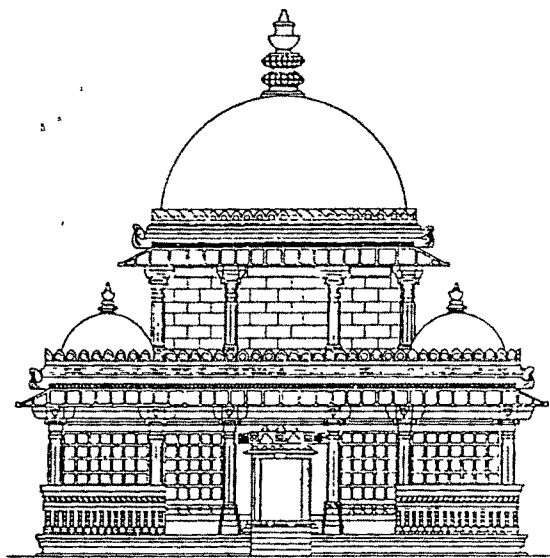
**Masoleum of Rani Sibrai (Plate no.65-66, Vol II, Part-1)**

The queen has been buried in the same courtyard and the masoleum is equally beautiful in its construction and carving. The masoleum is a closed structure and is devoid of circumambulatory path, which had been noticed earlier in the tombs of Sheikh Baba Farid; Patan, Ahmed Shah I; Ahmedabad, Sheikh Ahmed Khattu Ganj Baksh; Surkhej, Sayyid Usmanpura at Usmanpura, Shah-I-Alam at Shah Alam and Bai Harir at Asarwa. The wall constitutes of perforated *jalis*, which permeates light inside the masoleum. The dome rests initially on four pillars, which makes square into octagon and then a circle. The decorative design follows the pattern, which can be described as "Amor Martini". This particular masoleum is, exteriorly very similar to the tomb structure of Bai Harir, except that it has an open ambulatory path, which is absent in Rani Sibrai's tomb. The date of the mosque of Rani Sibrai is 1514 A.D. Hence her tomb must be later than 1514 A.D.

The dates of Jamim Mosque Champaner and Rani Sibrai almost fall into the early quarter of 16<sup>th</sup> century. This pleads that the

<sup>126</sup> Sources untraced.

<sup>127</sup> Chaghatai M.A., "Muslim Monuments of Ahmedabad -through their inscriptions", page no. 73-74.



exuberance of decorativeness almost stretched from 1485 A.D to circa 1530 A.D , growing and decaying within its own cycle Hence the extreme limit of these kinds of Mosque can be safely put into 1530 A.D

Rudabai-ni-vav(Plate number 67-69, Vol II, Part-1)

While we have discussed the monuments, which almost spread into the 16<sup>th</sup> century, two stepwells, which are worth mentioning will be discussed here, Rudabai-ni-vav at Adalaj and Bai Harir-ni-vav at Asarwa. The difference in the date of both the vavs is just one year, but the difference in the treatment of both the stepwells is the one that can be observed in the case of Achyut Kuki and Malik Isan's mosque.

These two stepwells have more or less the same decorative programme, but the ground plan is different. On ground plan stepwell of Adalaj has three main entrances, South, West and East. The 'Kupa' or the well is towards the northern end. This structure has a stepped tank in front of the 'Kupa', which might or might not have been covered by the dome, as understood by the ground plan. On the main southern entrance there are four cells in the different corners, which has finely carved balcony. All these balconies are opening inside the porch, which has been so created. Even this porch must have been a domical structure, of which the dome might have fallen down. The eastern entrance has two structures, of without any utility and is reminiscent of Kadvar temple, Sikhara. The niches on this structure have '*udgama*' in the *torana* style. The niche installs curvilinear organic designs, which one can also find on the niches carved on minarets and buttresses. Near the balcony of the eastern side, on the wall there is a bilingual inscription, which is legible. The vav has been made in the memory of a Hindu chief of that area, Virasimha, probably the last of Waghela clan<sup>128</sup> by his wife Rudadevi. The date is Samvat 1555 (906 A.H./1499 A.D)<sup>129</sup> and there is no doubt about

<sup>128</sup> Edalji Dosabhai: "History Of Gujarat" page no. 95-97.

<sup>129</sup> Chaghatai M A.: "Muslim Monuments Of Ahmedabad- through their inscription", page no. 73.

it. The architectural style of the stepwell is not difficult to understand and it clearly hints that it was designed for manifold purposes. This stepwell served as summer resort, a respite from heat, washing, water for drinking purpose both for humans and animals etc. It might also be possible that the water was drawn from it to water the plants and fields. From the chronicles, we know that Sultan Mahmud Shah I 'Beghara' encouraged planting of trees, more specifically fruit bearing trees. If at all he came to know that the caretaker of the plant had brought water from long distance to water the plants, either in the fields or near his door, the King used to order to construct the stepwell for him and was duly rewarded for plantation<sup>130</sup>. Hence these stepwells highlight the policy of the regime or of the patroness (in this case) wanted to earn the merit, in the earthly and spiritual world.

#### **Stepwell of Dada Harir**(Plate number 70-71, Vol II, Part-1)

The other stepwell at Asarwa or anciently known as Hanrpura, is a part of a large complex containing a mosque (Plate number 71, Vol II, Part-1) and a tomb structure (Plate number 72-73, Vol II, Part-2) of the patroness constructed by herself only. Bai-Harir, locally known as Dada Harir, was probably the lady guardian of the Harem of Sultan Mahmud Shah I 'Beghara' or probably she was the wet nurse of Mahmud Shah I. The inscription from the central "Mihrab" of the mosque is currently in Prince of Wales Museum (now known as Chhatrapati Shivaji Vastu Sanghralaya), Bombay. It gives the date 1500 A.D. The same description is found in the inscription of the stepwell. However the date of Sanskrit inscription varies by one year than the Arabic inscription. Unfortunately the date of construction of the tomb structure is not available, as the dedicatory inscription is not found.

Coming back to the discussion of the stepwell, it does not have three entrances like there are in Rudadevi-m-vav. It also, does not have any balconies at the entrances, as mentioned in the case of the earlier vav. Bai Harir's stepwell has a single domical porched entrance,

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<sup>130</sup> 'Mirat-I-Sikanderi'. Fazlullah Lutfullah Faridi, page no 47, 3<sup>rd</sup> paragraph

constructed on a high platform and accessed by the flight of steps. The entrance is at the eastern end, while looking towards the 'Kupa'. There is only a narrow passage to 'Kupa', whereas in the case of Rudadevi-m-vav, there is a separate entrance from top to the lowest floor of the stepwell. From there the span of flights can be used to reach to the squarish tank and then to the 'Kupa' through the arched entrance. The arched entrance is constructed in this stepwell also. There are very few decorative motifs, which are used in this stepwell. But the placement of the motifs, in the form of pattern is same in both the cases. Stucco work, which is found at Mandavi stepwell, Halol, Panch Mahal; Vidyadhara vav at Sevasi village, Baroda district and Bhamriyo Kuvo at Mehamdabad, was unknown for the mosque and tomb structures till the turn of the 15<sup>th</sup> century, including for the above two stepwells

**Vidyadhara vav** (Plate number 74-75 Vol II, Part-2)

Falling into the last decade of the 15<sup>th</sup> century i.e. in the year Samvat 1543 i.e. 1497/98 A.D, as the inscription of the Vidyadhara vav mentions<sup>131</sup>, there is another stepwell worth mentioning. The ground plan is very simple. The shaft proper of the 'Kupa' is at the Northern end and the entrance is at the Southern end. The stepwell is having 5-6 floors and has no lateral stairs as in the case of earlier stepwells. One can reach 'Kupa' or shaft proper directly from the domed porch resting on four pillars and four pilasters. On the entrance gate there are two stuccoed animals and on their side is a loop where one can place a flagstaff. Constructed with bricks and well plastered with lime and mortar, the stepwell, though belonging to the period where the decorativeness in the mosque or the tomb structure was much preferred, is having bare walls, barring few decorative motifs. There are few traces of painting near the steps of 3<sup>rd</sup>/4<sup>th</sup> floor, probably they were done later on. There are some designs carved on the eastern wall, which perhaps can be understood as a *mandala* or *tantric* design. But then its presence on the stepwell is confusing and remains unexplained. There is a lateral way attached to both the side of the stepwell, leading

<sup>131</sup> An eye copy of the inscription reads  
 “स्वित्त १५४३ वरजे वैशाख शुद्ध १२ शुक्र आषाढ ७ तस  
 दस हाहिरदास सुत लिखाधर दापीकता सुतदीधर सुतधर २१ सुतदेवदास सतसेना ॥”  
 120

to the domed porch (non-existent) in the highest level of the well, in the middle of its length. The same pathway leads to the dome near the shaft of the 'Kupa' and one can go down at least two floors from that route. The decoration of this dome was perhaps done with the stucco material and hence today it is barely seen. Its quite surprising that the monuments which were done at the capitals or by the royal people or by the great saints, were nicely carved and were taken due care of, but those done by the common people or village headman are bare and simple. Even the scale is not monumental as it reflected from the monument. Could, lack of finance be one of the reasons?, or just that, the general public was scared to decorate their monuments to its best, which could have been considered as signifying their individual post against the Sultan MahmudShah<sup>1</sup>, which could mean a war with him or were there other reasons for plain and sober architecture?

**Bhamriyo Kuvo**(Plate number 75, Vol II, Part-2)

Another monuments in stucco, before the end of 15<sup>th</sup> century are Bhamriyo Kuvo at Mehamdabad and Khan Masjid (near the railway station) at Dholka. Both the monuments are not dated. They can be roughly dated into 15<sup>th</sup> century Sultan MahmudShah<sup>I</sup> 'Beghara' was fond of hunting and so he used to go to far off places for hunting. During one such hunting he reached near the river Watrak and founded a city. He embanked the river Watrak and created a palace there. He also fortified the city. Today around this city, there are numerous mosques, all in brick and stucco with lime plaster. The masoleum of Roza-Rozi and the masoleum of Mubarak Sayyid are found here. However, the masoleum of Mubarak Sayyid and Roza-Rozi are not dated and no inscriptions are found in these monuments. It is quite likely that they are much late in their date. Historians put the construction of Mehamdabad to Sultan MahmudShah III. But there are reasons to believe that it was not constructed in the reign of Sultan MahmudShah III. The Kot-Kacheri inscription at Mehamdabad<sup>132</sup> mention about 'Mahmud Patsha' and Malek Ayaz-I-Sultani, which

<sup>132</sup>"Ravivaar ni Samayik Vibahg Puri" Jansata Dainik 12<sup>th</sup> December 1971. 'MeHamdabad No Shulalekha'

indicates that the inscription is related to Sultan Mahmud Shah I or at least to his son Sultan Muza'ffar Shah, as Malek Ayaz-I-Sultani died in 928 A.H./1521 A.D.<sup>133</sup> at Junagadh. He was buried at Unah, beside his master Ghiyas-ud-dunya wad Din-Maulana Qutb-ul-'Afrin Shams-ud-din. So such an inscription cannot be at a place, which has nothing to do, at least with Sultan Mahmud Shah III. But the mention of the Sultan Mahmud Shah 'I' and the Malek Ayaz-I-Sultani, places it at the date, definitely before the death of Mahmud Shah 'I' "Beghara" i.e 1511 A.D. After going through the content of the inscription, the praise worthy invocation to Malek Ayaz-i-Sultani, mentioning him as a Lord of Sea and land, there remains no doubt that it dates to the 15<sup>th</sup> century and that too after the victory over Malwa Sultan, for the help of Bahmani ruler in 1463 A.D., and many times after. His victory over Portuguese in 913 A.H /1507<sup>134</sup> was much appreciated by his master Sultan Mahmud Shah 'I' "Beghara". Hence, two things can be understood from this, one that Mehamdabad is a site developed by Sultan Mahmud Shah 'I' "Beghara" and secondly, that the inscription does not seem to have been lifted from the other site and fixed up here. However it is possible that this inscription must have been written after the defeat of Portuguese in 1507 A.D., but why at this place only, is beyond explanation.

Bhamriyo Kuvo is unique in architecture. It was the first and the last one to be constructed. The shaft/well has stairs to go down not from inside, but from outside and the entire structure is covered from top except the shaft. The internal stairs are broad and they open up sideways, in the form of balconies, whose each element comprises of motifs that borrowed from the temple tradition. This entire structure had earlier four-domed pavilion, each constructed over the entrances of

<sup>133</sup>Abdullah Muhammad Al-Makki Al-Asafi Al-Ulughkhani Haji Ad-Dabir: "An Arabic History Of Gujarat", translated by M.F Lokhandwala Gaekwad's Oriental Series no.152 page no 105.

'Mirat-I-Sikanderi' Fazlullah Lutfullah Faridi page no.114 1<sup>st</sup> paragraph.

<sup>134</sup>Abdullah Muhammad Al-Makki Al-Asafi Al-Ulughkhani Haji Ad-Dabir: "An Arabic History of Gujarat", translated by M.F Lokhandwala Gaekwad's Oriental Series no. 152, page no.105

the wall. Today they do not exist. Since the entire super structure has been toppled off, it is hard to date the monument since other than Mahmud Shah 'I' "Beghara", there has been no other ruler prior to him who visited this city and fortified it, and it's only after his rule that its name has been mentioned in the text, in reference with other events.

**Jamim Mosque of Mehamdabad** (Plate number 86, Vol II, Part-2)

The Jamim Mosque of the Mehamdabad city has been totally renovated leaving aside the minarets, they are original and are plain and simple in construction hence much cannot be said about the date, but the style of the minarets is very similar to those found at Shahr-Ki-Masjid Champaner. The foundation of the city was some where around 1479 A.D./1480<sup>135</sup>. The city kept growing till which decade is not known from history, however the similarity between the minarets of the above said mosques suggests that it must have been built during the building up of Shahr-ki-Masjid 1485-1490 A.D.

The Roza-Rozi monument (Plate number 76, Vol II, Part-2) has a monument attached to it, which looks like an "Idgah". But of it today, only the "Qiblawall" remains, with two minarets at the extreme end, and hence the conclusion. In the same compound there are some ruins which comprises mainly of *amlakas*, pillar bases and pillar capitals all carved in a stone. The inside pilaster of the monuments has peeled off, making it very useful to understand as to how the brick was deployed in the monument. It is a tomb structure of a curious nature. The actual tomb, where there must be a grave (today non-existent) is 'Sarvatobhadra' type, leaving aside a little space probably for circumambulation. There is yet another structure, which covers the earlier structure. These two are joined together by squinches. Outside the second structure, there is yet another passage all around which can be understood either as a veranda or platform or as an ambulatory path.

<sup>135</sup> 'Mirat-I-Sikanderi', Fazlullah Lutfullah Faridi, page 65.1<sup>st</sup> paragraph.

Edalji Dosabhai: "History Of Gujarat", page no 88

Bayley E.C.: "History Of Gujarat" 'Local Muhammadian Dynasty Of Gujarat', edited by Nagendra Singh, page no 201



This entire structure is under one single large dome. Miniature domed porches at the four corners surround the main dome. Since the pilaster has been peeled off, the decorative programme has gone into oblivion. The only piece that remains is the pilaster of the niche, which is actually made by carving the bricks of the monument. Realizing the different ground plan, which has not been used before, and the materials, which are used for construction, and the making of the rooftop, the monument can be safely placed into the first quarter of the sixteenth century.

Quite surprising is the fact that at different centres, a different technique is used for construction of the monuments. At times, even at one centre, two different techniques are used as it is seen in the new Jammosque and Khan Masjid at Dholka (Plate number 79-81, Vol II, Part-2). The new Jam Masjid has been constructed by using stones as a material while the Khan Masjid has been made by using brick mortar and lime plaster and nowhere in the monument stone facing was used.

The new Jammosque of Dholka, (Plate number 77-78, Vol II, Part-2) follows the already settled trend at Ahmedabad; decorative minarets at the centre, arched openings, one on each side of the main arched opening. The carvings on the minarets and the buttresses are also the same, as one can observe them on the monuments from Ahmedabad or Champaner. Unfortunately there is no inscription on the central "Mihrab". Hence the name of the patron or the date of the monument cannot be mentioned here. But the profound decoration all over the mosque, and also the decoration of the ceilings in the vertical axis of "Qiblawall" and in the line of main entrance, is what is common in this Jammosque and the other mosques of Ahmedabad and Champaner. Hence its date can be safely put into last quarter of 15<sup>th</sup> century. Though the chronicles, 'Mirat-I-Sikanderi' and 'Arabic History of Gujarat', do not mention about any happening in Dholka, before the rule of great grandson of Sultan Mahmud Shah 'I' i.e. Sultan Mahmud Shah III, it is quite unlikely that a place which was so active

during Delhi Sultanate, should not produce a single monument thereafter. The new Jamim Mosque has been dated into last decade of 15<sup>th</sup> century, owing to its style and the decorative programme. Another monument is Khan Masjid with the Sarovar attached to it by the same name. Khan Masjid (Plate number 79-81, Vol II, Part-2) is another example of innovation in style, which was abandoned later, for the reasons unknown. The Khan Masjid as it stands today is very strange. The "Maqsura" has been turned into the "Qibla Wall" obviously at later date, for unknown reasons. The original "Qibla Wall" has three "Mihrabs", this time it is relating with the number of domes and tallying it with the number of buttresses. The Khan Masjid is great in dimensions and its minarets are at the extreme corners, whose stairs are from outside the minarets, attached to the sidewall. There are arched entrances and windows, defining the "Maqsura" but what is missing from the "Maqsura" are the arches. The existence of arches is in controversy. So far none of the scholars have seen the photographs of arches and nor do the present scholar has seen them. But a fair amount of guesswork can be made from the starting point of the arches, on both the minarets. It seems that there must have been two arches, each emerging out from the minarets and getting joined at the centre of the "Maqsura", resting on the two huge pillars, constructed at the centre for the support of the minarets. Today, neither the pillars are existing nor the arches, as they have given to the ravages of time. The entire monument has been constructed from brick, lime and mortar. Looking at the length of the sanctuary and the type of the building material, it is quite likely that the huge arches could not stand their own weight and hence this could be the other reason for the non-existence of the arches and the pillars supporting them. The buttresses are half of octagon and very geometrically delineated. The carving on them is done with stucco and it is very delicate and intricate. The dome inside the mosque is simple. It has no Lumbini hanging. There is no inscription on the central "Mihrab". The pulpit besides it is very high and slim. The dome of the pulpit is narrow and seems to be quite deep. The pulpit is definitely not according to the tradition that is seen at

Ahmedabad This delineation of the pulpit is definitely a new thought or a borrowed style, surprisingly never repeated again

However, there are Koranic verses, mostly invocations to the God on outer face of the north wall Above the eastern window on the outer wall, which has been studied by the epigraphists, the conjugate is Arabic and the style is Naskh. According to these invocatory verses and style the dating of the monument is done into 15<sup>th</sup> century<sup>136</sup>. This cannot be an interpolated inscription, as the style of the language of early period cannot be brought into the monument of later period, as the style of writing the language keeps changing time to time. Hence, believing it to be authentic inscription, the style of the monuments gives us a surprise by its uniqueness The mosque is not lavishly ornate. Its grand and robust but not heavy The date can be confirmed by the fact that, when it was constructed by one of the great nobles and childhood friends of the Sultan MahmudShah I, distant travellers of the province had praised this monument. Alaf khan Bhokai, according to the history constructed this monument<sup>137</sup>. Hence this monument is islanded in the whole of architectural survey of Ahmedabad Sultanate period monument

**"Idgaha" and a Jamimosque of Baroda** (Plate number 84,85,86, Vol II, Part-2)

Sultan MahmudShah 'I' had a son, Prince Khalikhan titled as Sultan Muzaffar Shah II. It is known from the chronicles, that he was made Governor of Junagadh in 1486 A.D<sup>138</sup> Later in an unknown year, he was assigned the governorship of Baroda and he remained in the same position till 1508A.D<sup>139</sup> During his governorship at Baroda, he had constructed a fort, an "Idgaha" and a Jamimosque. Beside "Idgaha", which is in perfect condition, nothing else remains the way it was then.

<sup>136</sup> ARIE, 1967-68 NOD.191

<sup>137</sup> Bayley E.C. "History of Gujarat" 'Local Muhammadan Dynasty Of Gujarat' translation by Nagendra Singh pageno.228 1<sup>st</sup> paragraph.

'Mirat-I-Sikanderi' Fazlullah Lutfullah Faridi, page no, 78-79

<sup>138</sup> 'Mirat-I-Sikanderi': Fazlullah Lutfullah Faridi, page72, 2<sup>nd</sup> paragraph

<sup>139</sup> 'Mirat-I-Sikanderi'. Fazlullah Lutfullah Faridi, page 78, 2<sup>nd</sup> paragraph, page no.91, 2<sup>nd</sup> paragraph page no. 92. Also refer footnote no 2 page no. 92

The Jamimosque of Baroda is highly renovated and barring a minaret, which is shadowed by houses (multi-storeyed) nothing stands original. The "Mihrabs" are highly distempered and how much is the original material, is difficult to say. And with the little remains of Baroda Fort walls, it is difficult to assume the nature of bastions. The four gates narrate the story of its glorious days, where one finds the typical niche with the same stylized *udgamas* and the lotus medallions at the corner of the arched entrances. Not only the preferences of patterns are in their typical order of priority but also the style of execution only hints it to be of Ahmedabad Sultanate period.

*Idgaha at Baroda* (Plate number 85-86, Vol II, Part-2)

The Idgaha at Baroda is very simple and perhaps it is the first Idgaha so far known to the researcher after surveying the entire Gujarat of Ahmedabad Sultanate period. It has 6 to 10 feet high "Qiblawall" with moderately decorated "Mihrabs" and has a pulpit next to the central "Mihrab". The crown of the "Mihrab" has pillar-like motif, on the either side of the cupola-like motif. The treatment of this motif is very similar to that, which is present on the minaret. The pillar-like motif on the *uttaranga* of the "Mihrab" has small slits on them, which gives them the look of a mini-minaret. The arch of the "Mihrab" for the first time is cusped and is sparsely decorated. The wall, to which the arch is attached, is joined to the pillar resting on the inverted lotus. This pillar is divided into two parts. The second part is again placed on the inverted lotus, with the abacus of inverted lotus. This treatment is very unique and is reminiscent of wooden architecture. The top of the "Qiblawall" has a string of merlons running over it. It also has small niches instead of windows. The minarets are lofty and are similarly decorated except for that the top of the minaret is a closed one. The dome has been treated like a cupola with a *kalasha* as a finial over it. It is the dome with the silhouette cutting in the form of an ogive arch. The minaret does not have any utilitarian value. This is the most moderate and modest structure, studied so far. There is an inscription on the entrance gate. The present scholar does not know the detail of this

**Bibi's Masjid** (Plate no. 63-65, Vol II, Part-1)

Around the same, time when the construction of the monuments at Baroda was going on, a mosque by the name Bibi's Masjid at Rajpur Quarter was getting constructed. The length of the mosque is comparatively a larger structure than the other mosques. The minarets are placed centrally, near the main arched entrance. Together with the courtyard, the mosque on ground plan is a rectangular structure. The minarets and buttresses bear the same decorative programme but the buttresses are squarish on the sides and the buttresses behind the main "Mihrab" is circular in nature, with decoration quite similar to that of Muhafiz Khan's mosque 1485-86 A.D. It has been constructed on a high mound and hence even to reach the mosque there are flights of steps. The mosque has two Zenana Khana's, one on the northern end and the other at the southern end. Both the galleries can be reached by flights of steps. At the northern end, the Zenana Khana is double storied and to it, a double storied porch is connected which is outside the sanctuary. Similarly the southern end of the "IbadatKhana" also has a double storied Zenana Khana, which has separate access. The scheme of Jammosque of Khambhat has been repeated here except that the colonnade and a "Vazuhauz" are not seen in this complex. The minarets are accessible and they are to be used by the entrance from the doors on the sides of the main arched entrance. The "Maqsura" of the mosque is delineated with a set of windows with *jalis*, arched and open balcony, a small archway, then again an open balcony, with windows made up of *jalis*, next to it, one on each side. Beside this set, there is another simple archway, but slightly broader than the earlier one. With a little difference, this delineation is very similar to that of Bai Harir Mosque of Ahmedabad. The central dome has an elongated drum, giving way to the construction of mezzanine floor. It has *Jharokha*, jutting out from the mezzanine floor towards the main entrance. The main "Mihrab" has its inscription intact. According to

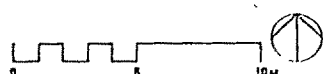
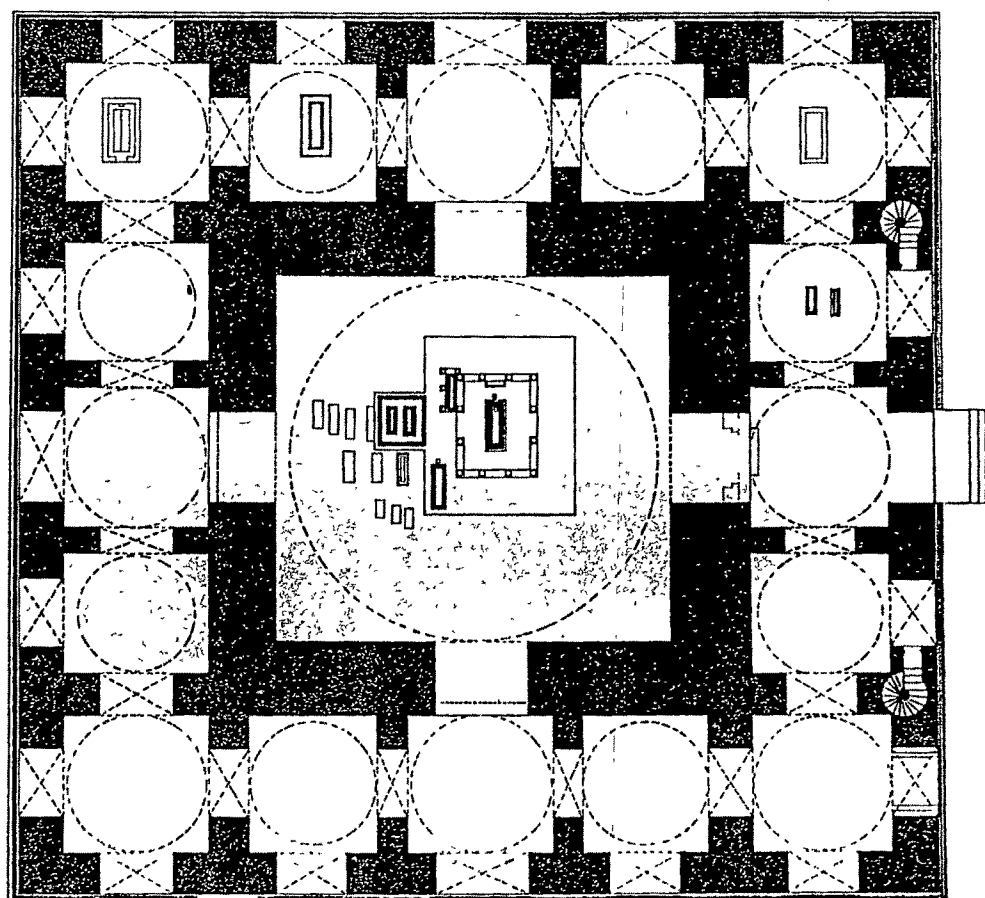
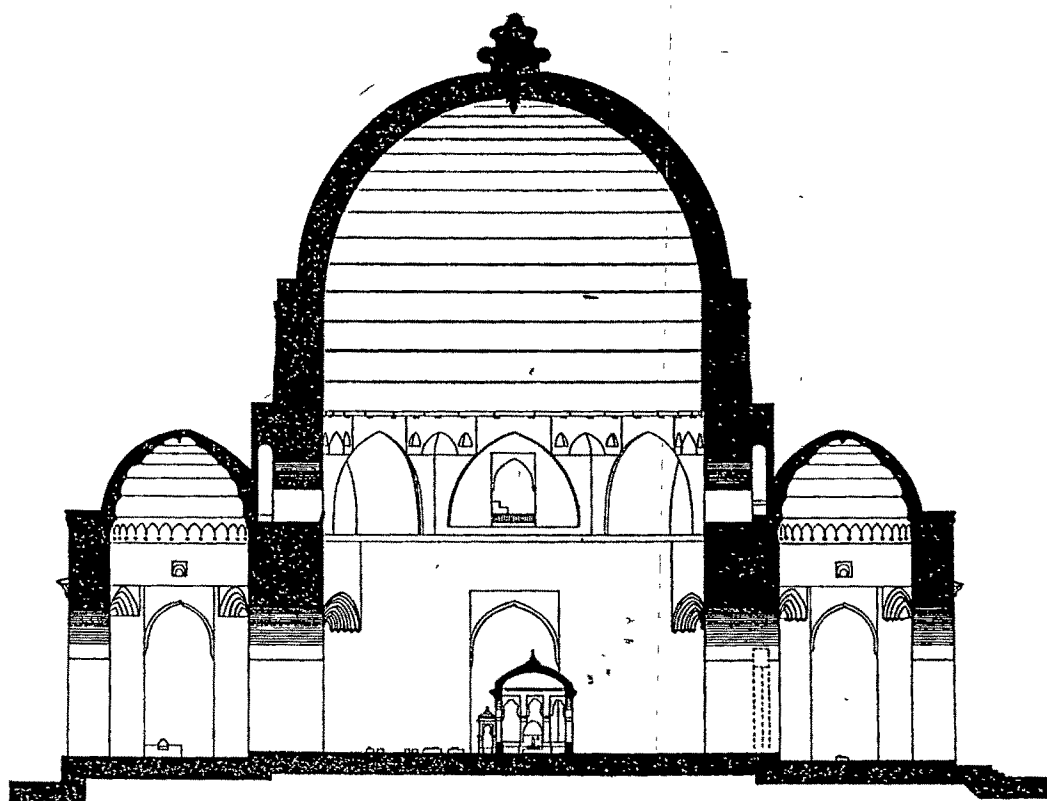
the inscription, the mosque is dated as 1504 A.D.<sup>140</sup> Regarding the patroness Khojabī Bibi, no historical references are traced in the chronicles. Scholar M. A. Chaghatai believes it to be the lady from the harem of Sultan Mahmud Shah 'I' "Beghara", an observation with which, the present scholar has reservations.

**Darya Khan's Dome**(Plate number 87, Vol II, Part-2)

Since Sultan Mahmud Shah 'I' "Beghara" had ruled for longer period i.e. fifty-three years, and also that he was able and just King as well as a good administrator, many nobles served him well and were raised to the higher posts. Darya Khan, who was one among his first three friends and companions during his youth, constructed a great dome to the north of the city of Ahmedabad<sup>141</sup> Today, it is known as Daryapur and is at the back of Dudheswar. The grave of Darya Khan is under this great dome today. The magnificent dome enhances its speciality because of two reasons. The monument is constructed with the help of brick mortar and lime pilaster. The dome rests on four walls and there is no pillar supporting it. The squarish base has been turned into octagon by making use of squinches in the corner. The date of death of Darya Khan is not mentioned in the chronicles, neither it is clear from these chronicles when did he get the big dome constructed. However, it is quite likely that it was constructed contemporaneously to the Alaf Khan Bhokai's mosque near Dholka Fort. Scholar and a historian Shri Y. D. Sharma places it at 1453 A.D., which is highly improbable, as he was Sultan's youth day companion and a friend, it should be beyond 1458 A.D. It is only after the ascension of Fath Khan, as a Sultan of the Kingdom, that he would get the high post and status, included jagir enabling him to construct the mosque as large and lofty as this. These can be roughly date bracketed into 1458-1475 A.D.

<sup>140</sup> Chaghatai M.A., "Muslim Monument Of Ahmedabad- through their Inscriptions", page no. 73.

<sup>141</sup> 'Mirat-I-Sikanderi': Fazlullah Lutfullah Faridi, page no. 78.



Dudheshwar, Darya Khan's tomb, plan and section, 1453 [18]

**Mosque of Shah Khupai or the mosque of Farhat'ul-Mulk (Plate number 88-89, Vol II, Part-2)**

In the continuity of decorative mosque and its degeneration, there is another mosque on the way to Manek Chowk. Locally and also within the learned group, this mosque is popularly known as Shah Khupai, which is actually the mosque of Farhat'ul-Mulk. The Farhat'ul-Mulk can be any one of these people. One who repaired the masoleum of Sultan Ahmed Shah 'I', One who lived during the period of Sultan Mahmud Shah 'I' 1471-the governor of Bet Port in 1471, or the one who was sent as Dabir to Burhanpura 1506 A.D and the exact date of the mosque is 945 A.H./1538 A.D<sup>142</sup>. Even 'Mirat-I-Sikanderi' is unable to throw much light on the identity of the patron.

This is the second mosque, which has non-functional minarets and is the decorative architectural allied member. The minarets are at the extreme end of the "IbadatKhana". The "IbadatKhana" is narrower than the other mosque of the general trend like Jamim Mosque, Rani Rupmati or Baha Nekbakht or Bibi Rani or the mosque of this trend. Instead the mosque follows the trend of the mosques like Rani's mosque at Paldi, Rani Sibrai at Astodia and Gunte mosque at Batwa. The mosque has a large open courtyard today. Whether this is the original courtyard or not, it cannot be said; however there seems to be less harm done to the main monument. The sanctuary has three "Mihrabs" on the "Qiblawall" and hence equal number of buttresses. On the southern end, there are lavishly decorated two balconies with small windows on each side of the balcony. The same set is repeated on the northern end (presently can not be seen due to the encroachments). The "IbadatKhana" does not have any "Maqsura". It is an open sanctuary. The pillars are short and sparsely decorated with the geometrical floral pattern. Even the brackets are decorated with the designs, as in the brackets of the pillars from Rudadevi-ni-vav, Bai Harir-ni-vav and at the brackets of balconies at the mosques of Ahmedabad and Champaner. Similar elements like narrower, slimmer

<sup>142</sup> Chaghatai M.A.: "Muslim Monument Of Ahmedabad-through their Inscriptions", page no.76-78.



towering minarets (non-functional) are seen at, Ram Sibrai at Astodia 1514 A.D., Paladi Kocharab mosque and also at Gumte Mosque at Batwa, Ahmedabad. These monuments can be dated almost contemporaneous to the mosque of Farhat'ul Mulk's mosque near Bhadra. Luckily the mosque has its inscription intact and mentions the date 1538 A.D.<sup>143</sup> The Ram mosque, Paladi and Gumte mosque can be placed between 1514-1536 A.D. as the peace and prosperity lasted till 1536 A.D. in Ahmedabad Sultanate period, and after the assassination Sultan Bahadur Shah, by the Portuguese in 1536 A.D.<sup>144</sup>, the peace and integrity of the Ahmedabad was completely lost. Nobles had started becoming more powerful and they started to fight for placing their own candidates on the throne of Ahmedabad Sultanate. In such a chaotic situation hardly any monument of importance was constructed barring the tomb of Sayyid Mubarak Bukhari at Sojali, Mehamdabad.

**Mosque of Sheikh Hasan Mohammed Chisti (Plate number 89-92, Vol II, Part-2)**

The mosque of Sheikh Hasan Mohammed Chisti at Shahpur is dated according to the inscription on the back of the "Qiblawall" as 973 A.H/1565 A.H.<sup>145</sup> and he is supposed to have died in the year 1574 A.D. As noted by M.A. Chaghatai, this particular monument has undergone many changes of renovation especially during Mughals. On what ground does the author M.A. Chaghatai has come to such a conclusion is not specified. Though beside the distinct delineation of "Maqsura", no other major change is felt. It is also quite likely that many of the earlier architectural allied members, which might have existed earlier, were removed and not used. The "Maqsura" is double storied. This is quite a unique treatment of the "Maqsura". It does not have any predecessors or the followers. The decoration of the buttresses, minars, brackets, pillars, pillar capitals, Crown of "Mihrab" and "Mihrabs" remains almost the same throughout the indirect

<sup>143</sup> Op cit page no 73-74

<sup>144</sup> 'Mirat-I-Sikanderi' Fazlullah Lutfullah Faridi, page no. 199-200  
Abdullah Muhammad Al-Makki Al-Asafi Al-Uluqkhani Hajji Ad-Dabir: "Arabic History Of Gujarat", translated by M.F.Lokhandwala, chapter 17 page no.221.

Mughal rule over Gujarat, as seen in Baba Lauhi's Mosque. In the mosque of Sheikh Hasan Muhammed Chisti the "Maqsura" has been delineated in the fashion of façade of Palace, surely contemporaneous the height of the mosque must have been kept the same, which is felt from the fact that the minarets reaches out to the first floor. The spans of flight of steps are from inside the mosque to go on the top. There might have been the jharokha on the mezzanine floor towards the main arched entrance, which has been kept as it is and the rest seems to have been altered. The huge dome still has elongated drum where the drum is giving way to create the mezzanine floor. The mezzanine floor in earlier mosques from Ahmedabad and Champaner were restricted to the area covered by the huge arched (main) entrance, which also hid the huge central dome. In this case, since the huge arched entrance is not there the mezzanine floor has been extended towards northern and southern end. The "Maqsura" of the sanctuary has been decorated by the small arches thereby making the mosque full of air and light. The balcony on the southern end also fulfils the same purpose. This entire approach is new and obviously doesn't belong to Ahmedabad Sultanate. However, some modest roots can be seen in the construction of the gate of Shah-I-Alam group of monuments and in the Hava Mahal at the Surkhej group of monuments.

**Qutbi-Alam at Vatwa** (Plate number 97-99, Vol II, Part-2)

Another pocket where a different kind of architecture has been seen is the group of monuments at Qutbi-Alam monument at Batwa/ Vatwa and much different from this, is the mosque at Rayana at Santrampur Taluka of Panch Mahal district.

The Qutbi Alam complex has a mosque, well and two tomb structures out of which one of them is important and where the saint Qutb-I-Alam has been buried and in another one his sons are buried. The tomb structures are having bold and heavy pillars from which the arches are springing. These arches are true ribbed arches. The tomb

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<sup>145</sup> Chaghatai M.A.. "Muslim Monuments Of Ahmedabad- through their inscriptions" page no.83-84

structure has been made grand by using two-arched storyed one above the other. The squarish base of the masoleum has been made into octagon by using arch that is springing out from one pillar, which almost runs parallel to the vaulting, a form of construction seen during medieval Christian Architecture. The main grave has been enclosed within the *jali*ed wall all around under the main dome. The shape of the dome is very significant. It is not the semi circular and the compressed cone types. It is more like the puffed cushion that is coming out from the string of the merlons. The door has been decorated in the form of "Mihrab" and also the arched entrances. The usage of arch for turning square into an octagon was earlier seen at Sayyid Usman's masoleum. The flutes emerging from the pillars are earlier seen at mosque of Shah-I-Alam and they were soon to be used in the mosque of Siddi Sayyid / Sadi Said. The changes are quite clear and they hint at the mastery over the new technique of making an arch in a distinct way. Also the system of enclosing the grave within the perforated wall was highlighting the dominating religious decrees on the monuments. The narrowness of the passage was to avoid direct touch of human hand on the grave. Thus the space had been created between the follower and the saint and also the God.

The kind of austerity dry and bold out look of the monument is not falling within the general trend of the Ahmedabad Sultanate monuments so far, yet carrying so many elements, specially those which carried decorative elements like the pillar capital, bracket, walls bearing the motifs of the *Kaksasana*, the *ratana* motifs, typical delineation of "Mihrab" and the lotus medallion at the corner of the arch and such other motif, makes it much more look a like the Ahmedabad Sultanate monuments rather than it to be the Mughal monuments, adopting to the local circumstances. Nevertheless the masoleum has been dated according to the inscription, which is found in one of the pillar. How far, it should be considered authentic,

remains a question. The date in the inscription is 1614 A D<sup>146</sup>. It is felt that the inscription of date should have been on the main entrance of the masoleum, from where the grave of the holy man can be venerated. Since it's not at the correct place, I have reservations to believe in the date of the monument. I would rather place it around 1557 A D along with masoleum of Sayyid Mubarak Bukhari.

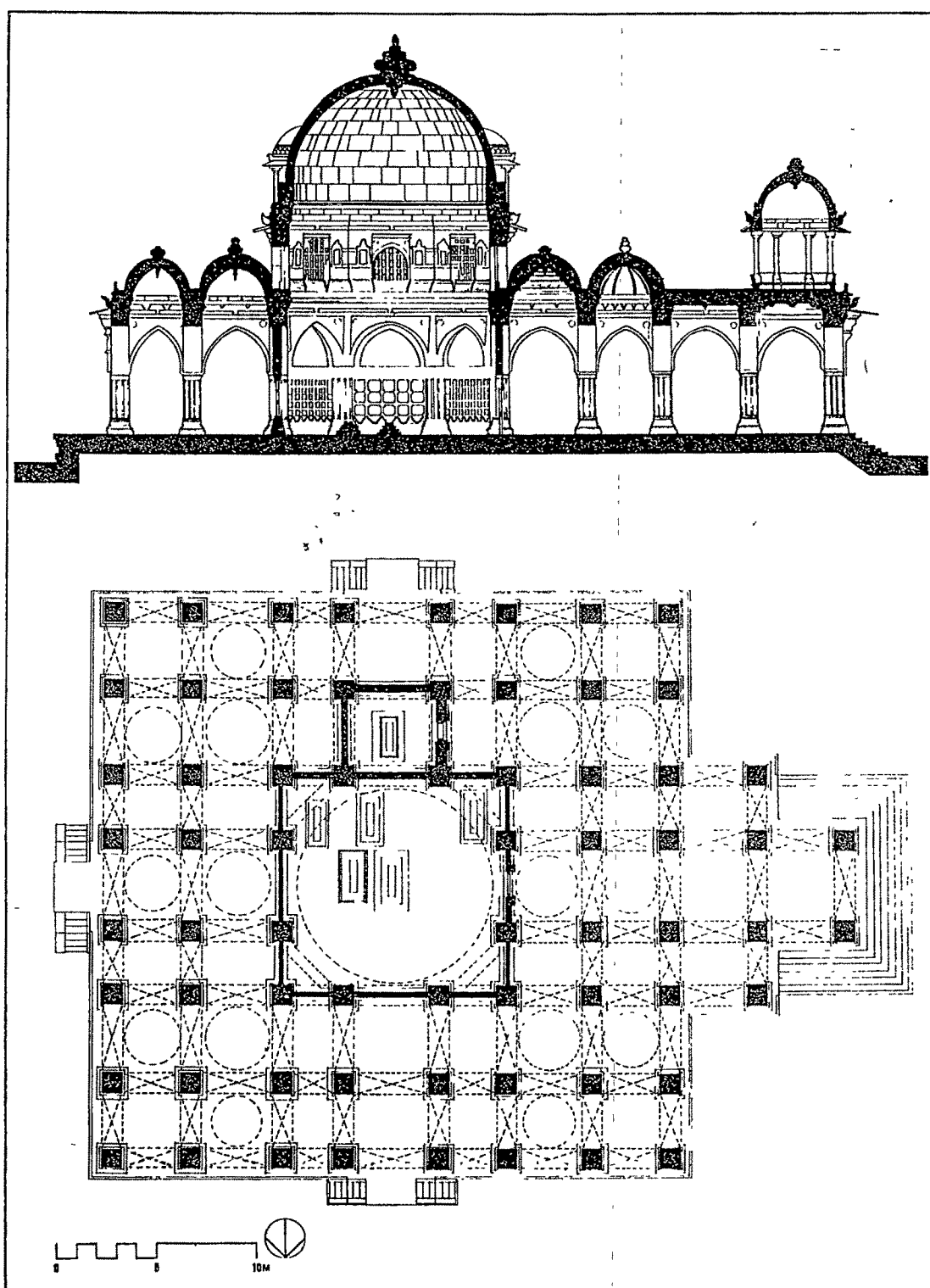
**The Masoleum of Mubarak Sayyid**(Plate number 99-102, Vol II, Part-2)

The masoleum of Mubarak Sayyid is at Sojah village, Mehamdabad. The masoleum is made up of brick mortar and lime plaster. The thick plaster coating has been used for engraving the designs on the facade of the mausoleum. The entire monument is on the bank of the river Watrak. The masoleum is devoid of any dedicatory inscription leading to the difficulty in dating the monument. However there are Koranic verses all over the edges of perforated and decorated wall enclosing the main grave. The monument is built in arcuate style and is not stone faced like the other monuments of Ahmedabad and its Suburbs and Champaner. Both 'Mirat-I-Sikanderi' and 'Arabic History of Gujarat' mentions the antiquity of the site. In both the chronicles the site is described as Sayyidpur and location mentioned as Mehamdabad<sup>147</sup>, which is correct.

The masoleum is fully intact and is squarish on ground plan. The colossal monument can be accessed by flight of steps on all the four sides of the main porch. There are three other porches with flight of steps to climb on to the monument. The porch is made up of thick pillars on the four corners from where the arches sprout to provide strong octagonal base to the flat ceiling. On the top of this porch there

<sup>146</sup> Chaghatai M.A. "Muslim Monuments Of Ahmedabad- through their inscriptions", page no 57-58.

<sup>147</sup> 'Mirat-I-Sikanderi': Fazlullah Lutfullah Faridi, page no. 270.



Mehmedabad, Sayyid Mubarak Bukhari's tomb, ground floor plan and section [37]

is yet another porch, a modest structure, which is constructed in post and lintel system. The total height of this entrance porch is almost equal to the height of the main structure. Idiomatically, these superstructures appear to be quite analogous to the Jain temples from Dhaboi, which is very interesting. On entering through the main porch one faces the mortuary chamber. This chamber has been made up by walls, which are actually perforated *jalis*. The *jalis* on all the four sides have nicely carved Koranic verses. The delicateness of the designs and calligraphy beats the designs on the *jalis* of Sidi Said. Outside the mortuary chamber there is enough space for various purpose. Especially for the ladies to utilize it for circumambulation and the recitations of "surahas" and Koran facing the shrine proper.

The proper shrine contains the grave of Sayad (Sayyid) Muhammed Bukhari and his son Sayad Miranji. Enclosed by the jails, serving the purpose of the walls as mentioned earlier, it has on all the four corners, four huge pillars, each of them supplemented with two pairs of pillars, from which arches sprout, making an elegant yet strong squinch. This helps to make a square base into an octagon, which bears the load of a gigantic dome. The drum of the dome consists of arched windows fitted with *jalis*, bearing the intricate and delicate designs competing the designs of Sidi Said mosque at Ahmedabad. The ceiling of the open space as stated earlier, comprises of flat slabs and corbelled domes arranged alternatively and are not lavishly decorated. The only decoration is on the brackets that bear the load of ceiling and the lintel. Beneath these brackets, the design of "Mihrab" of the mosque from the Ahmedabad Sultanate period is seen. Occasionally, one can see inner side of domes, scantily decorated with designs. The entire structure is constructed on the 5-½ feet high platform.

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Abdullah Muhammad Al-Makki Al-Asafi Al-Ulughkhani Hajj Ad-Dabir "Arabic History Of Gujarat", translated by M.F. Lokhandwala, Gaekwad's Oriental Series no. 152 chapter 20 page no. 346

The idea of raising canopy around the main dome and having a walled structure seems to have been inspired by Delhi Sultanate Architecture e.g. Tomb of Mubarak Shah, Sayyid of Sayyid dynasty 1434 A.D., tombs of Isa Khan 1547 A.D., tomb of Sher Shah Sur 1540 (Sur dynasty), at Sasaram, tomb of Hasan Khan Sur 1535 A.D. again at Sasaram<sup>148</sup>. The only difference between all these monuments and tomb of Mubarak Sayad Bukhari is that of ground plan the former one have octagonal design, and the latter has rectangular ground plan. No doubt there is great affinity between all these monument and tomb of Sayad Mubarak Bukhari, but it cannot be the earliest among all the other, as Sayad Mubarak Bukhari was slain by the slave of Itmad Khan, Saeed Naubi by name, in the battle of 22<sup>nd</sup> Ramzan and the date of his death was 1557A.D / 965 A.H. 27<sup>th</sup> Ramzan<sup>149</sup>.

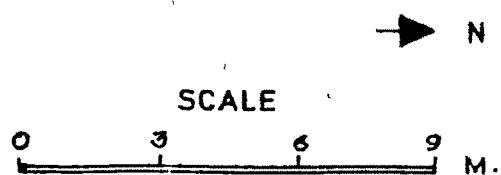
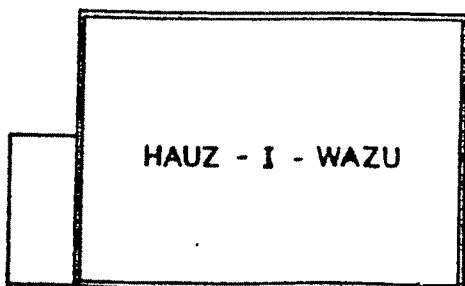
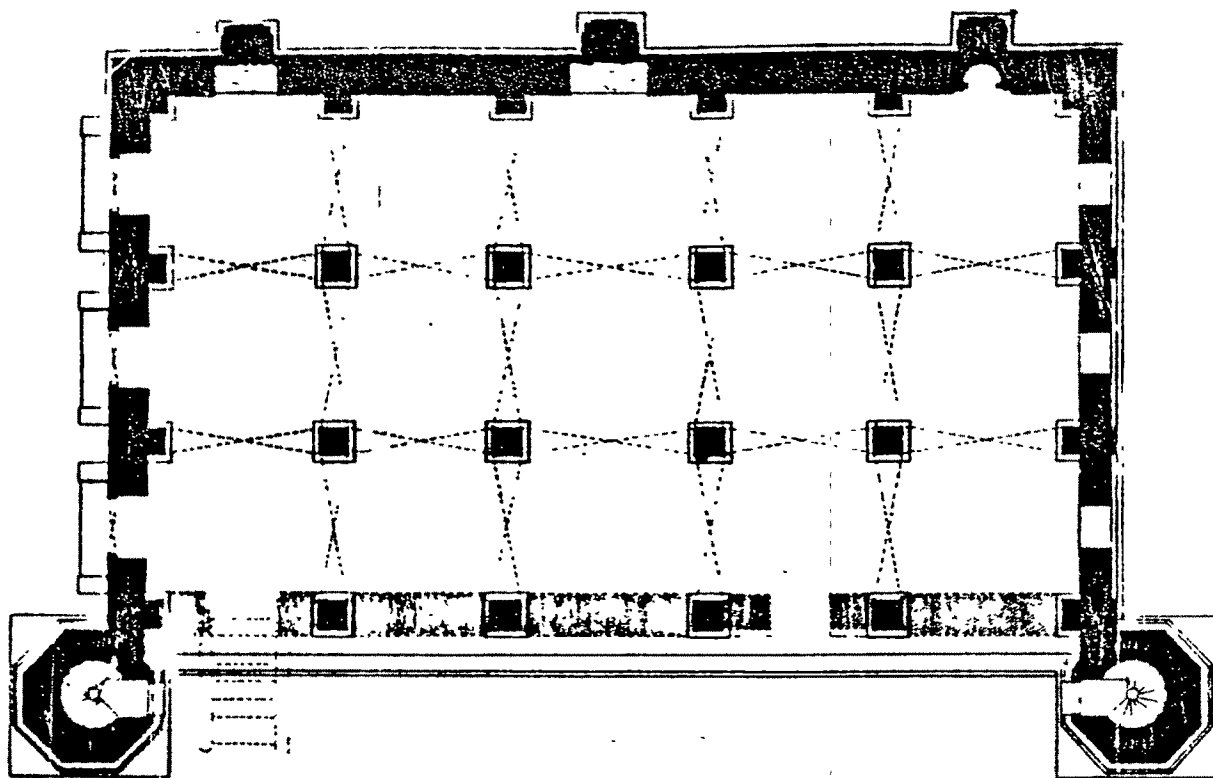
**Mosque of Sidi Sa'id (Plate number 103-104, Vol II, Part-2)**

Another great mosque, which deserves comment and discussion, is Sidi Sa'id's mosque near Lal Darwaja Bus stand, Ahmedabad. Today the mosque has a sanctuary slightly broader than the Rani Sibrai, Rani's mosque at Paldi Koachrab and Gumte mosque (Plate number 93-94, Vol II, Part-2) but narrower than the rest of the mosque from Ahmedabad and Champaner. The mosque is lofty and built in arcuate style. The "Qibla Wall" has three "Mihrabs" and no pulpit (What one can see today is not the original one). The buttresses are small and do not reach upto certain heights, which can be seen in other monuments. The space of the wall between buttresses and the terrace has been made by arched windows on the "Qibla Wall", which are renowned for the intricate and exquisite perforated designs. These perforated arched

<sup>148</sup> Brown Percy "Indian Architecture-Islamic Period" plates 16, 21, 60 and 61

<sup>149</sup> Abdullah Muhammad Al-Makki Al-Asafi Al-Ulughkhani Hajji Ad-Dabir "Arabic History Of Gujarat", translated by M.F. Lokhandwala, Gaekwad's Oriental Series no 152. Chapter 20, Page no 346-347

'Mirat-I-Sikanderi' does not mention the date but the entire episode of the battle and the death and the burial is mentioned in detail from page 277-281



GROUND FLOOR PLAN OF THE  
MOSQUE OF SIDI SAID,  
AHMADABAD.



windows, throws light into the "IbadatKhana" considerably. Beside this, there are two open balconies on the Southern end, making the "IbadatKhana" more luminous. The "IbadatKhana" is an open space, as it does not have "Maqsura". The minarets are not sparsely decorative element, but are functional element and they are at the extreme end of the "IbadatKhana". The main or central "Mihrab" does not contain any dedicatory inscription. Hence the date of the construction of the mosque cannot be said with confidence.

The mosque must have had a huge courtyard or a ground in front of it and in the same ground near the "IbadatKhana" there is a room, where the last remains of the Sheikh Sidi Sayad, were buried. How big was the courtyard cannot be said, as today the "IbadatKhana" exist alone with the "Vazuhauz" only, exist and hardly anything can be said about the space that it had occupied. Regarding the patron nothing much can be said, except that, his full name was Sheikh Sa'id entitled al-Habashi Sultani, who had a fine character, good and high qualities and high dignity. According to the references noted down by M. A. Chaghatai from Hajji Ad Dabir's 'Arabic History of Gujarat'<sup>150</sup> There used to be an old mosque existing in that place and the Sa'id got made it in stone right from the base. The date of completion of the mosque is given in the chronogram at the end of the poem composed by Hajji-ud-Dabir in praise of Sa'id, which comes to 980 A.H./ 1572 A.D.<sup>151</sup>. Four year later when the work was almost finished, like completion of dome, water supply and the platform the Sa'id retired, from the mortal world<sup>152</sup>.

The entire description thus explains the arcuate style (monument built in arches), of the architecture. Since it is late in construction, one does not know whether the original mosque was

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<sup>150</sup> Chaghatai M. A. "Muslim Monument Of Ahmedabad-Through their Inscriptions", page no.17-18

<sup>151</sup> Ibid

<sup>152</sup> Ibid

constructed in the same or some other technology. It is also interesting to note that the minarets aren't delineated with the same style as it has been delineated in other minarets, of Ahmedabad Sultanate. Also noteworthy is the fact that the construction of the mosque and its decorative program shows that the architecture is shaking off the fetters of exuberant decorative motifs on one hand and is extravagantly decorative on the other and these two aspects go simultaneously. It seems that, as if they are trying to evolve some new trend reinstating the same style. This becomes more clear when one sees, the mosque of Rantanpur village near Dohad, Santrampur Taluka, Dist Panchmahal.

**Mosque at Rantanpur village (Plate number 104-107, Vol II, Part-2)**

This mosque (probably a Jamimosque) is purely of brick, mortar and lime plaster. The mouldings of the buttresses and minarets are actually moulded bricks and heavy plastering, to which one would not hesitate to call it as '*vajralepa*', protects it. The construction of the mosque is not in post and lintel and arcuate style but is something different. The mosque comprises of three large domes, each resting on four walls. The square base is turned into octagon by deploying squinches of moulded bricks. Under each dome there is a "Mihrab", originally beautifully carved out in stucco and lime plaster, now almost in ruins. Below the central dome there is "Mihrab" along with the pulpit, which is also in ruins and hence its original status can hardly be known. It is because of the presence of pulpit, it is felt that, this mosque should have been a Jamimosque. The "Maqsura" is decorated with three arched doors, each leading to the space below their respective dome. The main arched door is flanked by lofty and functional, but undecorated minarets. The 'bare' decoration comes in the form of moulding, which is due to the moulded brick. Needless to say, that these mouldings are borrowed from the temple traditions of Brahmanical/Jam. The northern and southern wall of "IbadatKhana" has a single balcony. The mosque had a big courtyard and probably the wall might have actually perforated *jalis*, which can be concluded

from the ruins. The mosque with high raised platform, a well and a "Vazuhaiz" is all what one can see in the premises today, which is enclosed by the wall, which is well decorated with merlons and the *jharokhas*, but a part of it remains now. The austerity, boldness of the mosque is unusually felt, for the first time in the mosque architecture. Sad enough there is no dedicatory inscription, which would help us to date the monument. In such circumstances, the architectural style of this monument can be compared to the other monuments like, tomb of Azzam Mu'azzam, Alaf Khan's mosque and tomb of Sayad Mubarak Bukhari. The location of mosque also plays important role. Ratanpur is very closed to Dahod and Dahod leads to Dhar (Malwa) hence, a crucial place for both the Sultanate. Realizing the precarious positions of the town of Dahod, Sultan Ahmed Shah 'I' in the latter part of the year of 1421 A.D./823 A.H., fortified the Thana<sup>153</sup>. Then during Sultan Mahmud Shah 'I' it has seen many wars, and at number of instances, he had visited the fugitive, either from Malwa or from Delhi or any Samarkandi ambassadors in the town of Dohad. Quite natural, that Dahod was under the Ahmedabad Sultanate and the town had Muslim population, that the mosque was constructed for their daily "Namaz". If there are mosques and tombs at Dohad, then it is very likely to find a mosque at Ratanpur village, where at that time, there might be some muslim population for whom the above said mosque was constructed. Sultan Muzafer II (Khalil Khan), son of Sultan Mahmud 'I' "Beghara", got repaired the fort of Dahod again. Ratanpur, as such does not hold any importance in the political milieu of Ahmedabad Sultanate. Besides that, it is close to Dahod. Discovery of stone inscription of Sultan Mahmud 'I' "Beghara", has made it firmer, that at the most one can place the Jamimosque of Ratanpur between 1488 A.D. – 1550 A.D., and not beyond that.

<sup>153</sup> 'Mirat-I-Sikanderi': Fazlullah Lutfullah Faridi, page no.17  
Sankalia H.D.: "Dohad Stone Inscription Of Mahmūda (Beghara). V.S. 1545, Saka 1410 page no. 212 – 225, EI VOL 25

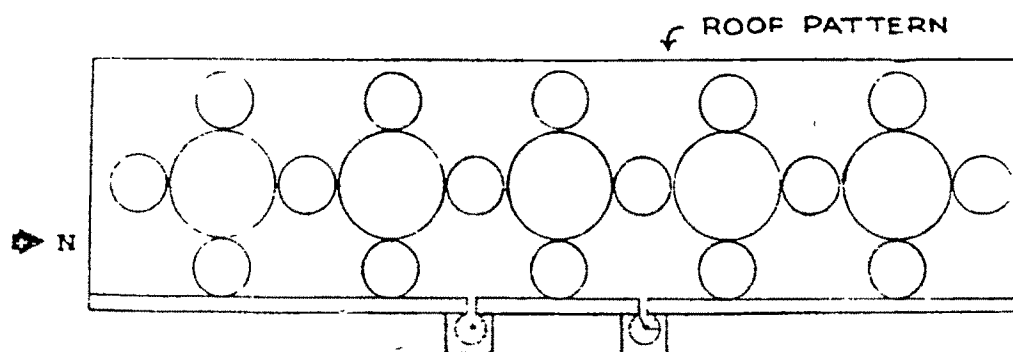
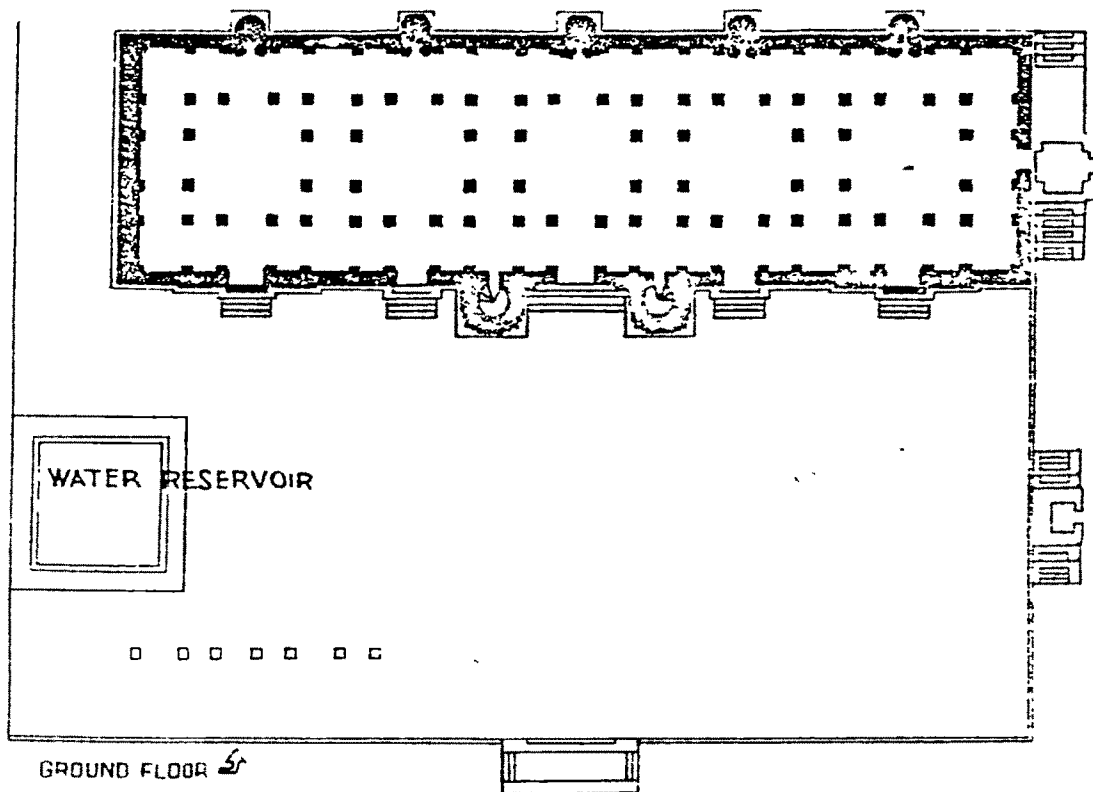
After the conquest of Champaner in 1484 A.D, it had become the important strategic point to safeguard the Kingdom and hence was made second capital of the Kingdom, Ahmedabad being the first. After “Begahra” most of the ruler stayed at Champaner and it was continued in such a manner till 1572 A.D. i.e. advent of Akbar in Gujarat.

Though, the chronicles does not mention the name of any rule patronizing any monument in the vicinity of Champaner or at least in Champaner, it is not possible that this must have had happened. Vada talao as it is locally known, was originally called as tank of Imad-ul-Mulk. During the rule of Sultan Mahmud Shah‘I’ “Begahra”, two mosques were built within the fortified city, including the Godhra Gate, Halol Gate and Dohad Gate, of which the inscriptions are published<sup>154</sup>. The two mosques, Jamimosque and the other Shahi-Mosque/Shahr-ki-Masjid, were constructed alone within the fort in 1484 A.D. It is really sad that none of the inscription from eight mosques that are in and around Champaner, exist. This has really aggravated the problem of dating and evolution of the monuments. Of all the mosques in Champaner, Itola mosque, Khajuri mosque and Kamani Masjid (Plate number 126, Vol II, Part-2) are the mosques, which are entirely dilapidated. Kewara Mosque (Plate number 131-132, Vol II, Part-2) and Nagina Mosque (Plate number 127-128, Vol II, Part-2), Nilagumbaz (Plate number 133, Vol II, Part-2) and Bawaman (Plate number 131, Vol II, Part-2) are rest of the mosque, which are not in ruins (except Bawaman whose ceiling has fallen off from centre towards the northern end).

Kewara Mosque, Nagina and Kamani mosques are comparatively decorative than the rest of the mosques. Kewara, Nagina and Nilagumbaz mosque are stone-faced mosques, lofty and spreading on the width size. All these mosques are constructed on high raised platform and had entrance porches. In short they were just

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<sup>154</sup> Dr. Nazim M.: ‘Halol Gate Inscription’ and Godhara Gate Inscription E I A.P.S 1929-1930, page no 3

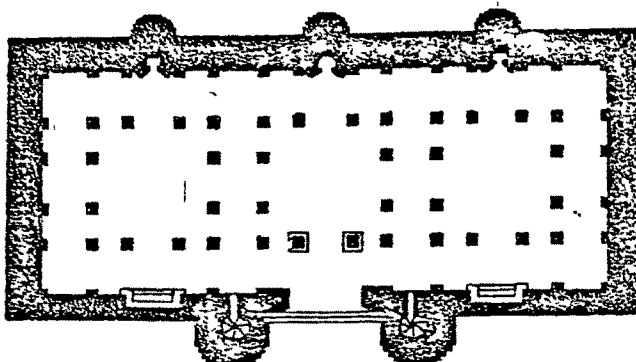


THE SHAHI MOSQUE,  
CHAMPANER.

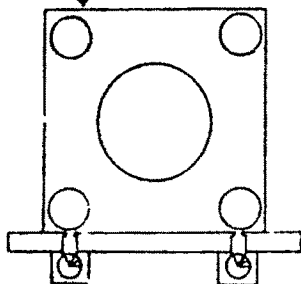
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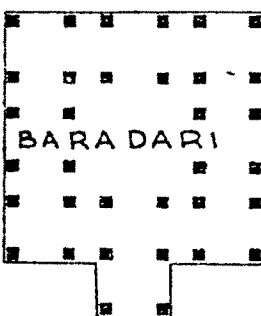
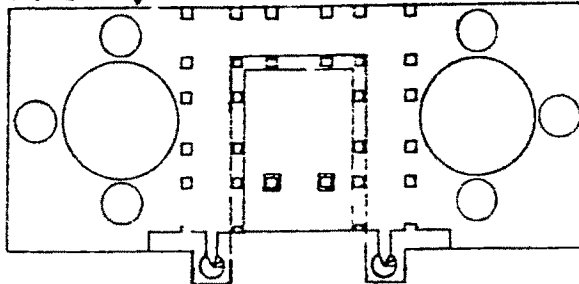
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ROOF PATTERN



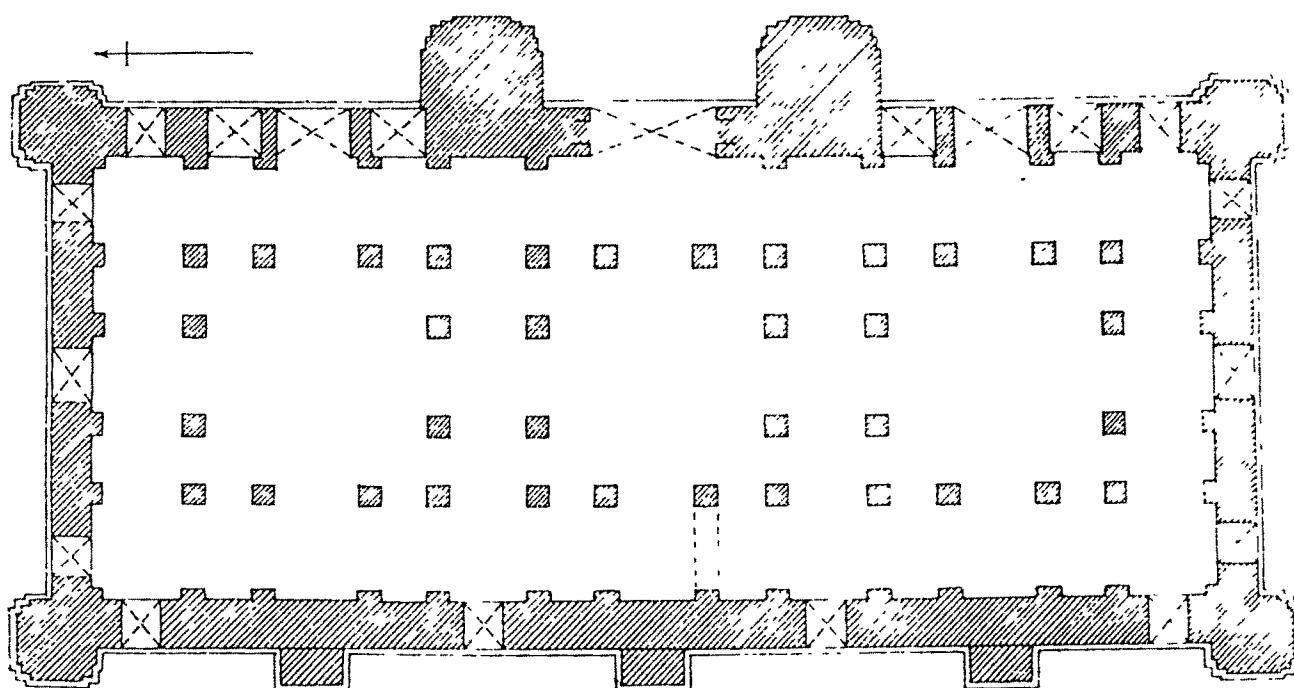
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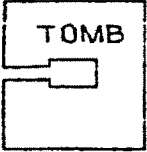
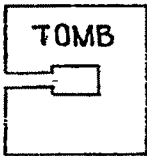
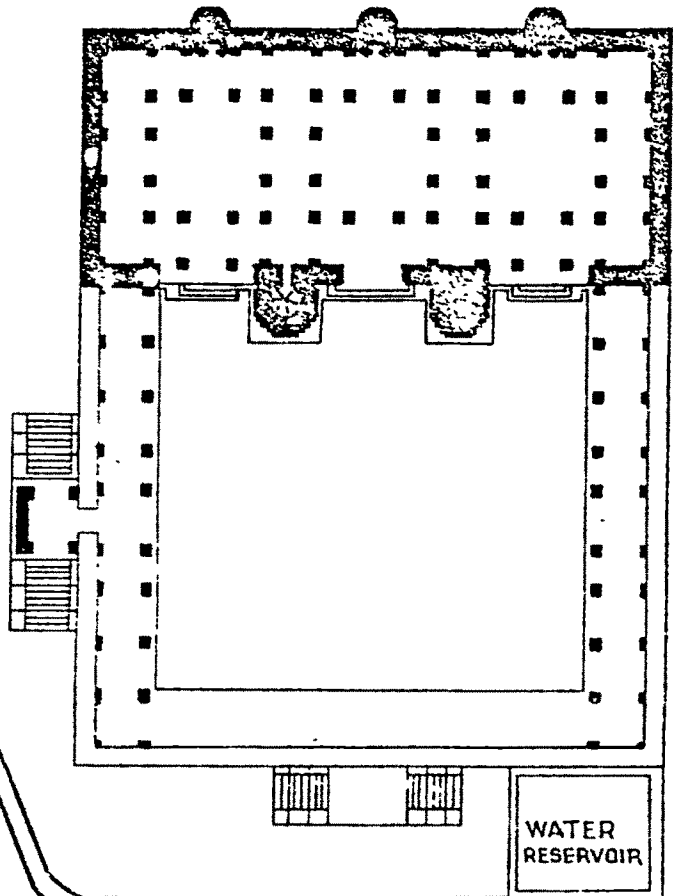
KEWARA MOSQUE,  
CHAMPANER.



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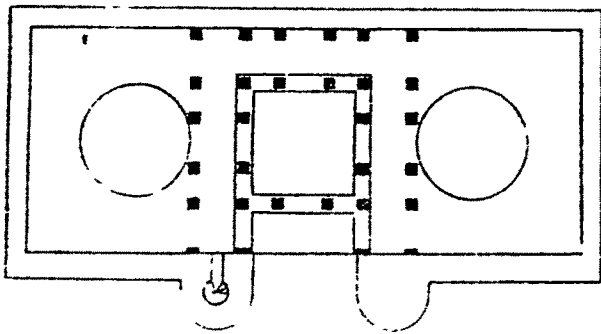
LILA GUMBAD,  
CHAMPANER.



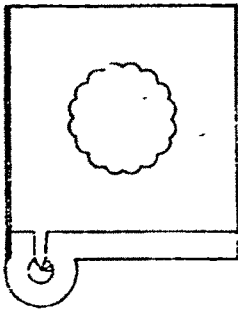
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➔



➔ ROOF PATTERN





‘Jammosque’ of any other place in Gujarat. The only difference could be the absence of Zenana Khana in these mosques. However the approximate date and chronology can be obtained by comparing the architectural style of these mosques with those from Ahmedabad and its Suburb, Junagadh and Dholka. As mentioned earlier the conquest of Champaner happened in 1484 A.D., 21<sup>st</sup> November and the Sultan Mahmud Shah ‘I’ got constructed the Jammosque (the dating of the monument is discussed earlier), and Shahr-ki-Masjid. These two monuments are clubbed in the date bracket of 1484-1524 A.D. If this date is accepted, while understanding the architectural style of the monuments than it would be realized, that within this date bracket the mosques of same style were constructed for example Mosque of Bai Harir 26<sup>th</sup> November 1500 A.D.<sup>155</sup> and Shahr-ki-Masjid can be compared, where presence of pulpit and the placement of stairs are the only obvious difference. The obvious similarity is, the narrower “IbadatKhana”, delineation of liwan, and position of minarets at the centre and the sudden blank appearance of the exterior (Except the minarets and the buttresses of both the mosques). Even the treatment of the interior has the same spirit, which inspires the scholar to put Shahr-ki-Masjid, into the same date bracket. While surveying the monuments other than the Champaner site, it was also observed that, a degree of elitism had entered into the approach for the monuments, where profuse decoration was the word of the day. Same kind of approach can be felt from the Nagina Mosque and very obviously from the Jammosque (1484/85-1525 A.D.) Nagina Mosque (Plate number 127-128, Vol II, Part-2) has a narrow sanctuary raised on a platform. “Maqsura” has centrally placed minarets with a set of an arch, with two balconies and a window, on each side. The excess to the mezzanine floor is from the side of the arched entrance. The northern and the southern wall of the “IbadatKhana” have a centrally placed balcony, flanked by the windows on either side. The architect must have tried to give a very similar look of ‘Jammosque’. This is felt

<sup>155</sup> Chaghatai M.A. “Muslim Monuments Of Ahmedabad-Through their Inscriptions”, page no 69-73

1

## Shah-Ki Masjid



2



- 1) Minarets
  - 2) Central Dome
- Qibla Wall with Battresses



- Broken Balcony.

from the element, which is look-a-like of buttresses. The exuberant decoration is seen in the porch, which is not in axis of the main arched entrance. The construction of the porch is similar to that of entrance porch of Jammosque, but is an independent structure. The difference lies in the employment of decoration and other elements in Nagina as well as in Jammosque. The entrance porch of Jammosque is open from three sides and the walls are made up of beautiful carvings. The dome of this porch has fallen off and nothing can be said about it. This porch, on its eastern side has *Kaksasana* constructed with a balcony placed in centre. In case of Nagina mosque, the porch is open from all sides, with an arched entrance on all four sides. Instead of the wall made up of *jalis* with beautiful designs, here the walls between the arch and the pillars are made solid, giving up the decoration of main arched entrance of the mosque. The four pillars on which the dome was resting have decorative shafts with intricate and organic design, which have been carved in the niches of the minarets all over the Ahmedabad Champaner, Dholka Junagadh and other smaller sites.

With all the comparison of Nagina mosque with Jammosque of Champaner along with the porches, and with the detailed description of Nagina mosque one would easily recall the mosques of Ram Rupmati, Mirzapur Quarter and Bai-Harir, Asarwa Ahmedabad. These mosques again appeal for the dating of Nagina mosques into the date bracket of 1485 A.D. to 1525 A.D.

The political turmoil for the throne of Kingdom had already minced the peace and prosperity after the death of Muza'ffar Shah II 1525-26 A.D. Shortly after his death Sultan Sikander Shah was murdered by Imad-ul-Mulk, Bahadur Shah, the next, was caught in the treacherous plot played by Rumi Khan and was defeated by Humayun in the battle of Champaner. However, Sultan Bahadur Shah was able to regain the lost capital from Humayun. It is just impossible, that all these events might not have given a severe jolt to the ever increasingly elitism in the monuments all over the kingdom. For the reasons



unknown, gradually Ahmedabad lost its pride as the capital of the vast kingdom, and the centre of art activity and politics shifted to Champaner and also in the later times at lesser-known places. Sultans after Sultan Bahadur Shah were puppets in the hands of nobles and vaziers. In such circumstances the architecture was much affected. The royal and grandeur of the monument was lost. This can be noted from the monuments like, the mosques at Mehamdabad, and a tomb of Mubarak Sayyid Bukhari also at Mehamdabad, Jamimosque at Rayana (Ratanpur), Bawaman, Nilagumbaz and Kamani Masjid at Champaner. They narrate the story of the architectural style that entered into a new phase, where decorativeness has become an outdated fashion and the monuments with decoration, on certain place, that too not lavish decoration, was an upcoming idea. But the basic style of Ahmedabad Sultanate architecture remained dominant.

Since, we have already has seen that the architectural style of Champaner in the monuments like 'Jamimosque' Shahr-ki-Masjid, Kewara, Nagina mosque, is closely following the changes happening in the monument else where, doubtlessly we can place the monuments like Khajuri, Nilagumbaz and Kamani Masjid in the time frame of 1526-1572 A D. This should not be considered deterioration of the style, as we have seen during the later period i.e. during Akbar and his successor's rule, the monuments were build in the style of medieval phase of Ahmedabad Sultanate period. Example, mosque of Baba Lauh and the tomb of Abu Turub, which is constructed in the style exteriorly similar to tomb of Mubarak Sayad Bukhari.

\* \* \* \* \*

It is known from the chronicles on the history of Gujarat, that Jain community was very powerful due to their large economic resources and their prestige as rich and successful business class. They were also known as great patrons of Art and Architecture. Gimar, (Plate number 108-110, Vol II, Part-2) Shetrunjaya (Plate number 110-114, Vol II,

Mosque of Baba Lauh



General view



Mihrab and Minber



ceiling



Mosque of Baba Lauhi



Minar



Mihrab



Qibla wall with buttresses

Part-2), Ranakpur group of Jain temples (Plate number 115-119, Vol II, Part-2) and the mosque at Bhadre'swar known as Masiti of JagaduSa (circa, Early 12<sup>th</sup> century), are some of the exemplary monuments. Against the popular belief that Islam came to India with the advent of Mughals and the establishment of Delhi Sultanate, Islam existed in Gujarat right from its birth, in Arabia in the early 7<sup>th</sup> century. Muslims were already there in Gujarat and hence their monuments are also of great antiquity. The evidence to these monuments is only epigraphical record as no standing monuments can be traced today. These structures were probably built in perishable material. Settled on the coastline of the peninsular Gujarat the Jain traders assimilated among themselves the Persian traders. Along with these Persians came their culture, religion, and thought, which no doubt was a contributory factor in the birth and development of "The Islamic Architectural tradition". In the entire survey of monuments few things were observed, the great craze to construct the monuments relating to new faith 'Islam' (the light of knowledge) Mohammedans are iconoclasts and they had deliberately demolished the temples of Jain/Brahmanical faith: for three obvious reasons:

1) Religious bias, 2) Expansion of their domain and 3) Demoralizing the conquered people. It is also observed that until the advent of Mahmud of Ghazna, there was congenial relationship with the Muslim/Jain/Hindu community, though religious fanaticism did prevail and was also present among the non-Muslim community. The example of this fanaticism is the inscription of the Sawala Mohalla Mosque's inscription at Khambhat, which was perhaps the Jamimosque of that time. This inscription informs about the riots that erupted at Khambhat, in which, a mosque was burnt down, and the reigning ruler King Siddharaja Jayasinha Solanki, not only paid enough compensation to reconstruct the mosque, but also punished two persons from each community involved in the riots perhaps with death sentence. This is not the sole example of the importance of the ruler and the patron. The social status played very vital role in the political changes and the administration of the Delhi and later on Ahmedabad Sultanate.

Through the study of the monuments it is also observed that the social eminence and the status of the patron played a very important role in defining the layout of the monument, its treatment and the size. The Saints and Sufis heavily dominated the political sphere. This is confirmed by the incidence of Wajih-ul-Mulk, ancestor of Sultan Ahmed Shah 'I', being blessed, by the patron saint of Thughlaqs, with the Kingdom of Gujarat. The same patron Makhadum Jahaman initiated Sadhu and Sadharan into the Islamic Faith. During the medieval times both the political and the religious head were having same powers over the administrations of the state. This can be clearly felt from the religious monuments, which so great in numbers then the works of public welfare, like tanks, wells, stepwells and reservoirs.

Another observation which has been made by the entire survey of the monuments from the Ahmedabad Sultanate period is that there were three different centers, where Architecture flourished, taking the threads from the indigenous Architecture of the particular locale. These centres were, Dholka, Junagadh, inclusive of Mangrol, and Khambhat. Ahmedabad becomes center at a later stage, when it was built as fort and capital city. Each centre, until the establishment of independent Sultanate, developed its own style of Architecture, experimenting towards a standardized prototype that they may appeal to general consensus for the construction of the mosques and the tombs in Gujarat. The old Jammosque/Tanka Masjid and Hilal Khan Qazi's mosque at Dholka, Mai Gadechi at Junagadh Jamimosque at Mangrol and at Khambhat may illustrate and substantiate the observation.

The stylistic study of these monuments indicates the efforts towards the crystallization of the iconography and programming of the mosque architecture emerging under new circumstances. This also highlights that though the patrons were powerful and mostly, they were the royal personages of the Gujarat Sultanate, they were very much depended upon the local *sthapati* and the artisans, for constructing the



edifices of their faith. In Mai Gadechi's mosque, one would observe the seeds of the new style, which gets pronounced at Jamimosque of Khambhat. According to the inscription Muhammad Buthari was the patron of the mosque, but it seems improbable that the Na'ib of Khambhat, who was promised by the Sultan of Delhi the Vazierate of Khambhat, would not have contributed to the construction of the Jamimosque of Khambhat. It must have been his vision that the mosque came to what can be seen today as the Jamimosque at Khambhat. He must have helped in the conception and with the finances in this project. Muhammad Buthari's identity is still in controversy. Sultan Muhammad Shah's uncle was also called as Muhammad Buthari. He is supposed to have accompanied him on the expedition to Malabar(?) and never came back with him alive. It also seems unlikely that the person aspiring for the vazierate of Khambhat would not participate in this royal venture, hence his involvement cannot be ruled out. The Jamimosque of Khambhat does not show any Tughlaqan influence, which it should, if, there was full involvement of Muhammad Buthari in the construction of the mosque. Thus the social status of the patron plays very important role in the architectural activity. The Rauza of Shah-I-Alam, Surkhej Rauza, Rauzas of Rani Sibrai, Rani Rupmati, Bibi Rani, Bai-Harir, Adalaj-Vav, Jamimosque of Champaner and Ahmedabad are the example of the different social status of the patron. The stepwells constructed by the Royal personages present a very different picture from those constructed by not so-affluent people, like step well at Vadva, Bhoja, (Plate number 120, Vol II, Part-2) Vidyadhar at Sevasi, Mandavi step well and Helical Vav (Plate number 121-122, Vol II, Part-2) both at Champaner and Navlakhi vav at Vadodara (Plate number 122-123, Vol II, Part-2), are plain and simple and the stepwell constructed by the Royal personages are ornate and large. Similarly construction of the tanks like Kankaria supposedly built during the rule of the Kutub-din Ahmed Shah is very different from the ones built by the saint or common persons. Like Surkhej tank and Khan sarovar (Plate number 78,82, Vol II, Part-2), near Khan Masjid, Dholka. The difference in the appearance and the

dimension is largely due to the difference in the patronage. Another reason for this kind of diversity could be the lineages of those architectural styles of the three centers, which is referred earlier. The architectural activity all over these three centers were showing diversity among themselves right from the inception and in due course of time this diversity got little widened. The only common point discernible between them is the common sources of borrowing and decorative logic they share.

The patronage of feudalistic and the mercantile power and the elitism that entered into the architecture as a result of it indeed is very significant, as it too determines the stylistic development of the architecture of the Ahmedabad Sultanate.

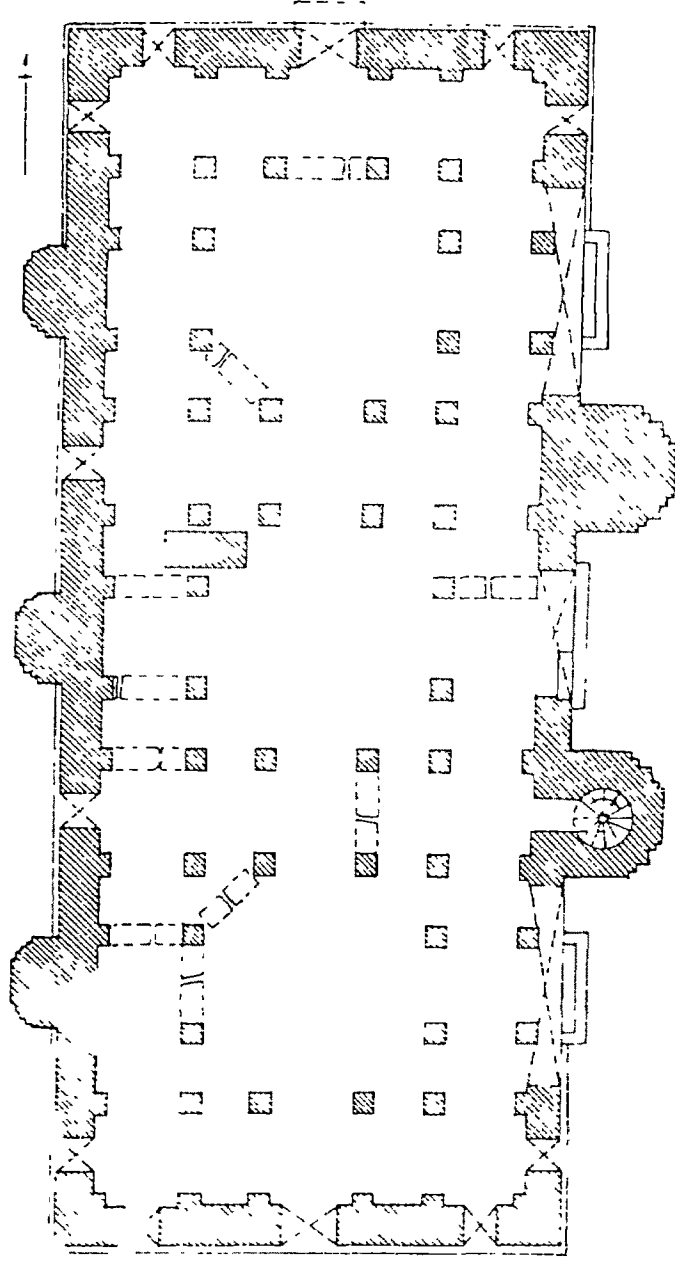
Last quarter of fifteenth century witnessed a sea change in art and architectural approach, beside socio-political and economic changes. It was due to the fact that the Sultan Mahmud Shah 'I' had tremendous faith in his vazier Muhfiz Khan that he left the entire administration of Ahmedabad city in his able hands and went ahead to besiege Champaner. The result of this trust was that peace and prosperity rolled in to an extent that it had a great impact on the monuments of Ahmedabad. They were lavishly decorated and newer concepts of decoration were used. The minarets were deliberately made non functional, were thin and tall, examples Rani mosque of Paldi, Koachrab (Plate number 124-125, Vol II, Part-2), mosque of Shah Khub, and Rani Sibrai at Astodia. The minarets of Rani Rupmati are functional but they are ostentatious and tall. The same can be seen from the Jam mosque of Champaner, which was under the direct supervision of Sultan Mahmud Shah 'I'. There was another style evolving, a style which is discernable from the tomb of Darya Khan, one of the childhood friend of Sultan Mahmud Shah 'I', Mosque of Alaf Khan Bhokai at Dholka. Alaf Khan Bhokai was another childhood friend of Sultan and much later the tomb of Sayyid Mubarak Bukhari, circa late sixteenth century, the monuments called as Roza-

Rozi at Sojani at Mehamdabad, all these monuments are built in brick, lime and mortar. They have heavy stucco decorations on façade. This technique is not seen at any other place. An isolated, yet very important example is a mosque at Rayana at Santrampur Taluka of Lunawada district. The mosque seems to be the Jammosque of its own time, as it has a courtyard, a tank, and a big enclosure, which appears to be like some sort of fortification. Near the "Vazuhauz" there is a well, which once supplied the water to the tank. Stylistically this mosque had close semblance to the Alaf Khan's mosque at Dholka, though this one, is very small and the one at Dholka is large in dimensions. The mosque at Rayana bears no inscription perhaps lost due to vandalism. It has no decoration left, or perhaps it was never decorated, or may be, just painted with lime for a smooth surface. This mosque has only one companion, the Kamani mosque at Champaner. This mosque is in desolation. It too does not have any decoration on the mouldings of the buttresses and the minarets. The "Mihrabs" of Kamani Masjid and Rayana mosque is built purely out of carved bricks. In the "Mihrab" of Rayana mosque a small stone plaque hangs, with the lotus medallion-pot-chain motif in it. The Kamani mosque is built in the arcuate style and is stone faced, but the mosque at Rayana is built in brick lime and mortar with no stone facing. Both the mosques are bold, plain, austere and less in height. They do not fall into the category of the brick structures at Sojani, and Ahmedabad and also the general trend of the Ahmedabad Style.

The architectural style and its decoration, is highly influenced by their contemporary Jain/Brahmanical temple tradition and which is highlighted in the Jammosque of Ahmedabad and Champaner. All the monuments prior to the rule of Sultan Mahmud Shah Beghara, during his rule and till 1475 A.D. are grouped in one general trend of Gujarat. The second group comprises of the monuments from 1475 A.D. – 1524 A.D. falling into the decorative trend and the third trend is that of austerity between 1524-1575. Keeping this architectural trend in mind if the monuments of Champaner are studied, then it is realized that

beside Jamimosque, Nagina Masjid's porch and "Maqsura" of Shahr-ki-Masjid which is akin to the "Maqsura" of Bai-Harir's mosque, falls in the general trend and the rest of the mosques, they can be categorized into a different trend of decoration, with a little of stylistic difference. It also indicates that just as monuments at Ahmedabad and its nearby locality are showing two parallel developments, one at a greater pace than the other, in the way same it is seen in the monuments at Champaner. All the monuments are bold austere, lofty and sober, example, Nagina Masjid, Itola mosque, Kamani Masjid and Ek minar ki Masjid. The austerity creeps into the monuments of Champaner after the assassination of Sultan Sikander Shah at Halol. From this point onwards monuments, built in arcuate style can be traced in the Islamic Architectural tradition of Gujarat as a regular feature. Earlier the arcuate style was seen only at tomb of Sayyid Usman, circa 1458 A.D -1460 A.D. and then later on at the tomb of Shah-I-Alam circa 1475 A.D. The tomb of Sultan Sikander Shah at Halol (Plate number 129-131, Vol II, Part-2) is built in arcuate style and so is the Bawaman mosque. The domical structure of porch of Kevada mosque at Champaner reminds the domical treatment of Sikander Shah at Halol. It would be difficult to place Kevada mosque after Sikander Shah's tomb, because the latter is less ornate and is built in arcuate style. The former one is built on post and lintel style. To propose dating without sufficient arguments would be inaccurate, yet it can be expressed that the Kevada mosque would be prior to the Sikander Shah's tomb and Kamani Masjid would be later, closely followed by the Rayana mosque of Santrampur. The monuments bringing in the change can be date bracketed from 1480-1557 A.D., in the Ahmedabad Sultanate. But at Champaner, the second capital city, of the Ahmedabad Sultanate, the monuments could be dated between 1485-1575 A.D. i.e. till the conquest of Champaner and the final merger of Gujarat as a province to the Mughal domain. Champaner as a capital city survived for 72 years. The monuments constructed during this period are found around the citadel and outside the fortification. The only tomb in the city, Bawaman mosque, the Baradari mosque,

72. *Champaner, Lala Gumbad*  
 73. *Rauza of Sikandar Shah, Halol.*



Kamanī Masjid, Itola mosque, the Pancha Mahuda kī Masjid, Ek Minar Kī Masjid (Plate number 122, Vol II, Part-2) and Nila Gumbaz are the monuments which can be date bracketed into the time period of 1485-1575 A.D. Thus this lengthy discussion must have made, few points very clear, like wavy graph of the Architectural style, disparity in the lineage of the decorative program and the political-social situation of medieval Gujarat. Also it would have been very clear, that how the patron and the political-social situation made an impact on the Architectural activity of Ahmedabad Sultanate period.