

ORTHOGENESIS AND SYNTHESIS



This chapter deals with the world of decorative motifs. The decorative repertoire of temples, mosques and tombs of Gujarat from the period of 10th century A.D. to 16th century A.D. has been dealt in this chapter. It also illustrates and tries to trace their sources of origin, the evolution and their canonization in the new context of all the decorative motifs, which are present on the mosque and the tomb structures of Gujarat constructed between 1399 A.D. to 1575 A.D. Along with this there will be a discussion on the attitude of the patron and the sthapati, as he would have been instrumental, in selecting the decorative program, than the artist

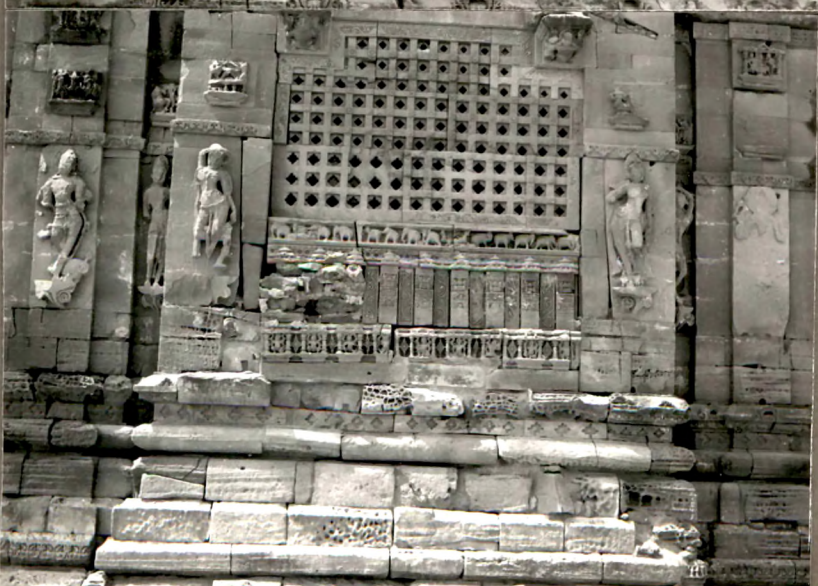
In this chapter, the threads of development in structural temple tradition, are picked up from 9th century onwards, with the temples like Ambika Mata temple Jagat 961 A.D., Sasbahu temple Nagada, circa 10th century A.D. (Plate number 55-56, Vol II, Part-1), Siva temple Kerakot circa 10th century A.D. and Siva temple Kotai, which are also *Maha Gurjara*¹⁵⁶ temples. The *Maha Maru*¹⁵⁷ temples like Sun temple Osia late 8th century A.D., Mahavira temple Osian circa 900 A.D., Harihara temple Osian circa 8th-11th century A.D., Siva temple, Bhuchkala circa 8th century A.D. Harshnatha temple Sikar late 10th century A.D. Eklingji temple at Eklingji circa 10th century A.D. and the

¹⁵⁶ "The second of the Western Indian units is represented by the style which covers upper Saurashtra, Kutch, northern Gujarat (Anarta including Sarasvatamandala) and lower Rajasthan: the latter subsuming pre-medieval Gurjara mandala to the west of Abu, Arbudamandala or Abu proper and its environs, and adjacent parts of lower Medapata. I have named this the Maha-Gurjara style"—M.A. Dhaky, 'The Genesis And The Development Of Maru-Gurjara Temple Architecture' page 116, studies in Indian temple architecture, paper presented at a seminar held in Varanasi 1967 A.D. edited Pramod Chandra AIIS 1975 A.D.

¹⁵⁷ "The first covers the upper part of the pre-medieval Marumandala or Marudesa (Marwar) together with Sakambhari or Sapadalaksa (the Sambhar area) and merges imperceptibly near the Saurasena country (the Bharatpur-Delhi-Mathura triangle) with the area where flourished the styles of Madhyadesa or the Ganga-Yamuna valley. An offshoot of this Marumandala style is also to be found in upper Medapata (Mewar) with Chittor as its starting point and moving further northwards and eastwards through Uparmala Malava. Following the suggestion made originally by A. Ghosh of using the regional denominations in lieu of dynastic ones, I have preferred to call this style stretching from Marudesa to Medapata the MahaMaru style Ibid, page 115-116



Siva temple
Kerakot



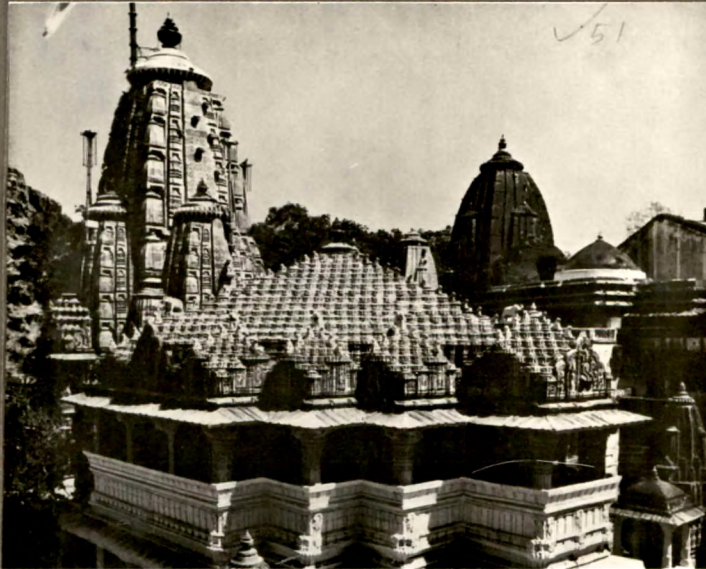
Siva temple
Kerakot



Nilkantha Mahadeva temple Sumak Nilkantha Mahadeva temple
Sumak.



Ambica Mata temple
Jagat



✓ 51
Ek Lingji temple
Eklingji



Navalakha
temple:
Sejapukur

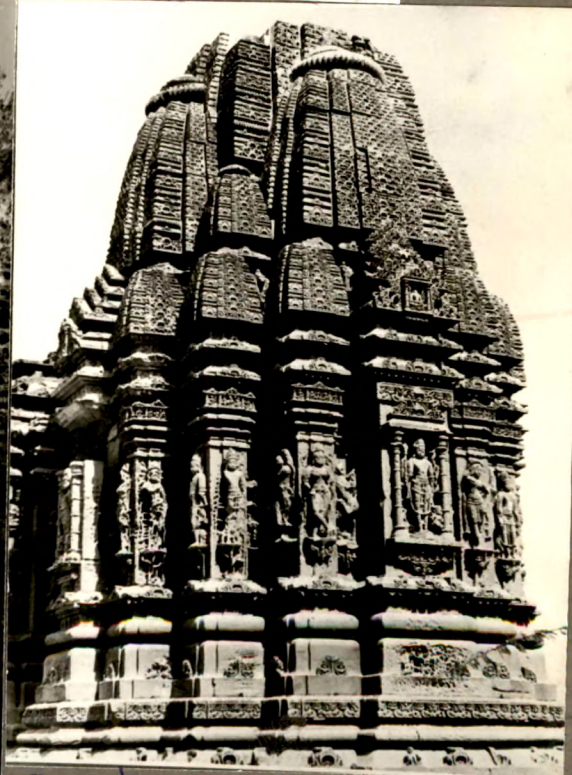
Sacchiyamata temple Osian



Sacchiyamata
temple :
Osian



'atemple' Sander



Siva temple Kotai

Śīkar, Harṣanātha temple,
ghaṭapāṭṭava pillars and ornamented
vedibandha. Mahā-Māru style,
Sapādalakṣa school, A.D. 956.





Hiragate Dhaboi

*Maru Gurjara*¹⁵⁸ temples like Sun temple Modhera, 1027 A.D., Somnath temple, PrabhasPatan, 1169 A.D., Hiragate, Dhaboi, 1235 A.D., Adinath temple, Ranakpur (Plate number 115-119 Vol II, Part-2), circa 13th century A.D. Nilkantha Mahadeva temple, Sunak, circa third quarter of 11th century, Navlakha temple of Sejakpur and Ghumali, both belonging to 13th century A.D. and “a temple” of Sander, are included in this study

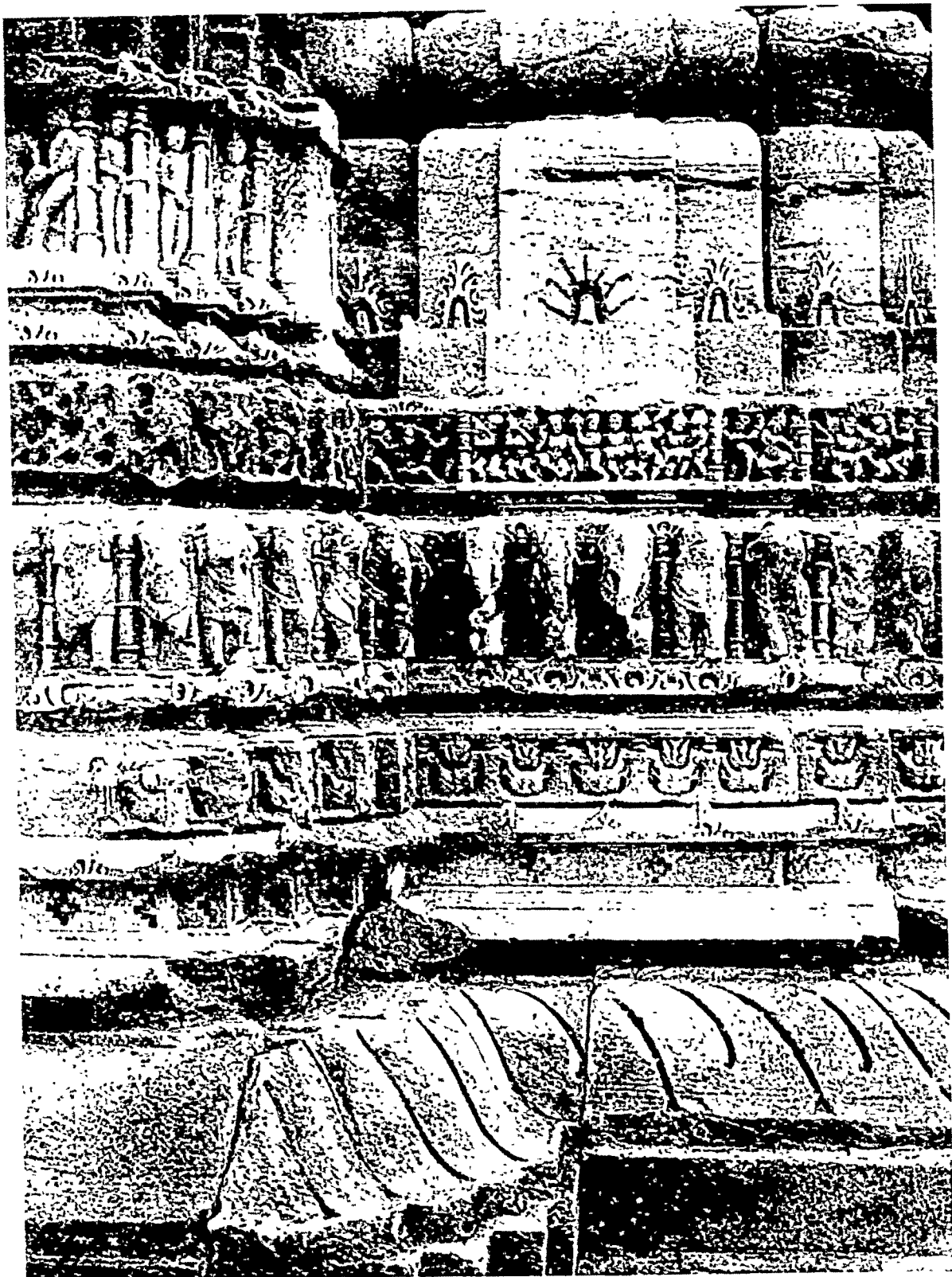
Before proceeding further, it is imperative to mention that the study related to the temples of Gujarat, heavily depends upon the study and the researches of the scholars like M.A. Dhaky¹⁵⁹ and K V Soundara Rajan¹⁶⁰. Without repeating their work here, and accepting their views regarding the development of temples, the chapter proceeds further, with a general distribution of topics under present research. The temples, mosque and the tombs are analyzed here with a certain perspective. This analysis has been done from the base to the finial (interiorly and exteriorly), and from rear end to façade (both exteriorly and interiorly). The most important finding of this research is that the Islamic monument has not only borrowed the decorative motifs and patterns, but also the architectural and allied architectural members from the temple tradition. While certain motifs remained unchanged, some got de-contextualized. Some of the important architectural entities that have been borrowed are *bhutta*, *pitha*, *vedibandha* and *mandovara*. These were used for the delineation of the base of the mosque and that of the, of the minarets and the buttresses. The usage of *mandovara* has been done for the delineation of the walls of the

¹⁵⁸“It was the tense moment, of intense passionate embrace of the two leading styles of Western India, one virile and handsome, the other ornate and bewitchingly beautiful. In the process, both lost their identity, the *MahaGurjara* to a degree greater than *MahaMaru*. The union resulted in beautiful offspring, which was to be loved, honored and supported by a great empire, that of Solankis; its idioms were to influence Maharashtra, Malwa, and the Cedi country when medieval times were to come to a climax. It inherited the propensities of its parents, the basics structural forms and organizational ability of the one, and the ornate ness and rich ornamental designs of the other. It is this style which I have been referring to in my recent writings as *Maru-Gurjara*.” Ibid, page120

¹⁵⁹ Ibid: page 114-167

M.A.Dhaky-“The chronology of the Solanki temples of Gujarat” Journal of Madhya Pradesh Itihas Parishad, vol No. 3 1961 A.D.

Modhera. Sun temple, main shrine,
detail of the *pītha*. Māru-Gurjara
style, A.D. 1027.



mosques and tombs. This study has also revealed that, in case of structural temples of Gujarat the decorative program of the shrine proper or the *garbhagriha* is extended to the allied architectural member. Example: *toranas* and pillars. But the same thing does not happen to the *mandovara* of the temple. It does not change. Infact, there is a synchronization in the external appearances of the temples. The repercussions of this synchronization are also seen in the mosques and tombs of Gujarat "Between" 13th century to 16th century. I intend to examine the different architectural members and elements of the temples that are found on the mosques and the tombs and give a comparative analysis of the material.

Elements as seen from the base to the finial, (Interiorly and Exteriorly)

ADHISTHANA:

In its developed form, *adhusthana* runs upto *mandapa* in a temple if it has one. It is divided into *pitha* and *bhutta*. Both these sections have mouldings, bearing the decorative motifs from which they have derived their name. This has been illustrated in the figure no.1, 11th century Sun temple, Modhera, Navalakha temple of Sejakpur figure no. 2, and Navalakha temple of Ghumali figure no. 3. *Pitha* consists of *jadayakumbhika* with lotus petal, plain and polished *karnika*, a small recession termed as *Antrapatra*. Here occasionally a motif derived from wooden architectural tradition is carved, for example figure no. 4 *chadayaki* possess small *gavaksa* like motif figure no. 5 and lotus petals as in Sun temple Modhera figure no. 1. *Graspatti* possess *kartimukha* as in figure no. 6, *gajathara* is a band where elephants are carved, example figure no. 7 and *narathara* constitutes of human figures figure no. 8.

Bhutta's moulding does not bear the same design in every temple, for example *khuraka* of Sun temple Modhera, has motifs as shown in figure no. 9. Whereas at Navalakha temples of Sejakpur and Ghumali, *Devakosthas* as a motif has been utilized. Here instead of

¹⁶⁰K. V. Soundara Rajan : Indian temple Style. Northern Archetype, Munshiram Manoharlal, New Delhi page 63-66

usual *udgama* for the *Devakostha*, the usage of arched *torana* can be seen for example, figure no 10. *khurka* from 'a temple' at Sander has additional leaf like motif along with *Devakostha*, as illustrated in figure no 11. The design on the *kumuda* of 'a temple' at Sander and Navalakha temple from Sejakpur is same, as depicted in figure no. 12, whereas at Navalakha temple of Ghumali it is plain. The moulding, which is called as *vajana* in upper *Draviddesa*, is observed in all the temples, considered here for study Lotus petals decorate the *vajana* moulding. *bhitta* of "a temple" at Sander, Navalakha temple of Sejakpur and Ghumali have been elaborated by making three tiers The topmost layer posses the diamond shape motif that is seen only at Navalakha temple Ghumali (figure no. 13) The *bhitta* of 'a temple' at Sander is same as motifs illustrated in figure no.9. *Bhitta* of Sun temple Modhera and Navalakha temple of Sejakpur is plain. The *chackryaka* of Sun temple Modhera has lotus petal decoration and of a temple at Sander has a motif shown in figure no.13a The same configurations are seen for the construction of the mosques and tomb structures This is very clear from the construction of the plinth of the Jamimosque of Khambhat dated 1325 A D

Here the beginning of the *bhitta* is clearly seen from the delineation of the band of diamond shaped motif, just below the *khuraka* and *antrapatra*. The wall begins with the same mouldings of the *bhitta* as it is seen in Navalakha temple of Ghumali (figure no. 14), and in any other Maru-Gurjara temples of the late Solanki and of the Waghela period But the most surprising fact is that neither the order of the decorative pattern is changed, nor the order of the mouldings is changed Though it should also to be remembered that the Jamimosque of Khambhat (Plate number 10-18, Vol II, Part-2) is not the earliest mosque in Gujarat. MaiGadechi (Plate number 1-2, Vol II, Part-1), Dharagadhgate, Junagadh 685 A.H. (1286/87)¹⁶¹ and JagaduSa's

¹⁶¹This mosque is built by Afifu'd-Duniya wa'd-Din Abu'l-Qasim, son of Ali al Iraj in 685 A.H./1286/87 E.I.A.P.S 1961 A D page nos 18-19 written by Dr.Z.A.Desai

Masiti, Bhadresvara¹⁶² before 13th century A D are some of the earlier existing mosques, But in the present condition, one cannot say that these features existed in the above mentioned mosques In the Ranimosque of Paldi Koachrab (Plate number 124-125 Vol II, Part-2), the same feature is noticed. The Ranimosque of Paldi Koachrab is safely dateable to the turn of the 15th century because of its decorative program The same feature reappears at Baba Lauhi¹⁶³ and Kamani¹⁶⁴ mosques (Plate number 126, Vol II, Part-2) In other mosques it is very difficult to decide whether they have same kind of plinth construction, as over the years, in maximum number of cases, the plinth have been covered by the recent urban developments In addition to this, dissimilarity has been traced. Usually *adhithana* runs upto *mandapa*, in a temple, if it has one, and so is the design on the mouldings In mosques the plinth with its mouldings runs only on the three side of the mosque, in a mosque without a courtyard/ enclosure else it runs all over the mosque

While delineating the base of the artist and the sthapati has used the same sensibility. They had used *adhithana* for the base of the "Qabr", and its first example can be seen on the tombs of the Maliku't-Tujjar al-Kazaruni (Plate number 17-18, Vol II, Part-2) surnamed Parviz¹⁶⁵ and his wife Fatuma Bibi¹⁶⁶. Later on this can be seen on the

¹⁶²Dhaky M.A. -"The minarets of the Hiral Khan Qasi mosque, Dholka." Journal of the Asiatic Society, vol. XIV, 1972, NO.1: page no.18, footnote no 12

¹⁶³The mosque of Baba Lauhi, Behrampur, the date is not known until now, but it can be safely put to the period of Mughals owing to its decorative program and the general construction, i.e. circa 1572 A D

¹⁶⁴Kamani mosque exists in desolation, at Champaner, the fort city built by Sultan Mahmud Shah. T""Beghara". In its present situation, where the walls of the courtyard, the minarets and almost the entire ceiling have fallen off and the usual dedicatory and Quranic inscription are missing, dating of this monument has become an difficult task However when observed closely, there is a unique kind of coating found the on interior wall of the mosque specially, on the 'QiblaWall' which gives the wall a marble finish. The treatment of the crown of the "Mihrab" and the simplicity of its delineation is very different from the rest of the mosques at Champaner which are all by the virtue of their style are placed between 1484 A D to 1524 A.D. The marble finish, the style of the crown and the placement of the minarets suggest it to be of a later date, probably 1530 A.D to 1550 A.D. However the style of the mosque cannot be compared with any of the mosque of the time frame.

¹⁶⁵Dr Z.A.Desai: -"Some fourteenth century epitaphs from Cambay in Gujarat", E.I.A.P S year 1971 A.D. page no 39-43

tombs of the Sultans of the Ahmedabad Sultanate for e.g. on the tomb of, Sultan Ahmed Shah 'I' of Sheikh Ahmed Khattu Ganj Baksh (Plate number 37, Vol II, Part-1), of Sultan Mahmud Shah 'I' "Beghara" The only difference that lies between the tombs of Parviz, Fatima Bibi and the tombs of the Sultans and the Saints of Ahmedabad Sultanate is the growing simplicity in the delineation of the, but the usage of the mouldings remains the same

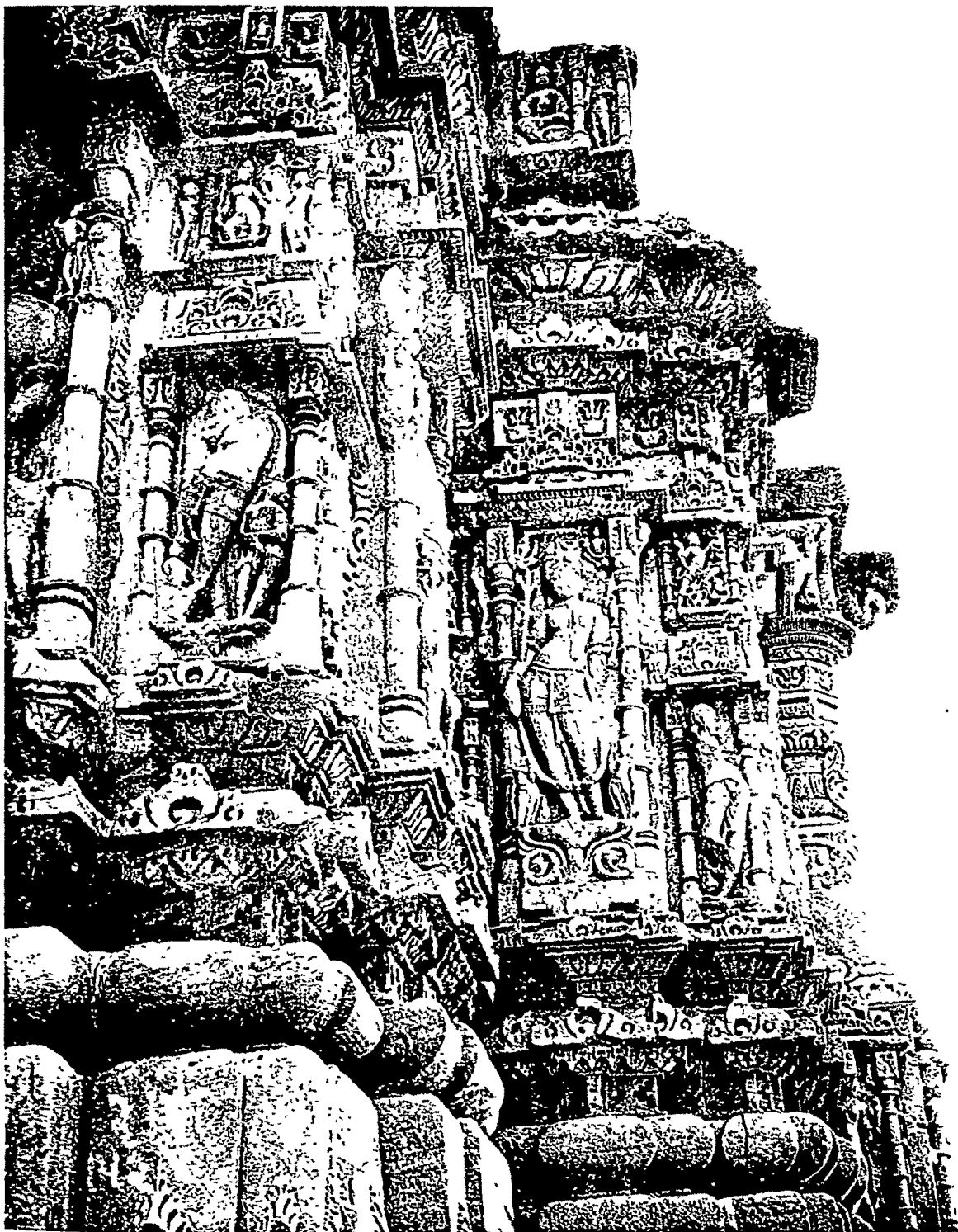
MANDOVARA:

The temple façade begins from the *kumuda* moulding and continues up to the beginning of *kapotali*. After these mouldings, *jagati* repeats itself, which becomes a motif here. The *mandovara* is decorated mostly with *Devakosthas* enshrining *dikpalas*, *parivar-devatas*, or *matrikas*, *vyalas*, *surasundaris* and even *alsakanyas*. Those images, which supports the main Deity in the *garbhagriha* have been given smaller *koshtas*, but those niches, which enshrines the main deity and also the *alasakanyas*, are given bigger *koshtas*, and these images, are pressed inside the niches. However it is important to note the pillar type of *Koshtas* (figure no. 14) as they continue to be seen till 15th Century, be it temple or a mosque or a tomb. Also noteworthy are the designs above *Devakosthas* called as *udgamas* (figure no. 15), pedestal of figures, illustrated in figure 16, for they also make their presence felt on Islamic and Hindu architecture till 16th Century. In case of mosque, the placement of the motif is either changed or is decontextualized.

Above *udgama* when *jagati* repeats itself, it is observed that its mouldings and decoration on it is also repeated. Very stylized *ghatapallava* type of motif, which is called *bharani* is also seen, (figure no. 17). After *bharani* there are three more mouldings and a *kapotali*. After *kapotali*, *urusungas* are carved, which are treated exactly like *sikhara* carved with *gavaksa jali*, (figure no. 18). *Gavaksa jali* has been carved on each of the mouldings above *bharani*. Later on

¹⁶⁶ Dr. Z.A. Desai, "Some fourteenth century epitaphs from Cambay in Gujarat", E.I.A.P.S. year 1971 A.D. page no 55-56.

it gets crystallized and this motif is to be seen only on the mouldings prescribed for this motif as shown in figure no 19, i.e. on mouldings above *bharani* at the temples like Navlakha temples at Sejakpur (figure no. 20) and Ghumali (figure no 21), Sun temple Modhera (figure no. 22) and 'a temple' at Sander (figure no 23). The mouldings, which demarcate the *mandovara* from the *adhusthana*, are well explained in the previous passage, the same mouldings can be seen on the mosques and the tombs also. But the biggest difference lies in the absence of the decorative *jangha*, wherein, the decorative pedestal (*manicka*) is also missing. The decoration of the façade starts with the delineation of the *kapotah* at the bottom and *bharani* at the top, *pattika* plain, a shrugged *kapotah*, *antarapattika* with chequered motif, and lastly *khuracchadya* with the hanging pendentives bearing the same decorative motif follows the line. This can be seen in all the mosques; apparently the sthapati could not have thought better reasons to delete the niches that carry deities and *alsakanyas*, and construct the wall with the minimum of the decoration. Few of the motifs like diamond shaped motif, geometric floral motif, chequered motif, and semi circular floral motif, that are made into pattern to run all over the wall of the mosques e.g. mosque of MaiGadechi, Jammosque of Khambhat, mosque of AhmedShah '1', mosque of Baha Nektakht and many others. The most important fact is that the order of occurrence of the patterns that are used for the first time at the Jammosque of Khambhat is not retained in the Islamic monuments of the Ahmedabad Sultanate period. If the motifs occurring on the wall of the Jammosque of Khambhat, (figure no 24), from base to the terrace level is observed in the rest of the mosques then it is realized that in the entire Sultanate period the *Mandovara* is not exactly the same. Certain motifs keep changing and the motifs that are used instead, do not occupy the same position. At Ahmed Shah's mosque (Plate number 30-33, Vol II, Part-1) the motifs that are used are highlighted in the 4,2,5,3, of the figure no. 24, from base to the terrace level. At Harbat Khan's mosque (Plate number 41-42, Vol II, Part-1) very less number of patterns appears, only 3 & 4 of the figure no. 24 (from base to the terrace level), whereas



Modhera Sun temple, main shrine, detail of the *mandovara* Maru-Gurjara style, A D 1027

the Jamimosque of Ahmedabad (Plate number 33-36, Vol II, Part-1) has 4,2,6,3,2,6,3 of the figure 24. Here the patterns are selected few and they are not at the same position as at Jamimosque of Khambhat. The *mandovara* of Sayyid Usman of Ahmedabad has only 3 of figure 24.

Astonishingly the nature of decoration thoroughly changes from the mosque of Nizam b Hilal¹⁶⁷ (Plate number 43-44, Vol II, Part-1) This can be seen from the delineation of the *mandovara* of the mosque itself. The mosque has 7*, 4,5,3, i.e. it has a new motif, geometric floral motif on the 3rd position from the base to the terrace level. It has replaced the diamond shaped motif on the 3rd position of the figure no 24, from base to the terrace level, as it is in Jamimosque of Khambhat. At Jamimosque of Surkhej (Plate number 38-39, Vol II, Part-1) 3,1*, 2, 3, motifs of the figure no. 24, are seen among which 1* is the new motif and its placement is also changed. It is to be observed at the Jamimosque of Bharuch (Plate number 6-10, Vol II, Part-1) the order of the occurrence of the motifs from the base to the terrace level is 7*, 5,7, of the figure no. 24, where the new motif is 7* geometrical floral Motif. This flower has six leaves and is different from 1*, which is geometric floral motif enclosed in a rhombus, having four leaves. At Ram's mosque at Paldi Koachrab one can see the decoration as never before. The delineation of *mandovara* of this mosque has band of ten different patterns and only 2,3,4, of figure no 24, find place in the new decorative program, others are new and more ornate i.e. as it is shown in the figure no.25. The same can be seen at the mosque of RaniSibrai (Plate number 65-66, Vol II, Part-1) at Ahmedabad. The *mandovara* is delineated with the motif as 8*, 9*, 1*, 3 of figure no. 25, where 3 is taken over from the figure no. 24. Another difference that is observed from this mosque is that, the motifs

¹⁶⁷The mosque of Nizam b. Hilal is popularly known as Mosque of Qutb-ud Din Ahmed Shah dated 874 A H /1469 A D. The explanation to this nomenclature is not known. However the inscription on the central "Mihrab" gives the name of Nizam b Hilal. M. A. Chagatai. "Muslim Monuments of Ahmedabad Through Their Inscriptions" page no 59-60

on the wall of the mosque are also delineated on the pilasters of the 'Qibla wall'. This is also seen at the mosque of Paldi Koachrab mosque and on the last row of the sanctuary of Gumte mosque (Plate number 93-94, Vol II, Part-2) from the 'Qibla wall' It is almost this time that, decorativeness is seen everywhere The stepwell of Adalaj, of DadaHarir (Plate number 70-71, Vol II, Part-1) at Asarwa, are equally grand Their decorative programme contains all the motifs that are being discussed here The mosque attached to the stepwell of Dada Harir (Plate number 71, Vol II, Part-1) is not so decorated as that of the RamSibrai (Plate number 65-66, Vol II, Part-1). The decorativeness lies in the intelligent use of the archway and the *jharokha* alternately on the façade of the mosque, and on the both side of the main archway. The decorativeness of the *jharokha* and the archways will be discussed elsewhere The *mandovara* of this mosque has 1*, 5* of figure no 25. Like wise the *mandovara* of the Achyut Kuki/ BahaNekbakht has 1*, 4,2,3, of the figure no. 24 and only 1* of the figure no. 25 is present here.

The mosques of Champaner/Muhammedabad (Plate number 86, Vol II Part-2) present very interesting contrast. Except the mosque of the fort called Shahr-Ki-Masjid and Jamimosque none other present a decorative façade. Their decorativeness lies in the delineation of the interiors. However the interest lies in tracing the presence of the common motifs and pattern in the mosques and the tombs of the Ahmedabad Sultanate On Shahr-Ki-Masjid 1*, 5* (from base to the terrace level) of figure no 25 are seen. The Jamimosque of Champaner has 2, 6*, 4,7*, 8*, 3 of figure no 24, of which 6*, 7*, 8* are new i.e. of figure no 25. The mosque of BabaLauli at Ahmedabad has 3,9*, 1*, 5*, 7*, 3 of figure no 25 is seen where 3 is of the figure no 24. The mosque of RamRupvati (Plate number 94-96, Vol II, Part-2) also at Ahmedabad has 8*, 4,1* of figure no 25 of which 4 is from the figure no 24 The mosque of MuhafizKhan (Plate number 57-60, Vol II, Part-1) shows 3,6*, 3,9*, 4,2,3, of figure no. 24 of which 6*, 9* of figure no. 25 are new. Through the entire discussion it must have been clear that, in the prosperous period of Sultan

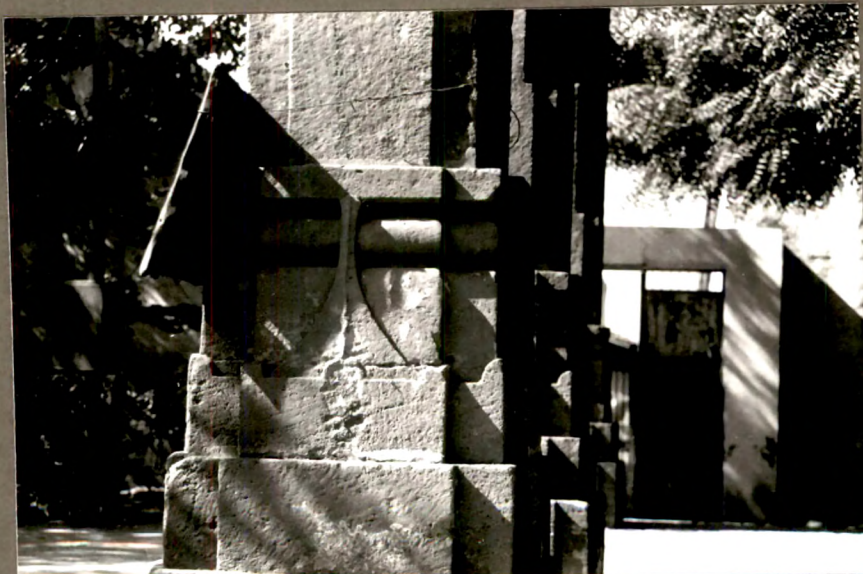
Tomb of Rani Rupmati



Drum of dome



ceiling



Kambhi

MahmudShah‘I’“Beghara” a new era in decorativeness had started, which is reflected in the mosque and tombs of late 15th century A.D. to early 16th century A.D. It has also been noted that the decorative motifs, which had taken the place of the earlier motifs do not necessarily, take the position of older motifs, and also do not comply with the temple tradition’s decorativeness. The completion of the marking out of the *mandovara* is evident by the delineation of the *bharani* of the temple tradition, with the same mouldings repeated over the mouldings on the mosque. It is always the 2*, 6* of figure no. 25, where 6* is not always ornate, but sometimes plain motif is also to be found. It is the presence of *bharani* that the walls of the mosques are said to be inspired by the settings of *mandovara*.

The origin of the above motifs goes back to the Roda temple, a *MahaGurjara* temple of circa late eighth century, Siva temple, Kerakot, circa second quarter of 10th century A.D., again a *MahaGurjara* style, Anarta school. The chequered pattern, and the geometrical floral pattern might have been taken from the Bhudana, Mahadeva temple, *MahaMaru* style, *Maru-Sapadalaksa* school circa first half of the 9th century A.D., and repetition of the *antarapattika*’s motif respectively. Beside this the temples like Sacchiamata, Osia, Sun temple Modhera, Ambikamata Jagat, SasBahu Nagada, Somesvara temple Kiradu, and other temples of *Maru Gurjara* style from 11th century are the rich sources of the decorative motifs. Other rich sources are the Jain temples from Shetrunjaya (Plate number 110-114, Vol II, Part-2) and Girnar in Gujarat and Ranakpur in Rajasthan (Plate number 115-119, Vol II, Part-2). Temples from these places have long and continuous tradition. As mentioned above moulding called as *jangha*, is missing from the delineation of the *mandovara* or the wall, in case of the mosque, and so is in the case of the tombs. It is with the help of the mouldings above *bharani* and below *mancika*, the delineation of the *mandovara* is understood. But in case of the tombs, even the decorative bands of different bands are missing. The ornamentation of the tombs is done only through monument under which it is enshrined.

Bhundana. Mahādeva temple. Mahā-
Māru style, Maru-Sapādalakṣa
school, c. first half of the ninth century.



The tomb of Dada Harir at Asarwa, Ahmedabad, has motifs 8*, 2 of figure no 25, at the first floor shows that the newer motifs and the patterns were more in vogue. Equally interesting is the tomb structure of Mahmud Shah 'I' "Beghara". The tomb itself is simple, but the domical structure is very decorative. Its wall is made by the stone *jalis* and each *jali* is made up of the design that runs all over the walls in a single line. In the second line there will be another motif running all over the walls. This pattern of decoration is called as "Amor Martini". This pattern of decoration is seen at the tomb of Ahmed Shah 'I', tomb of Sheikh Ahmed Khattu Ganj Baksh (Plate number 37, Vol II, Part-1). However the motifs are borrowed from the temple tradition and most of the designs are found on the walls of the *rangamandapa* of SasBahu temple, Nagada, and the walls of the balcony of the Mahavira temple, Osia.

Following the next element of temple tradition, *sikhara*, the observation unfolds as under

SIKHARA:

The *sikhara* types that are usually seen on temples thus selected for the present study are *Nagara* style, of *Latina* or *Sikhara-Sekhari* type. These *sikharas* were, in all cases, decorated with *gavaksa jali* type of motifs. In number of temples, which are considered here for the study, have fallen *sikharas* and hence it is very difficult to say that which temples had which kind of *sikhara*. It is only through the *urusringas*, that the type and the decoration on the *sikharas* are to be understood.

The concept and the intention of the construction of the *sikhara* are very different from the construction of the domes of the mosques. It is very interesting, that the *sthapati* and the artist have used *sikhara* in various forms, by first decontextualizing the *sikhara* and turning it into the motif.

At Hilal Khan Qazi's mosque¹⁶⁸, (Plate number 3-4, Vol II, Part-1) the *sthapati* and the craftsmen has very intelligently used

¹⁶⁸ Op cit: Dhaky M.A. page no. 19-34

sikhara for making it as a non-functional minarets, call it as a ‘turrets’ If one has to construct the origin of the indigenously build minarets than, these ‘turrets’ of Hilal Khan Qazi’s mosque are the prototypes In this case the ‘turrets’ are symbolical manifestation of the *sikhara* and the minarets of the later periods are the realistic depiction of the *sikhara*, from *adhithana* to the final of the final of the *sikhara*. Another excellent example of the creativity of the *stapati* and the artist can be seen in the delineation of the buttresses of Hilal b Nizam’s mosque at Delhi chakla Ahmedabad These buttresses can be taken as the longitudinal section of the “*Sikhara-Sekhari*” type of *sikhara*. The origin of such kind of *Sikhara* is mostly *Maru-Gurjara* temples and also of late Solanki temples Temples like Siva temple at Kotai, smaller Siva temple Kiradu 2nd quarter of 11th century a Maru-Gurjara temple, SasBahu temple, Nagada (Plate number 55-56, Vol II, Part-1), MahaGurjara style, circa late 10th century A D, Jagat, Ambikamata temple 961A.D. MahaGurjara style explains the above said argument On further analyzing the buttresses of the same mosque, it is realized that the artist has reduced the measurement of the *pratratha* and *nandika* of the *caturanga*, type of ground plan of the temple tradition, to such an extent, that the entire treatment emerges out like the clustered turrets on the *rathikas* with the main *sikhara* in the center. The upper portion of the buttresses is left plain to differentiate it with the decorative *mandovara* and the plain superstructure The complete execution reflects the *mulprasada* with the *sikhara* in a newer context without any specific religious connotation. In this context, it is also to be remembered that the designs on the mouldings of the buttresses in this case are religiously the same as it is in the case of the mouldings of the temple tradition. A typical elevation and *mandovara* of a *Maru Gurjara* temple would have mouldings and the designs on it as shown in the figure no. 26 and 26.a. Jamimosque of Khambhat (Plate number 10-18, Vol II, Part-1) has very few mouldings and is not very obvious. In a temple complex, features like *bhadr/ratha*, *pratratha*, of *mulprasada* is seen. Big *devakos'thas* enshrining deities on the sidewalls of the *mulprasada*, a

mandapa is constructed, which consists of very interesting element that of *kaks'asana*. Proceeding towards façade, elements like porch and *toranas* are delineated.

Since the mosque has different concept and utility one do not find the same architectural and allied architectural members replicating in the mosque. The above mentioned, elements are no doubt present but how the *sthapati* has taken the liberties with the features of structural temples and moulded them into the requirements of the new faith and order is discussed below.

In a temple complex, *adhithana* of *mulprasada* actually runs into *mandapa* and porch. Hence the mouldings and the design on them are also same. On *mandapa* instead of *jagati*, there is a wall followed by a *vedi* on which *kaks'sana* is constructed. The wall of a *mandovara* of temples that are discussed here has decoration as in figure no. 20(1,2), together with the *devakos'thas*. On observing closely, it is realized that such features as *adhithana* and *vedi* does not exist in mosque complex of Gujarat, but there is a delineation of *kaks'asana*. The patterns on the *mandapa* wall of 'a temple' at Sander and Nilkantha Mahadeva temple at Sunak are same. Figure no. 20(1,2) and 21. The Only difference that can be felt is of the width of the *mandapa*. The *pattika* below the wall of the *mandapa* possess the pattern shown in figure no. 22. Similar pattern is also observed in 'a temple' of Sander, Nilkantha Mahadeva temple Sunak, and Navlakha temple of Sejakpur and Ghumali. The pattern illustrated in the figure 22 gets alternated by *udgamas* of figure 15.

In a temple, just as before the beginning of *sikhara*, there is a delineation of a moulding called *Khuracchadaya*, with hanging pendentives as in figure no. (26,a) in the same way there is a delineation *sikhara* of temples. There cannot be any comparison between *sikhara* of the temple and domes of the mosque because both require different technology. However, the construction of domes from mosques can be compared to that of temple *mandapa*. This comparison is done at a later stage. *kaks'asana* as an allied architectural feature has



Nilkantha Mahadeva temple Sumak



Nilkantha Mahadeva temple Sumak



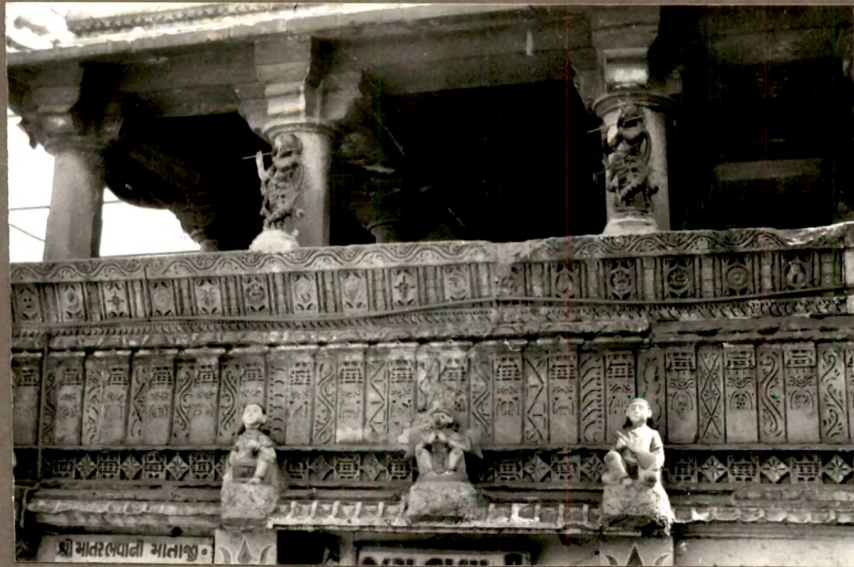
Navalakha temple Ghumali

its roofs in the temple tradition. With in this tradition this element has evolved itself. Used as a seat or a backrest in the lateral balconies of a *sandhara* kind of *mulaprasada*, *mandapa/ardhamandpa* and also in the perhaps of the temple, it develops into the decorative element

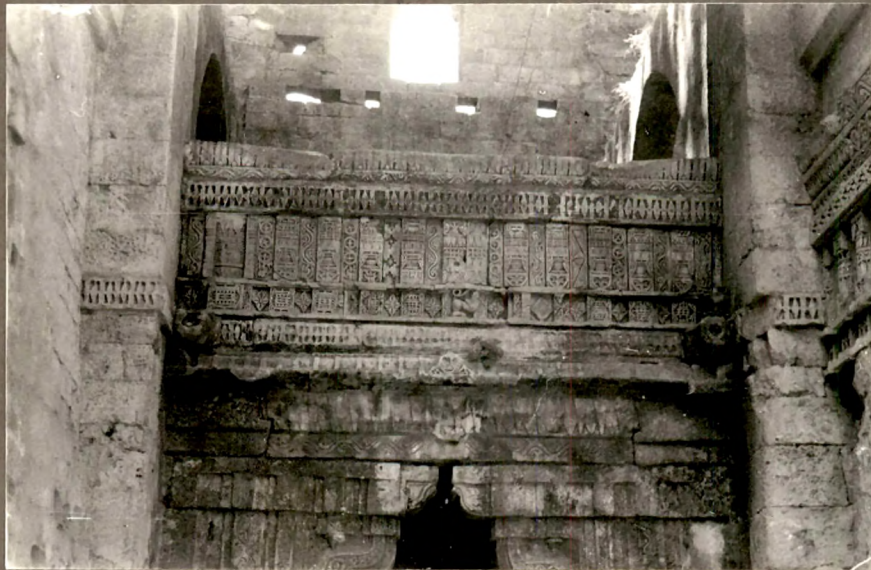
KAKS'ASANA OF TEMPLES:

Kaks'asana of temples like Suntemple, Modhera, Nilkantha Mahadeva temple, Sunak, Navalakha temple of Sejakpur of *khuracchadaya* with hanging pendentives on the mosques before the beginning of the ceiling. If the external organization of the temples and mosque is analyzed together, than it is observed, that the position from where the wall starts in the mosque, can be the replacement of *jagati* of temples. The point from where the ceiling of the mosque begins can be considered as the replacement of the and Ghumali, are exactly similar to each other including the space division, relative proportion and decorative motifs the above mentioned temple are '*Maru Gurjara*' temple of 12th & 13th centuries. The element of *kaks'asana* saw it's beginning in the Lakhe'swara temple of Kerakot Sasbahu (*Sahastrabahu*) temple Nagada and Ambika Mata at Jagat, all these temples are '*Maru Gurjara*' temples. *kaks'asana* of these temples are topped by pillars with capitals on four sides in the form of *bharvahkas*, which actually supports the huge ceiling and the superstructures of *mandapa*

The *kaks'asana* has different vertical bands of designs and sometime human figures have been inserted among these bands as one can see at Matar Bhavani stepwell at Asarwa, Ahmedabad circa 11th century. These vertical bands are topped by horizontally running band, carved with sharp edged lotus petals, one can call them as '*kamaldal*'. It is exactly the change in the placement of the *kas'asana*, which has helped the *sthapati* to change the religious meaning attached to it. Yet the *sthapati* and the artist have retained faithfully the maximum number of original design leaving aside the human figures. In mosque complexes the *kaks'asana* has been used at various important places. It



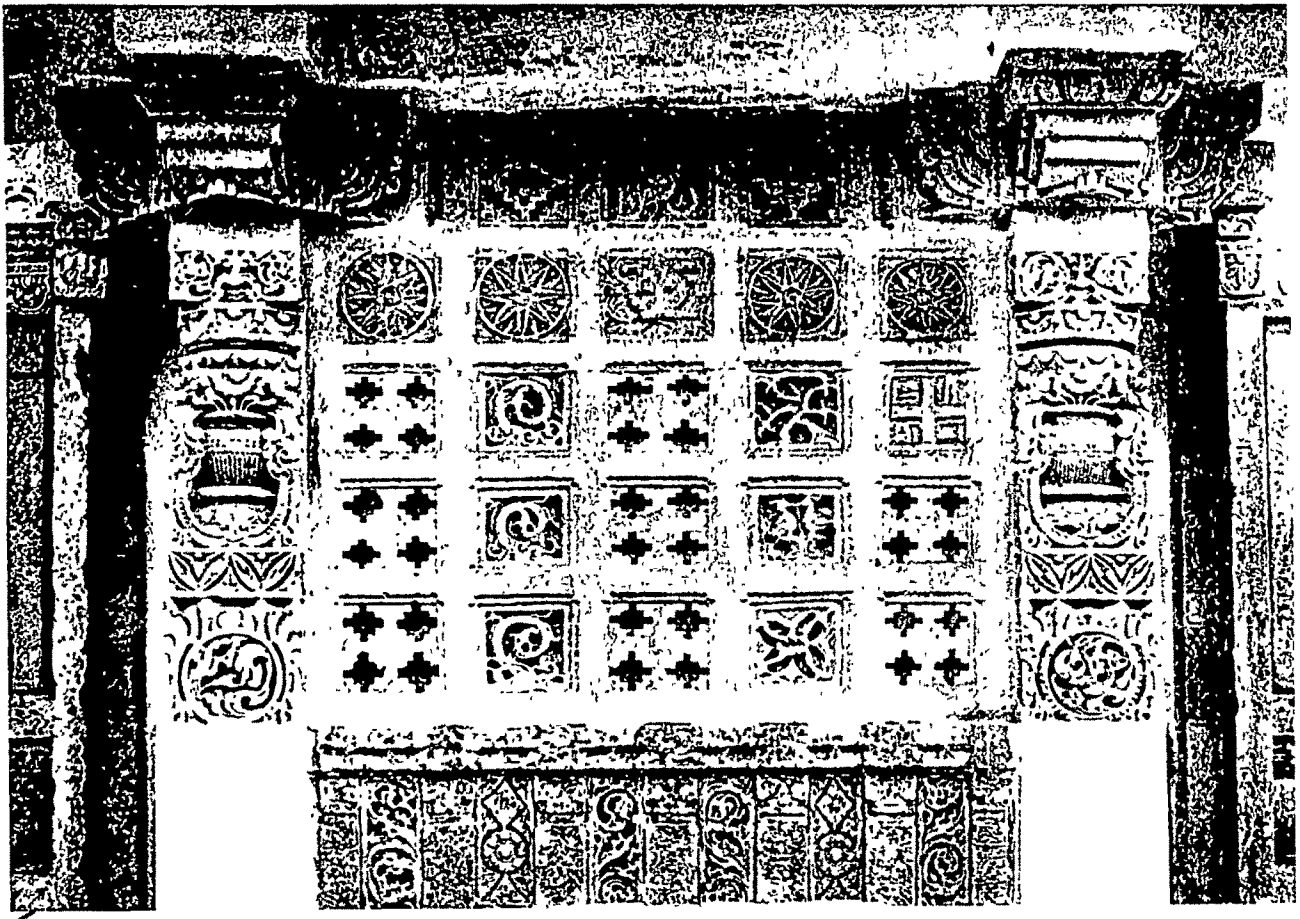
Matar Bhavani



Entrancegate Upper Kot



Jain temple : Idar



Osia Mahavira temple, *ghatapallava* pillars in the balcony Maha-Maru style, Maru school, c. late eighth century

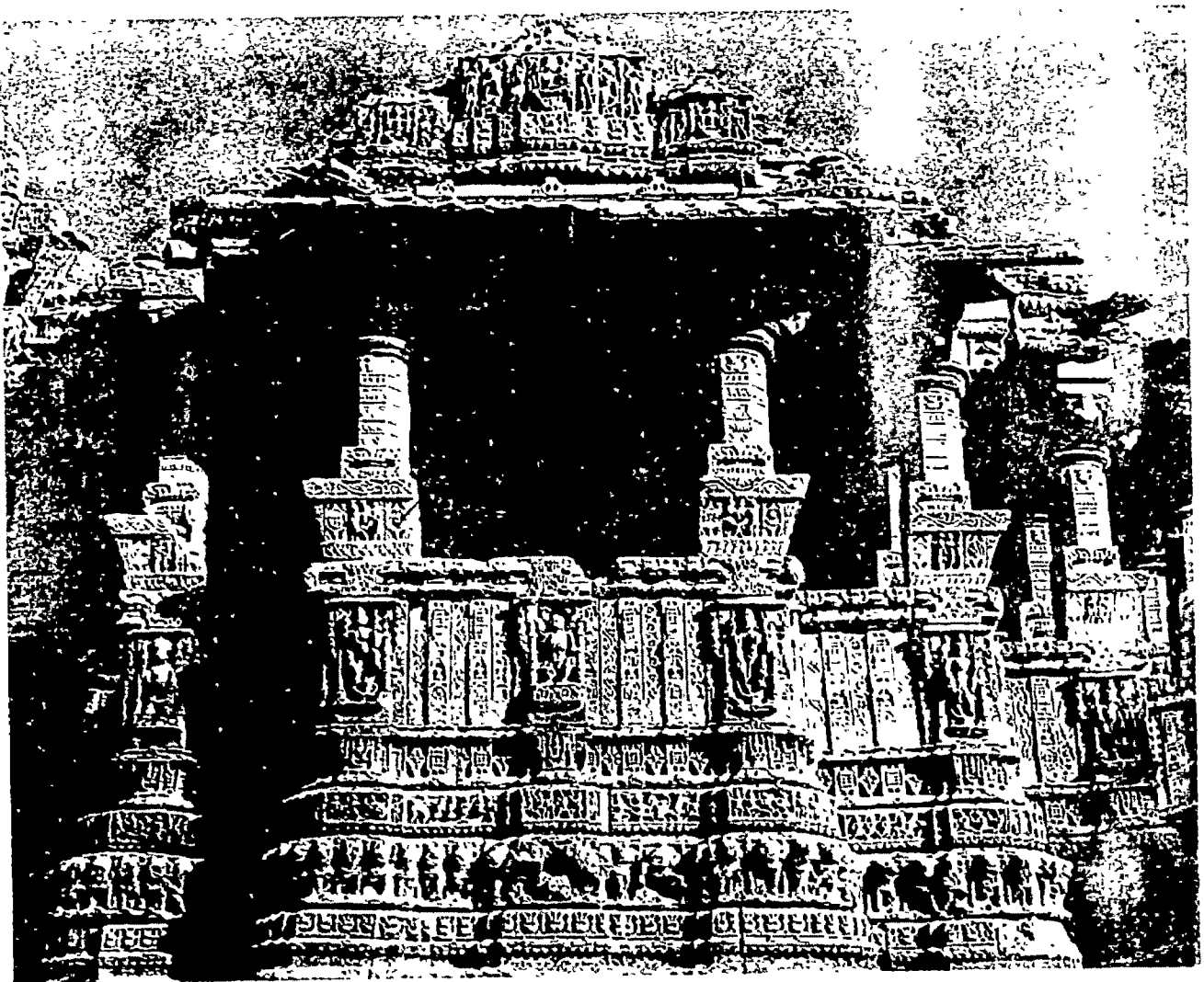
has been carved on the lateral projection/side balconies of the Ibadatkhana, on the balconies of “Maqsura” and on the porches. These porches can be either independent, or, they are connected to the northern, southern and eastern entrances. At times the *kaks'asana* are also delineated on the tomb structures, such as in Tomb of Dada Harir / Bai Harir (Plate number 72-73, Vol II, Part-2). However it is interesting to note that *kaks'asana*, its utility and its association with comfort was never objectionable to the new patron, however the only thing which they found objectionable was the usage of human figures in the vertical bands of *kaks'asana*.

The delineation of *kaks'asana* for the projecting windows on the sidewalls of the IbadatKhana can be seen on the mosques of Ahmedabad Sultanate period from the places like Ahmedabad and Champaner after 1484 A.D. This includes Sayyid Usman Mosques (Plate number 25, Vol II, Part-1), which is an early mosque. Such features are not to be traced in the mosques like Jammosque (Plate number 51-52, Vol II, Part-1) and Borwad mosque of Junagadh (Plate number 52-53, Vol II, Part-1), Jammosque of Rayana (Santrampur dist. and at Raveli and Rehmat mosque of Mangrol, Alaf Khan Mosque at Dholka, Panch Mahal). Usage of *kaks'asana* is also not to be found in the mosques from Thughlaq period at Jammosque, Mangrol and at Jammosque of Khambhat. The delineations of such projecting windows are very similar to those of *Naharjharokha*, which is again an allied architectural member from Rajput architecture. It seems that there were two different utilities of same element *kaks'asana*. There are mosques where *kaks'asana* has been delineated to make side porches specially attached to colonnade and ZenanaKhanas e.g Bibi ki Masjid, Ahmedabad, AhmedShah's mosque Ahmedabad, Jammosque of Champaner, Shahr-ki Masjid Champaner. At other places *kaks'asana* in the form of projecting windows of large size has been used. The large projecting windows are traced on the sidewalls of Ibadatkhana and on the “Maqsura” alternating with small arched windows with jalis and flanked with minarets. At all these places one

can actually sit and make themselves comfortable because the sitting arrangement has been done i.e. the element of *sukhasana* has been utilized to the fullest capacity. But sitting on such kind of window delineated on the “Maqsura” is highly questionable / thought provoking. Such kind of delineation has been seen on the mosques for example Dada Harir 1499 A.D., Jamimosque Champaner 1524 A.D., Shahr Ki Masjid and Kevada Masjid Champaner circa early 16th century Mosques of Rani Rupwanti, circa late 15th century, Bibi ki Masjid circa 16th century. Other mosques such as mosque of Sayyid Usman at Ahmedabad (Plate number 25, Vol II, Part-1), Jamimosque at Ahmedabad, Muhafiz Khan at Ahmedabad, (Plate number 57-60, Vol II, Part-1), Jamimosque Surkhej (Plate number 38-39, Vol II, Part-1), Rani Rupmati, Rani mosque, Rani Sibrai (Plate number 65-66, Vol II, Part-1), Shah Khub (Plate number 88-89, Vol II, Part-2) mosque all at Ahmedabad has *Kaks'asana* treated like large windows / balcony on the sidewall of Ibadatkhana.

The delineation of *kaks'asana* in a temple complex as mentioned in the *prasadamandan* chapter 7 has been on the *mandapa/mukhamandapa*. This possibility has been ruled out in mosque and tomb structures. The *kaks'asana* comprises of four major elements, which has been suggested by Sompara, from bottom to top *rajsenaka*, *vedika*, *asanapata* and *sukhasana*. The following discussion reveals the comparative study and thereby highlighting the changes in case if there is any in these bands of *kaks'asana* while delineating these bands in the *kaks'asana* in the mosques of Ahmedabad Sultanate period architecture. During the survey it has been found that, this feature has not been found in the Islamic monuments built at Div, Somnathpattan, Mangrol, Dholka and Junagadh, irrespective of the periods Thughlaqan or Ahmedabad Sultanate. However in these monuments the bands of *kaks'asana* are depicted under the eaves of the balconies and on the wall of the *mandapa* as it is in Raveli mosque at Mangrol and perhaps the only case in this part of the Sultanate of Gujarat. The Navalakha temple of Sejakpur *Maru Gurjara* style early 12th century

✓ Sejakpur. Navalakhā temple,
raṅgamaṇḍapa Māru-Gurjara style,
c. early twelfth century.



has *kaks'asana* with following division and motifs *rajasenaka* has motif, *vedika* has alternating each other and *asanapata* has motif of shrugged pillar with *ghatapallava*. The *sukhasana* has motif as in figure no.37. The circle in this motif has a face of human figure or a *kartimukha* alternatively. *kaks'asana* from 'a temple' of Sander has designs. It can be seen on the lower and upper band of *kaks'asana*. At times figures are inserted, alternatively among the designs as in Sun temple Modhera. It also has design as in figure no. 23(4).

Kaks'asana are topped by dwarf pillars with capitals on four sides in the form of *bharvahakas*, which actually supports huge ceiling and the super structure of *mandapa*. The superstructure of *mandapa* contains band of inverted lotus like motifs as in figure no. 27 and they are again crowned by the same motifs and over all put together by a large inverted lotus motifs which can be also understood as inverted bell, to make a complete super structure. Such kinds of *mandapas* are seen at all the structural temples, which have been mentioned in the study. The top of the lateral balconies is adorned by *udgamas*. A relief has been carved in the centre space of the *udgama*. (figure no. 28). The same treatment has been given to the superstructure of the Porch. However the element of *mandapa* has no utility in case of mosques, hence the feature of *kaks'asana* and *udgama* has been retained to be at different position of the mosques. Such features are present at the 12th and 13th century temple as mentioned earlier in this topic, beside this Siva temple at Hiragate Dhaboi circa 1250 A.D., stepwell of Matar Bhavani - Asarwa, Ahmedabad circa 11th century, Jain temples of Tejapala and Vastupala at Girnar, Jain temples from Shetrunjaya, (Plate number 110-114, Vol II, Part-2) Palitana and Ranakpur (Plate number 115-119, Vol II, Part-2). At times the motif from figure no. 23 is also seen at the *vedika* in these sites.

Projecting windows on the sidewalls of IbadatKhana and those on the "Maqsura" has abovementioned set of motifs with their respective division of *Kaks'asana*. However projecting windows are not found on all the mosques of Ahmedabad Sultanate period mosques.

and even during Thughlaq's rule over Gujarat. Even if all the mosques had, these projecting windows, today no trace of it remains. It is most striking that after the mosque of Sayyid Usman Circa 1450-1458A.D the mosques constructed after the mosque of mentioned set of motifs with their respective division of *kaksasana*. However projecting windows are not found on all the mosques of Ahmedabad Sultanate period mosques and even during Thughlaq's rule over Gujarat. It is most striking that after the mosque of Sayyid Usman Circa 1450-1458A.D the mosques constructed after the mosque of Muhafiz Khan 1485 A.D (dated) has projecting windows on the side walls of Ibadat Khana and on "Maqsura" like RaniRupmati, mosque of Bibi Rani, mosque of Rani Sibrai, mosque of Shahkhub, mosque of Bai-Habir, mosque of Sheikh Hasan Chisti, mosque of Sidi Sa'id and the mosque of Baba Lauhi. This list also includes, Adalaj Vav dated 1499 and the Jammosque of Champaner with Shahr-ki-Masjid and Kevada mosque

All the divisions of *kak'sasana*, which are present on the structural temples of Gujarat, are also traced on the mosques, which are mentioned above, but the change which sthapati introduced here was the motif of *kamaldal* instead of motif from figure no 37. It seems that the artist could not do away with the *rajasenaka* and *vedika*, and hence, symbolically it was inserted into the wall just under the projecting window just occupying that much of the space, with the same designs

Another interesting feature which has been noticed is that the designs on *asanapata* and *sukhasana* of projecting window of Sayyid Usman's mosque (Plate number 25, Vol II, Part-1) has instead of shrugged pillar with *ghatapallava* motif, the motif from the figure no 53 and the *sukhasana* is plain. But from the mosque of Muhafiz Khan (Plate number 57-60, Vol II, Part-1) the designs on *asanapatta* change. It bears design from the figure 47 and 39, this design is seen at the balcony of Adalaj Vav, RaniRupmati and other mosques, which are

listed above, and *sukhasana* is of *kamaldal*. Another important observation is that the vertical band of *vedika* has motifs from figure no 61 and 32 and from figure no. 20. This can be seen on the Kevada mosque (Plate number 131-132, Vol II, Part-2) Shahr-ki-masjid both of Champaner and all those monuments, which have been in above passage.

The *Sthapati* had found another interesting usage of *vedika* that is under the caves of porch, of “Maqsura”, and under the projecting window of fort gates as in Champaner. However, full/complete and sincere usage of *kaks'asana* can be seen on the exterior arrangement of porches and the drum of domes of mosques and tomb structures which will be dealt under separate topic elsewhere

The *kaks'asana* is topped by the ringdome supported by four pillars. The pillars has the capital in the form of *bharvahakas* on the four sides. The construction of the porch on the plan might be difficult but in regards with the decoration it shows close affinity towards the *adhithana* and the wall of *mandapa*. The innerside of the wall of *mandapa* and the porch covers *kaks'asana* has been delineated, there are the small space created just like shelves

PORCHES AND THE PILLARS

Usually the pillars of the porch starts right from the base touching the floor of the temple, but in 'atemple' from Sander and in Navlakha temple of Sejakpur and Ghumali pillar are on the sides and are actually based on the wall of *mandapa* and porch resulting into the dwarf pillars. These pillars are square at base with octagonal shaft. The *Kumbhi* of the pillar has a *ghatapallava* motif, as in 30(a) tucked in the base of rope as in 30. These pillars are crowned by the circular abacus and capital made up of *bharvahakas*, for example pillars of Suntemple Modhera, Navalakha temple Sejakpur, Someshvara temple Kradu, (figure 29) and 'a temple' at Sander (figure 30). The pillars from Ghumali does not possess *ghatapallava* motif. It directly arises from

the square base, with initial octagonal and then circular shaft. Even *bharvahakas* as a capital are absent and instead scroll-type design has been found as in figure 31. The circular abacus is plain and not fluted as in figure 29. But that is the case of temples. The projecting lateral balconies have found their way in the making of the porches in the mosques. They appear as an entrance porch to the mosque or as side entrance and exits to the ZenanaKhana in Jamimosques or the important mosques of the cities.

The construction of porches of temples are slightly different than those constructed for the mosques on the plan. Temples porches usually are attached to the *mandapa* and hence has only one entrance, but those constructed as the entrance porch to the mosque complex towards the eastern end has its opening from two sides and these constructed for the side entrances have a single openings. Depending upon the utility, the construction and the decoration of the porches have been different. Although independent porches are not in the tradition of structural temples of Gujarat and are also not found much in the Islamic Architecture of Gujarat. What has been observed in the mosques of Gujarat is the combination of projecting lateral balconies and the entrance porch of structural temples of Gujarat. This indicates that the decoration of these porches of the mosques are derived from the decoration of projecting lateral balconies of *sandhara* kind of temples and the allied architectural features of porch of the temple. The antiquity of delineation of *Kaks'asana* instead of *jagati* on the exterior of porch above the *adhusthana* goes back to the Sachya mata temple Osia. Ambika Mata temple Jagat and Sasbahu temple of Nagda, Lakeshwara temple Kerakot, Harshanatha temple Sikar.

In the mosque complex the porches on the sides of the colonnade of the courtyard has the usage of *kaks'asana* of the structural temple of Gujarat. This feature can be seen from the mosques built during the Thughlqan rule in Gujarat, example, Raveli mosque Mangrol Circa 1380 A.D. (Plate number 5, Vol II, Part-1).

Hilal Khan's mosque at Dholka 1333 A.D. (Plate number 3-4, Vol II, Part-1), Tomb of Bai Harir 1500 A.D. (Plate number 72-73, Vol II, Part-2) Tomb of Rani Sibrai both at Ahmedabad, Shahr-ki-masjid and Jamim Mosque of Champaner. This feature has also been used in the porches attached to the Zenana Khana, as in Ahmed Shah's mosque c. 1412 mosque of Bibi Rani both at Ahmedabad and Jamim Mosque and Shahr-ki-masjid at Champaner. The Thughlaqyan period, Raveli mosque of Mangrol has its *Kaks'asana* decorated with *rajasenaka* having *Kumbhi* with motif from figure no. 67, *vedika*, shrugged pillar with *ghatapallava* motif and single verticle band of motif of figure no. 20. The motif on *asanapata* has been effaced due to weathering effect. The *sukhasana* bears the motifs from figure no. 23(4), 23 and 64. The Hilalkhan mosque's porch has been decorated with *rajasenaka* having *kumbhu* base with motif from figure no. 67, *vedika* bears motif of figure no. 20. The *asanapata* has motifs from figure no. 51 and 70 the *sukhasana* has motif from figure no. 23(4), 23, 42. Curiously the porches with sincere usage of *kaks'asana* do not appear until the turn of 16th Century as in Jami Masjid of Champaner and Shahr-ki-masjid of Champaner. Tomb of Bai Harir (Plate number 72-73, Vol II, Part-2) at Asarwa Ahmedabad has its *rajasenaka* decorated with motifs from figure no. 43, 70 as usual the *vedika* has motifs from figure no. 20 and all the possible motifs on the shrugged pillar alternated with motif from figure 37, 42, 47 and 21 and vegetal motif of motifs. The *asanapatta* is a combination of two patterns on different bands motif 42 and 47 on each individual bands. The *sukhasana* has sharp edged lotus petals with motif from figure no. 69.

The tomb of Rani Sibrai does not have a similar porch but it has a wall of 3 1/2 feet high and then *jalis* takeover the height of the entire wall. This 3 1/2 feet wall has the same treatment what we had seen at Hilalkhan's mosque mezzanine floor's balcony. The difference here is the motifs on the *asanapata* and *vedika* and *rajasenaka*. The *sukhasana* is made up of sharp edged lotus petals as in tomb of Bai Harir. Else the rest of the motifs are similar to what has been found at



Mihrab: Jami Mosque of
Champa

the mosque of Rani Rupmati Under the projecting window the designs of *vedika* and *rajsenaka* are two, shrugged pillars, one on the top of the other and the *kumbhi* of lower pillar has motif from figure no. 22 The *rajsenaka* has motif from figure no. 67 The *asanapata* is having motif from figure no. 47

The porch attached to the ZenanaKhana of Jammosque Champner has its *rajsenaka* decorated with motif from figure no. 70, *vedika* with motif from figure no. 55 and 20, *asanapata* motif from figure no. 39 and *sukhasana* with sharp edged lotus petals

While making such study, as mentioned above, a very curious observation has been made. The treatment of *kaks'asana* in its purest form has been at the porches of mosques, but by using *vedika* and *rajsenaka* as a motif, under the eaves and projecting windows, the whole constituent of *kaks'asana* becomes motif. Hence whatever the meaning that was attached to the *kaks'asana* gets deconnated. It was also observed the designs on the four divisions of *kaks'asana* used as a motif under the eaves and under the projecting windows remained more or less same. Thus was first introduced at Ahmedabad probably at the last quarter of 16th Century, after a gap of nearly a century, and then in Champaner with same motifs. Of all the mosques at Ahmedabad only Rani Rupmati and mosque of Khudawand Khan Malik Ilam has this feature

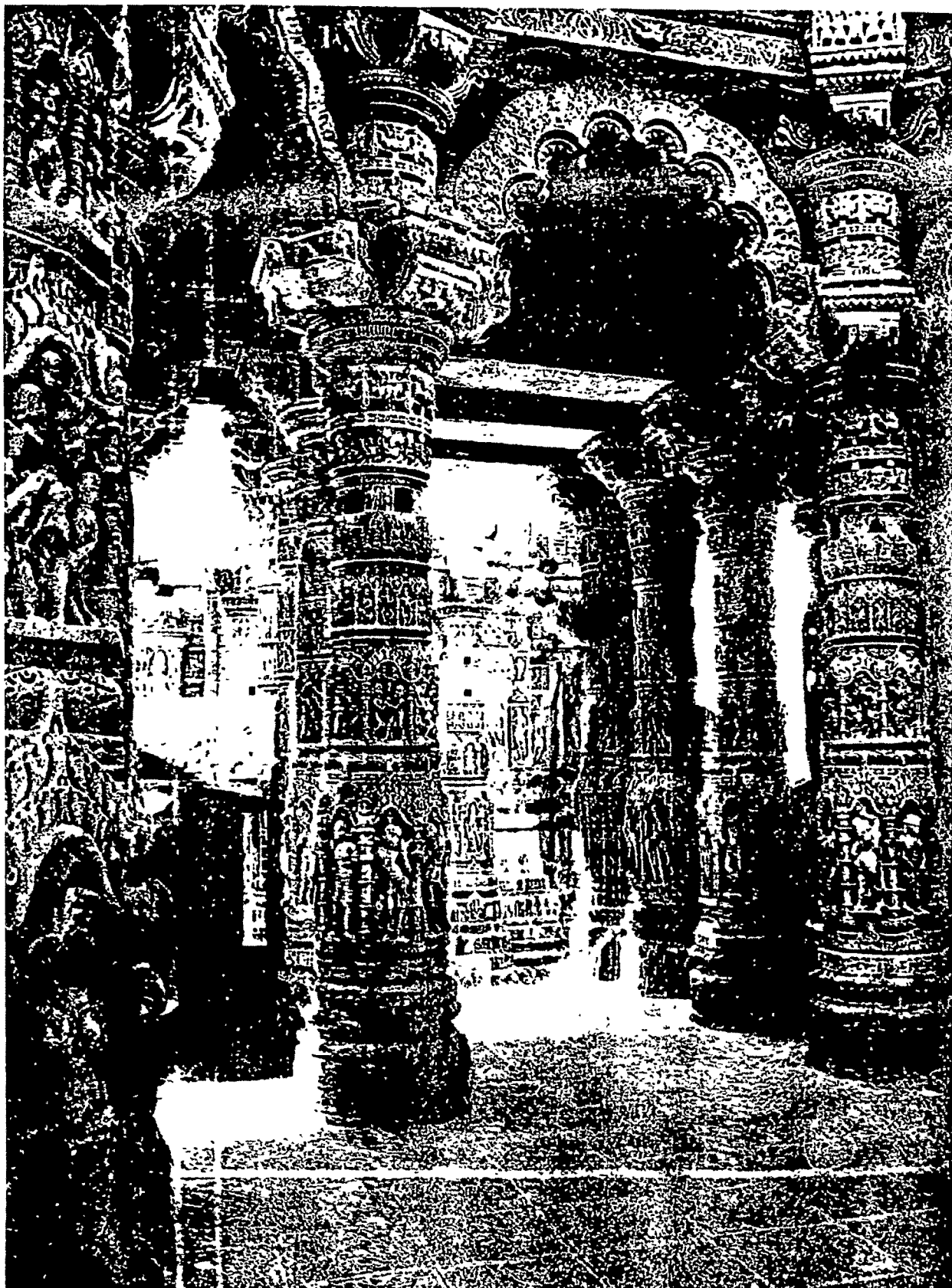
The mosque of Khudawand Khan Malik Ilam, has under the eaves of its "Maqsura" the following motifs, *vedika* has motif from figure no. 60 on horizontal band, the verticle band has motif (b) of figure no. 20 of band alternating with motif from figure no. 33 and 42, the shrugged pillars *kumbhi* has motif 6 of figure no. 25. The *rajsenaka* has motif from figure no. 4 and 70. Similarly under the caves of "Maqsura" of Rani Rupmati. The *asanapata* has motif from figure no. 60 *vedika* verticle bands has shrugged pillars as in tomb of Bai-Harr and a decorative motif from figure no. 42. This shrugged pillar is of two small pillars with *ghata pallava* (stylized) piled up. The lower

pillar has *kumbhu* with simple motif from figure no. 67. The *rajseuka* and the *vedika* under the projecting window have same motifs except that instead of motif from figure no. 42, it is figure no 47. The pattern similar to projecting balcony of Rani Rupmati has been traced at the projecting windows on the fort gates and on the "Maqsura" of mosques at Champaner.

TORANAS:

Toranas are allied architectural member of structural temple tradition. Sometimes they are attached to the pillars of the porch and some times they are the independent entity. The structural temples in Gujarat have *toranas* from 10th century A.D. The earliest being Harshchandrani-Chori circa 11th century A.D. Sun temple Modhera circa 12th century A.D. The types of *toranas* that seen in Gujarat are, *makar torana*, *andol torana* and *illika toranas*. After 12th century A.D. *andol torana* and *illika toranas* are frequently seen. This time, at the fortressgate of Jhinjhunwada, Girnar/Upperkot and Dhaboi. The temple of Navalakha of Ghumali presents a unique feature of the *Torana* at the lateral balcony of the *garbhagriha* and *andola torana* enshrining deity (figure no. 31). The portion of *torana* as in motif from figure no. 72 has a common feature with a motif of figure no 61 and figure no 72 (1). It also has a motif commonly seen at Jam temples that is called as *kudchalayukta veilpatrak* on the temples *torana* there is also a mystic animal with the rider that has been carved as it is in Sasbahu temple Nagda. The independent *torana* of Sun temple at Modhera, as it has the pillars of *torana* treated like *Mulprasada* (the exterior organization)

The pillars of *torana* of Sun temple Modhera have been exhuberantly carved, and the shaft of the pillar bears the *devakos'thas* bearing deities and dancers and players; equally beautiful are the pillars of *rangamandapa* with *torana*, of Sasbahu temple at Nagda. Here the important observation is the decoration and the kind of *torana*, the *illika toranas* and *Andol torana* that are frequently used. The Islamic Architecture does not have the feature of *torana*. This holds true for Islamic monuments that is constructed in India, and



Modhera Sun temple, *rangamandapa*, interior Maru-Gurjara style, c third quarter of the eleventh century

Gujarat being the exception. *Torana* are seen, mostly as an allied architectural member inside the IbadatKhana. It is in the axis of main Mihrab and the central archway under the central dome. The independent entity has never been observed. This feature has been observed only at Jamimosque of Khambhat 1325 A.D. (Plate number 10-18, Vol II, Part-1), Jamimosque of Ahmedabad, 1425 A.D. and Jamimosque of Champaner Circa 1524 A.D.¹⁶⁹ (Jamimosque's ZamatKhana got completed in 1508 A.D. according to the inscription "Khutba wa Mimber". The rest of the mosque completed in and around 1524 A.D.

The *torana* has been beautifully used for the delineation of Mihrabs in the combination of *garbhagriha* doorway. This is dealt under different section.

On *mandovara* of temples *Devakosthas* are made to enshrine the deities. *Devakosthas* of *Maru-Gurjara* temple as in figure no 26a possess *manica* / pedestal which has motif from figure no. 43 and 59 hanging and standing style. The pillarets of the *Devakostha* has *kumbha* with design from figure no. 37 and it is resting on *karnaka* like motif. The pillarets are having thin bangle like bands all over. The capital of the pillaret is a stylized *ghatapallava* motif in figure no. 14. Such kind of *Devakostha* is common on all *Maru-Gujara* Architecture.

The *jangha* is missing from the mosques of Gujarat and *mandovara* forms the plain wall in the mosque architecture of Gujarat. While delineating the wall and providing the windows the 'Qibla', Northern and Southern end of ZamatKhana, the *kos'tha* of *Devakostha* was utilized without any change. There is no change in the *udgama* of the *kos'thas* too. The *udgamas* as in figure no 26a has been replicated in the Islamic Architecture of Gujarat, with exceptions of Rani Mosque at Paldi Koachrab, Mosque of Baba Lauhi at Behrampur, Mosque of AhmedShah 'I', Bharuch Jamimosque, Khambhat Jamimosque, Mangrol Jamimosque and Mosque of Sidi Sa'id. The "Maqsura" of the

¹⁶⁹ Moneir Q.M. - "A Persian inscription from Jamimosque Champaner . E.I.A.P.S 1937-38 Page 15-17

mosque is the façade or the threshold. It mainly comprises of large central archway, usually flanked by the minarets. On the either side of both the minarets are, yet another arched openings – these are smaller than the central one. At times there are more than one small arched opening. This depends upon the length of the ZamatKhana. The small arched openings are often alternated by the projecting windows, and arched windows, which has been discussed earlier. This feature does not seem to be the compulsory feature as, not all the mosque has it. The Khambhat Jamimosque, Hilal Khan Qazi Mosque of Ahmedabad, possess, only the arched entrances, one large and two small. “Maqsura” of Mangrol Jamimosque has one large and two small arched openings. They are alternated by projecting windows. These are curiously designed at a certain height, probably indicating the celerstory. The “Maqsura” of Muhafiz Khan Mosque is one of its kind as it has three thin and large arched entrances. Above these entrances there are blind projecting windows of *naharjharokha* types. For the first time, the mosque with “Maqsura” has its minarets at the corner of “Maqsura”. The other mosques like, Jamimosque of Ahmedabad, Ahmed Shah’s mosque, mosque of Nizam-bHilal, (Plate number 43-44, Vol II, Part-1) mosque of Baha Nekbakht mosque of Bai-Harir, Bibi Rani’s mosque and Rani Rupmati’s mosque at Ahmedabad, and also all the monuments of Champaner except, Kamam mosque (Plate number 126, Vol II, Part-2), Bawaman mosque (Plate number 131, Vol II, Part-2) and Panch Mahauda ki masjid, had minarets flanking, the main arched entrance, of the “Maqsura”.

The main attraction of the “Maqsura” is the beautifully delineated minarets. Through minarets is one of the iconography of the mosque, it does not seem to be mandatory in the Mosque Architecture of Gujarat. The mosques of Malik Isan, (Plate number 51, Vol II, Part-1) Rani, Rani Sibrai, (Plate number 65-66, Vol II, Part-1), Gumte Mosque (Plate number 93-94, Vol II, Part-2), Junagadh Jamimosque and mosque of Shah Khub (Plate number 88-89, Vol II, Part-2) have non-functional, decorative minarets. The Jamimosque of Bharuch and

In *padmas'akha* broad lotus petals are seen. In *ratnas'akha* motif from figure no 60 is seen

In a mosque complex there is no requirement for such kind of doorway including entablature/*uttaranga* and as mentioned earlier this feature has been utilized to make prayer niches "Mihrab" in the mosques of Gujarat. This itself had secularized the element and made it as a motif. Another improvement that the *sthapati* did to the *s'akha* was that he hardly used; the same motifs of *s'akha* as that of temple doorway, for the requirement of constructing "Mihrab" again decorating the temple door way. However after studying deeply the Mihrab's detail, it is realized that *sthapati* had used *s'akha* created out of pillarets of *Devakos'tha* as in 14, where its *kumbhi* had been created out of elongation of figures no 71 (its base only). The designs on this type of *kumbhi* ranged from elongated motif of figure no. 70 or 42 or 55. In temple doorway *latatabimba* has been created for the facility of identification of main diety. The mosque does not sanction this usage and hence instead of *latatabimba* a *kumbini* hangs down in the centre of horizontal bar. A Pillar on both sides supports this slab/horizontal bar. This pillar has three brackets as a capital as in figure no 31 with scroll motif since instead a *latatabimba* a *kumbini* has been carved of the same position, every creation above has been duly named as *uttaranga/prastara*.

In temple tradition *uttaranga* usually has, small *kos'tha* with diety in it. In mosque, the *kos'tha* has been used to make *uttaranga* but with motif of figure no 55 or 70. An *uttaranga* completely made up of *kos'tha* with a pyramidal roof like motif is seen at Hiral Khan Qasi (Plate number 3-4, Vol II, Part-1)'s mosque, Jammosque of Bharuch (Plate number 6-10, Vol II, Part-1) and at Jammosque of Khambhat. (Plate number 10-18, Vol II, Part-1). At Jammosque of Khambhat, these *kos'tha* has been alternated, by the crude carving of tree. *Torana* has never been a feature of *uttaranga* of temple tradition, and realizing this, the *sthapati*, introduced the popularly used *torana*, *andolatorana*, for the delineation of *uttaranga* of "Mihrab". The design in the each

bend, figure no 72, of the *torana* has been 72(1) This has been observed in the design of the brackets in the mosques, tombs and stepwells of Ahmedabad Sultanate period

Each bend of *torana* has been supported by pillarets with their capitals as in 14a The number, height and width of these pillars keeps on changing according to the design. The *uttaranga*, with *andolatorana* saw it's beginning at Raveli mosque Mangrol¹⁷⁰ (Plate number 5, Vol II, Part-1) The *uttaranga* has small pillarets (figure no. 14) with the capital of 14a supporting, each bend of the *torana* The *torana* sprouts from a *kos'tha*, which has motif, from figure no 70 *kos'tha* rests on blown lotus Below this carving, broadened stylized *ghatapallava* motif has been seen.

The *s'akhas* of the "Mihrab" contrary to *uttaranga*, saw its beginning at the "Mihrab" of Hilal Khan Qasi's mosque 1333 A.D (Plate number 3-4, Vol II, Part-1). At the initial stages the *s'akhas* were 5 or 7 in number, but after the first quarter of 15th century their number increases to 9. The usual *s'akhas* are *stambhas'akha* of 14 and 14a motif The *stambhas'akha* supporting *uttaranga* has capital as in 31 and pillar as in 14a with *kumbhu* having design as in figure no 68 Beside this, motifs from figure no. 32, 42, 47, 20 (b₂), 39 and 61 can also be seen as the *s'akhas* of the "Mihrabs". *S'akha* with rose bud and also with compressed *kos'tha* are common motifs seen on the "Mihrab". These *s'akhas* are placed in a smaller rectangular format with arch at the center and two lotuses medallion on the upper corner of it The *uttaranga* and *s'akhas* are again placed in a larger rectangle, with lotus medallions on the upper corners. This is the common format of the "Mihrab". At this juncture it is important to mention that the design of *uttaranga* hardly changes but the treatment of '*s'akhas*' keep changing. Example *stambhas'akha* of "Mihrab" from Jamimosque of Surkhej (Plate number 38-39, Vol II, Part-1) is flat with design from figure no 42 and b₂ of figure no. 20. It has *latas'akha*

¹⁷⁰ According to Z A. Desai. The date is 1386 A.D. and Shri M.A. Dhaky suggests it to be of 1401

with motif from figure no. 47, and *s'akha* with rosebud from figure no 72 (1). Two rosebud *s'akhas* and a *latas'akha* with motif 47, from both the sides, meets at *Lumbini* just like it is in structural temple door way, and forms an arch of the "Mihrab". This feature is seen repeated in Jammosque of Ahmedabad mosque of Nizam b. Hilal, (Plate number 43-44, Vol II, Part-1) Gumte mosque of Ahmedabad, (Plate number 93-94, Vol II, Part-2) Bibi ki Masjid, (Plate number 63-65, Vol II, Part-1) and Ram Mosque of Ahmedabad. (Plate number 124-125, Vol II, Part-2)

Though the format of *uttaranga* remained unchanged, novelty was introduced into this by various means, like construction of two *uttaranga*, one above the other. The Lower *uttaranga* has only widened *ghatapallava* like motif. The upper *uttaranga* is with usual structure. This adds an extra *stambhas'akha*, below *uttaranga* but the motifs decorating it remains the same. This can be seen at Jammosque of Champaner and Nagina mosque of Champaner (Plate number 127-128, Vol II, Part-2). Another variety is made by introducing lotus medallions on the side of the *andolatorana*, like at Jammosque of Champaner, (Plate number 60-62, Vol II, Part-1) left mihrab of Kevada mosque, (Plate number 1131-132, Vol II, Part-2) Champaner, Bai Harir (Plate number 71, Vol II, Part-1), and Babalauli's mosque. All the *andolatorana* meets at a lotus in the centre anchoring a carved pot with cham.

Beside above mentioned decoration through the motifs, whose antiquity goes back to 10th century, 11th century and 12th century structural temple of Gujarat, there are motifs from figure no.45, 61, 60, 63, 65, 66, 32, 53, 55, 67, 69 and lotus petal which find their way into the decorative repertoire of "Mihrab".

CEILINGS:

Ceiling is the important part of the internal organization of the temple. Since the core of the discussion is to trace what exactly has been borrowed from the temple tradition by the Islamic monument or that

what makes a mosque look like a temple, one must know the type of ceilings that were popular during Solanki rule in Gujarat. However JM Nanavati and M.A. Dhaky has done enough work on the temple ceilings of Gujarat

The discussion includes the type of designs, which was most popular among the artisans and the patrons. Researches have revealed that three varieties of *vitana* were popular, *samtala*, *kshipta* and upto-*kshipta vitana*. These were either in square, rectangular or in circular shape. The carvers have shown their maximum imaginative power in carving and decorating the ceilings. *Prasadamandan* has very interesting thing to offer, verses 29-34 and 36 says about the construction and the decoration of the ceiling majority of the ceilings are ring domes, a tradition of making square base in the circular dome. A definite planning for the carving of the ceiling those, which are square/rectangle, don't have pattern like lotus petals, diamond shape motifs or any such leafy motif. Such domes have instead, patterns formed by *gajatalu* Motifs. Sometimes motifs are exemplified in figures no. 32 and 33 are also seen. The ceiling of Navalakha temple Sejakpur is ring domed patterned with lotus petals of big and small sizes. It also has design as in figure no. 34. A remain of support shows that it too had brackets. Ceiling of Sun temple Modhera is much more ornate than that of Nilkantha Mahadeva. It has pattern as shown in figure no. 35. Coming out of *kirtimukha* on the first band. The second band has motif independently carved as shown in figure no. 36. The one at the top of this motif has as in figure no. 37. The bands thus described were actually on entablature over which concentric rings for the domes are placed. The first ring possesses motifs like in figure no. 38, two bands of lotus petals, than, *graspatti* than *narathara* - very interestingly *bharvahakas* also finds place in the ring. After this ring, the design, which comes in order, are rope design, *gajatalu* and flutes. Finally at the end a decorated *lumbini* hangs at the center.

The *vitana* of porch of Sun temple Modhera is rectangular upto-*kshipta* kind. It bears the design as in figure no. 37 and 38, than the band showing human figures has been carved. The carving of the

central portion of the *vitana* resembles woodcarving. It has an interesting play of projecting and receding plane with *gajatahu* motif. Ceilings from Nilkantha Mahadeva temple Sunak, has decorative motifs, similar to that of sun temple Modhera, but the placement changes. The ornamental bands starts with motif as illustrated in figure no. 39. Next band consist of relief with narrative scene. The subsequent rings have motifs as shown in figure no. 40 and *graspathi* follows it, inscribed motif of 41, band of images (perhaps deity) enshrined in miniature *Devakos'tha* with *toranas* as *udgamas*. As the rings proceeds toward finial they become wider and possesses bold and broad of manipulations, usually a *gajatahu* motif. Carving of *kartimukhas* fills in the empty space left out by carving *gajatahu*. This ceiling of Nilkantha also possess bracket figures, standing on small figure, who is seated in a posture very similar to *garudas* flying, carrying Lord Vis'nu. The porch ceiling of Nilkantha Mahadeva temple is *samatala vitana*, consist of *gajatahu* motif either in circular or in rectangular or in semi circular in shape. Thus ceiling of the porch is rectangular and border possesses design as in figure no. 33, 42 and 43. The motif of figure 43 is carved in circle or semi circle.

Much fascinating and interesting are the ceilings of Mosques during Ahmedabad Sultanate Period. They are most upto-*ksukpta* type of ceilings, though; flat, rectangular, circular or slightly concave are also seen at many mosques. These ceilings are made up of *gajatahu*, Mosque of Muhafiz Khan (Plate number 57-60, Vol II, Part-1) only lotus petals decorating each rings of ring dome example Jumma Masjid of Dholka. (Plate number 77-78, Vol II, Part-2). At times they form specific pattern as it is in Rani Rupmati's Mosque (Plate number 94-96, Vol II, Part-2). The ceiling slab of Jammosque Champaner (Plate number 60-62, Vol II, Part-1) displays typical Jain Motif of *kalpavali*. At times very unique motifs which earlier decorated the façade of the Mosque decorates the Lower most rings of a dome as it has been in the case of Muhafiz Khan, (Plate number 57-60, Vol II, Part-1) Shahr-ki-Masjid Champaner. The domes of

important mosque exhibit a trend the domes right from the main arched entrance towards the main "Mihrab" are exuberantly carved, as if inviting the visitors to see more and more surprises till they reach the main "Mihrab" e.g. Jamimosque, Champaner, mosque of Baha Nektakht, Mosques of Khudawand Khan, Rani Rupmati, Muhafiz Khan, AhmedShah, Nizam b. Hilal and Mosque of Malik Sarang Sultani. On all the above mentioned mosques, the small rectangular ceiling slab, near the central archway, has *kshiptavimana* with pattern based on motif from figure no.58, including *gajatarā* motif with *humbini* hanging down the *vitana* of Jamimosque of Champaner (Plate number 60-62, Vol II, Part-1) is pressed inside deeply. The design and the quality of carving of this ceiling are unparalleled and incomparable. The central dome has been always a ring dome in these mosques. The rings from the base towards *humbini*, has design as in figure no. 60, 70, three bands of sharp edged lotus petal, lotus medallions, broad lotus leafs, plain rings, again two consecutive bands of lotus leafs 36, and then the bee hive, based on design from figure no. 58, as it is in the Jamimosque of Ahmedabad. The Jamimosque of Champaner has flutings with *humbini* at the center, the usual motif. The flutings bear the designs from figure no. 42 and 47 alternatively. The central dome of Muhafiz Khan (Plate number 57-60, Vol II, Part-1) has motifs from figure no. 60, 8 of 25, a rope design, plain ring, broad leafs, designs as in 73 figures are carved in three consecutive bands. Then sharp edged lotus petals with *humbini* hanging down at the center. The dome of Bai Harir (Plate number 71, Vol II, Part-1) is also similarly created. The central dome of Ahmed Shah (Plate number 30-33, Vol II, Part-1) has largely lotus petals sharp edged and broad edged, with the *humbini* in the center. The beehive motif based on 58 patterns is missing here, but it is present in Baha Nektakht. The central dome otherwise is similar to Ahmed Shah. It has on its 3rd ring motif from figure no. 36. The central dome of Malik Sha'ban has plain rings with decorated *humbini*.

The decorative flat ceiling, usually rectangular, is seen near the central "Mihrab" of all those mosques, which are in discussion. This

ceiling is different in these entire mosques, like at Champaner, it has *kudchalayavilpatra* a motif, which is seen also at Girnar and Mega and a *Mandapa* of Ranakpur (Plate number 115-119, Vol II, Part-2) But the one that is present at Jamimosque Champaner (Plate number 60-62, Vol II, Part-1) is an innovative form of the *kudchalayayukta vail patra* and hence a *smatala vitana* has been created. The ceiling slab near "Mihrab" of Malik Sha'ban's mosque and that of Khudawand Khan is a *samtalavitana* with hanging *lumbini*. It has a bee hive design based on motif from figure no. 58. The ceiling slab from the mosque of Khudawand Khan does not have hanging *lumbini*.

The domes of all the other mosques are ring domes, either with plain rings or sharp edged lotus petals. Occasionally a motif from figure no. 60 forms a band along with 66 or 70. The square base is turned into an octagon by rotating the square; the canterpillar, which is thus created has been always decorated by foliage or *kiritamukha* among the foliage. As mentioned earlier the canterpillar of dome of Baha Nekbakht has foliage motifs along with *lumbini*.

The decoration of the domes has been enhanced by creating the drum of the dome. The decorative programming of the drum of the dome is comparable to the motif of *kaks'asana* wherein unlike the temples *kaks'asana* the *sukhasana* has been delineated with sharp edged lotus petals. Above *sukhasana* perforated or nonperforated jalis have been constructed. It is observed that the raised dome with the help of drum is an attempt to elevate the mosque to newer dimensions. This is in the case of the mosque created by prominent personality or from the royal house, example Jamimosque of Khambhat, supposed to be patronized by Muhammad Buthari, whom Muhammed Thughlaq called, him as uncle. Jamimosque of Ahmedabad patronized by Sultan Ahmed Shah 'I', Jamimosque of Champaner patronized by Sultan Mahmud Shah 'I', Ahmed Shah's mosque again patronized by Sultan Ahmed Shah 'I' Mosque of Baha Nekbakht, Bai Harir's mosque, Nizam b. Hilal's mosque, Muhafiz Kham's mosque, Kevada and Nilagumbaz from Champaner and Sheikh Hasan Muhammed Chisti's mosque.

However the Jammosque of Khambhat have one feature in common. The perforated jali can be seen behind the central archway. This is not found in rest of the abovementioned mosques. At Jammosque of Ahmedabad, the drum of the central dome has nonperforated screen with the design whose antiquity goes back to Kerakot, Kotai and Nagda temples. This drum rests upon dwarf pillars, whose capital is as in figure no. 31, placed upon the *sukhasana* of the *kaks'asana* motif, a unique feature, which is seen at this place only.

THE PILLAR TYPES:

The pillar types that are seen on the temples are mostly decorative like pillars of Somesvara temple Kīradu, 1020 A.D. Ambika Mata temple Jagat, Sachyamata temple, Osian, Sasbahu temple Nagda Sun temple Modhera and Somnath temple at Somnath pattan. The *kumbh* of the pillar is square with the design from figure no. 67 and has a capital with the basic design as in figure no. 31. The shaft is square up to certain height and then circular. It has abacus also circular. After the beginning of *Maru-Gurjara* architecture, a new trend can be seen in the delineation of the pillars.

Pillars of porch and *mandapa* of Sun temple Modhera are exquisitely carved. One can treat them as the best example of "Horrovacui". The treatment of the pillar is similar to that of *adhusthana* of the temple. This is first example of the trend where the allied architectural member has been given a treatment of an architectural member. This trend continues through the rough tidal wave of Muslim Sultanate in Gujarat till the advent of Akbar. The artist has carved *graspatti's* leafy decoration, warriors and dancing figures in small niches on the pillars. Big niches are also carved to hold, deities in different postures in them. The circular fluted abacus is not different than the *bhrami*. A bracket on their sidewalls possesses *kirtimukha*. Even decorations with *urusungas* on pillars are also

carved. The much preferred decorative bands by the carvers of the Islamic monument are depicted in figure no. 45, 46 48, 63, 64, 60, 53, 55. The structural temples never attain a great height, but if there was such need a mezzanine floor was constructed just as in Navalakha temple of Sejakpur. Hence pillars of great height are not seen in structural temple of Gujarat

Contrary to this Islamic architecture, especially mosque attains a great height. So the sthapti chose to duplicate the *kumbhi*. The sthapati also some time raised the height of *kumbhi*. The sthapati never gave away the basic design of '*dataradi*'¹⁷¹ as in figure no. 67. Often motifs from figure no. 63, 60 and 58 are seen forming a band at a *kumbhi* and then one can see '*dataradi*'. Towards the capital the same motifs are seen but instead of '*dataradi*' a carved chain is seen. The capital of the pillar is as seen in figure no. 31. This is seen at AhmedShah '1's mosque. (Plate number 30-33, Vol II, Part-1) The Pillar is square and like the treatment of *mulaprasada* it too has projections and recessions. When the pillar has been duplicated, instead of *kumbhi* of the second pillar there has been stylized, compressed and broadened *ghatapallava* motif has been created. But at Jamimosque of Khambhat, pillar capitals with small and robust pillarets of the kind in figure 14 are introduced; a style that was never repeated again. At Diu's Jamimosque, (Plate number 29-30, Vol II, Part-1) only capitals are seen not the pillarets of figure no. 14.

It is observed that the pillars, becomes less decorative and only few motifs are seen on them, towards the second half of the 13th century. The upper shaft of the pillar has design from figure no. 60, 33 and '*dataradi*'. Some times pillars have circular abacus and they are completely plain. Some times abacus contains thin flutes just like *bharani*. When abacus is replaced by stylized, bread *ghatapallava* motifs, it has designs from figure no. 60, 33. In the middle of the length of the pillar, again, a *ghatapallava* motif, for the suggestivity of

¹⁷¹ The term is provided by traditional guild of Sompuras

second pillar's *kumbhi* has been used. The *kumbhi* of the pillar rests upon a raised platform. The *kumbhi* of the pillars from all the mosques in Gujarat remains the same. It might occasionally have motifs as discussed for the pillar type of AhmedShah 'I's mosque.

DECORATION ON TOMB STRUCTURES

Burying the dead was a ritual that was very alien to the Indian culture, and so was to the *sthapati* and the artisan, who constructed their monument for the dead. A tomb structure is raised for the dead. In Islam dead are buried in a grave, big enough to make the dead sit, who does so, when the Angel of Lord comes to decide about the good and bad deeds of the dead. The grave often called as 'Qabr' has a monument over it, which is of two types, open style and closed variety. The open variety has a simple domical porch like structure covers the grave. It is usually post 'n' lintel system in which the monument has been constructed. Although the veneration of the 'Qabr' is not allowed in the Islamic tradition, but under the Sufistic tradition this has been incorporated into the general trend. This has permitted the artisans and *sthapati*'s creativity to borrow the feature of circumambulation of temple tradition to utilize it for the construct of tomb structure of closed variety. In a simple closed variety of tomb structure, the 'Qabr' is having, jail around it and has height, initially at 3/4th of the pillar length and then later on till the height of the ceiling. The decorative elements are found on the 'Qabr' on the abacus and the *kumbhi* of the pillar, and on the ceiling of the tomb.

The decorative program of tomb closely follows the decorative program of the mosque to maintain the harmony. The decoration of 'Qabr' and the tomb has been done intentionally different. After the survey of all the tomb structures an important observation was made, the delineation of the, the stones were carved like the *mulaprasada* of the structural temple of Gujarat. Such kind of 'Qabr' was first seen at Cambay in the tomb of Na'ib of Cambay'khambhat. The tomb has been constructed in the Jamimosque complex of Khambhat. Though enclosed within the mosque complex. The 'Qabr' of the Naib, falls in

the open variety. It had once, the domical structure cover the grave, which is fallen of now. The grave of the Naib¹⁷² is accompanied by the grave of his wife Fatima Bibi.¹⁷³

Just as the Jammosque of Khambhat has borne the seeds of a new style, so has the grave of the Naib of Khambhat, borne the seeds of new style / trend. The treatment of the grave has the mouldings of the *mulaprasada* of the structural temples of Gujarat. On the grave all the mouldings of *upapitha* are carved with the lowest part bearing the design of '*data-rach*' and only three mouldings of *pitha* has been carved. Above these mouldings, the *mandovara* has been carved. Sthapati has very cleverly used this space for decoration.¹⁷⁴ The corners of the 'Qabr' have small and stout pillarets which one would find on the *jangha* of *maru Gurjara* temples *vedi bandha* / *mandovara*. On this pillarets one can see the motif from figure 70. The same motif can also be seen forming a pattern on the lower band of '*mandovara*' of 'Qabr', it has two decorative bands. The motifs found on these bands are not to be seen in the decorative repertoire of structural temple, they are the highly stylized, palm trees of the species found in Arabia only. These are placed either within the niche or without the niche. The upper band has motif from figure 63 forming a design. Above this there are traces of another band of motif from figure 60. At the top the mouldings like *antrapatra* and *khuracchadya* has been carved. In the process of borrowing the sthapati very cleverly omitted many mouldings and also the designs corresponding to these mouldings, as the sthapati knew that would help him deconnote the mouldings. The sthapati has also kept the borrowed mouldings plain, perhaps under the same notion.

¹⁷² Dr. Desai Z.A. "Some fourteenth century epithaps from Cambay in Gujarat" E.I.A.P.S. 1971 page no 39-43

¹⁷³ Dr. Desai Z.A.: I bid page no.55

¹⁷⁴ Dhaky M.A. - "The genesis and development of Maru Gurjara temple Architecture" Page 114-165 pp 132. Studies in Indian temple Architecture paper presented at a seminar held in Varanasi, 1464 ed. Pramod Chandra AIIS-1975

Both these 'Qabrs' are the prototypes for the other 'Qabr' that were to be constructed in later period that is under Ahmedabad Sultanate. The 'Qabrs' of later period that are enclosed in later period are, Tomb of Sultan Ahmed Shah 'I' (Plate number 24, Vol II, Part-1), Rani-ka-Hajira, (Plate number 22-23, Vol II, Part-1) Tomb of Sheikh Ahmed Khattu-Ganj Baksh, (Plate number 37, Vol II, Part-1) Tomb of Sayyid Usman, (Plate number 25, Vol II, Part-1) Tomb Shah-I-Alam, (Plate number 27-28, Vol II, Part-1) Tomb of Bai Harir, (Plate number 72-73, Vol II, Part-2) Tomb of Sultan Mahmud Shah 'I', (Plate number 38, Vol II, Part-1) Tomb of Rani Sibrai, Tomb of Sultan Sikandar Shah, and tomb of Bibi Rani. The tomb of Darya Khan though of enclosed type in different altogether and will be discussed later on. The tombs of open variety are of Pir Kamil, next to the mosque of Khudawand Khan Malik Isan and Rani Rupmati.

The open type of tomb structures has three important architectural members, which are already discussed. The pillar types, which are very similar to those in the mosques and has been already discussed, the third is of ceiling. The ceiling type depended upon the construction technique used in the construction of the tomb. In the tomb of Pir Kamil, the ceiling is plain ring dome with simple *lambiri* hanging down. The pillars are plain having capital as in figure no 31. The tomb of Pir Kamil is an early example of open variety and hence, it has no elongated drum of the dome. This feature can be seen at Tomb of Rani Rupmati. The technique of construction is of post 'n' lintel in both the tombs but the drum of dome of Rani Rupmati's tomb, has been elongated and it features the motif of *kaks'asana*, without any decorative stencils on them. On the top of this motif, the motif of *jail* has been carved. Instead of perforation of all the design they have been drawn on the plain wall. The ceiling of the tomb of Rani Rupmati is made up of ring dome. The center pillar has a usual motif of foliage design with *kirtimukha* in the center. The first band has motif from figure no 60. The tomb of Imad-ul-mulk Malik Isan (Plate

number 50-51, Vol II, Part-1) is a porch domical porch like structure. The pillars are stout and the *kumbhu*, with motif from figure no. 63, has a raised platform. The abacus is round in shape and has capital as in figure no. 31. There are small domes on all the four corners. Above the caves the decorative band has motif from figure no. 70, then 43, and 59. The merlons are plain.

The tomb structure of closed variety is different in every case. At Laxmi vilas place Vadodara, the tomb of Pir Shah-I-Ghoda¹⁷⁵ (Plate number 21-22, Vol II, Part-1) has enclosure of *jali* with the 'Qabr' delineated as it was in the case of tomb of Mallik'ut-Tujjar ((Naib of Khambhat) and his wife Fatima Bibi. The tradition of perforated *jali* comes to Khambhat from Nahrwalla Pattan, Sheikh Farid's tomb, of the period of Khalji. The decoration of 'Qabr' of Pir Shah-I-Ghoda and Naib of Khambhat is exactly the same. The observations that have been made at the tomb of Pir Shah-I-Ghoda are 1) The *jali* has motifs of merlons on the top and they do not touch the beam of the tomb. 2) The 'Qabr' has been enclosed leaving a wide-open space for *pradakshinapath*. The ceiling of the open space has been made up of small ring domes and of the enclosed space by a single large ring dome. The entire monument has been raised on a higher platform. A feature that has been found only in the open variety of tomb structures, of the Ahmedabad Sultanate.

The tomb structure of Sheikh Ahmed Khattu Ganj Baksh is different as it is not raised on a higher platform and it has not having the open space for *pradakshinapath*, as it is too covered by *jalis*. Thus the enclosure of the grave of Sheikh Ahmed Khattu Ganj Baksh, (Plate number 37, Vol II, Part-1) has been constructed in yet another enclosure. However, the first enclosure of grave, does not touch the ceiling, as the ceiling is much higher than those constructed for the second enclosure. The second enclosure has motif of merlons on the *jali*, which touches the ceiling of the tomb.

¹⁷⁵ Dr. Desai Z A.: - "An Early Sultanate record from Baroda". E.I.A.P S 1968-69, page no.17-20.

At Sayyid Usman, (Plate number 28-29, Vol II, Part-1) the grave has been raised on a platform and was given an enclosure, of which only wall remains. The tomb is a curious mixture of arcuate and post and lintel system. In order to make square into an octagon, at the corner pillars arches sprouts to get merged into other two pillars in the corners. Thus the arch they turn into the squinch and an octagon is created to make a ring dome. The post and lintel system is used to make the *pradakshinapath*, where small ring domes make the ceiling. As usual the canterpillar of the dome has foliage motif with *kirtimukha* and the first octagon band has motif from figure 60. The dome does not have drum.

The tomb of Sultan Ahmed Shah 'I' (Plate number 24, Vol II, Part-1) is typically *śarvatoḥbhadra*¹⁷⁶ kind. The walled domical structure over the grave has been enclosed by *jalis* all around with the openings on all the four sides. This enclosure has as usual ceiling comprising of small ring domes. On the close observation of the *jalis* it has been noticed that a single motif makes a single *jali* and that *jali* forms a band all around. This has been done with numerous motifs at tomb of Ahmed Shah 'I'. The same feature has been traced at the tomb of Sheikh Ahmed Khattu Ganj Baksh, it is also found at the tomb of Shah-I-Alam and Rani Sibrai. Rani-ka-Hajira, enshrines graves of wives of Sultans of Ahmedabad Sultanate. It is a hypostyled structure. The graves 'Qabr' has been constructed as it was at Khambhat and is surrounded by colonnade, with small ring dome. The entire structure has been raised on a very huge platform and is connected by flight of steps.

The tomb of patron saint of Sultan Mahmud Shah 'I' "Beghara" (Plate number 38, Vol II, Part-1) is a combination of tomb of Sultan Ahmed Shah 'I' and Sheikh Ahmed Khattu Ganj Baksh, but on a smaller dimension. Constructed in post and lintel technique, the most attractive and interesting element of the tomb is its designs of foliage, which excels in the craftsmanship. The kind of foliage motif seen on

¹⁷⁶ It has, like, *mulprasada* of structural temple in Gujarat, opening from all the four side

the *jalis* of Shah-I-Alam does not belong to the decorative repertoire of decorative designs of structural temples of Gujarat. It is not from the Islamic Countries either. Foliage motifs were not new to the *sthapati*s and the artisans working for Hindu Architecture and Islamic Architecture as well. The foliage motif looks like the creativity of the craftsmen and the *sthapati*, which must have formulated by many foliage motifs like *kudchalyayukta valpatrak Ghatapallava* or *purnaghata*, or *kalpalatas*.

The tomb of Shah-I-Alam can be considered as the prototype of a new trend, completely closed variety, like the tombs of Bai Harir, (Plate number 72-73, Vol II, Part-2) Rani Sibrai (Plate number 65-66, Vol II, Part-1) and Bibi Rani. (Plate number 63-65, Vol II, Part-1)

Tomb of Bai Harir is completely closed variety. The 'Qabr' has kept in a domical room of *sarvatobhadra* kind. It has a small open space under the ceiling of small ring domes in the four corners. The grave has been covered by single large dome. This is rested on the four huge walls. The walls bear the motif of merlons as in the case of mosques with the motif from figure no. 44 or 34. The motifs on the façade, from, under the caves are from the figure no. 70, 59, 43, 53 merlons have foliage motifs, clarified version of 44 and motif 53 in the circle; these two are alternating each other. The next band has motif from figure no. 63 on the roof it has motif from figure no. 59, 43, 53 and again a band of merlon run all over the roof. The dome has *amalsara*, and the *kalas'a* has been lost. Below the eaves the band of decoration are same as that of mosque of Bai Harir. The most interesting feature of this tomb structures is the doorway. This doorway is not very different from what has been used for the construction of "Mihrab". These doorjambs/*s'akhas* closely follow the rules canonized by different *shilpashastra*. The note worthy difference is the selection of *davars'akhas*. The *mithuna* and *rups'akha* has been sliced off to give space to compressed and flattish *kos'thas*. The *uchumbra* of structural temple has been carved here without much of a

change and the *uttaranga* is slightly altered by infusing *ratana* motif of figure 60, instead of deities, in the *kos'thas*. Earlier it has been traced at Shah-I-Alam tomb and later it has been seen at Tomb of Rani Sibrai

The tomb of Sultan Mahmud Shah 'I' has walls with *jalis* on all the four sides. The 'Qabr' has been enclosed within the wall of 2-1/2 feet in height. The ceiling is of ring dome with the motifs from figure no 63, 60, 58, plain ring, then motif from figure no 43, starting from octagon towards the *hambum* of the ringdome.

The tomb of Rani Sibrai is very different from the tomb of Bai Harir. The grave of Rani Sibrai lies within the room, which has walls with *jalis*. This wall is placed upon the small walled structure, which has *kaks'asana* motif and which has been discussed earlier in the *kaks'asana* section. Like the tomb of Bai Harir, it has small domes on the four corners, but they are not in the open space as it was in tomb of Bai Harir. The tomb of Rani Sibrai has no space for circumambulation. The four walls on which the large dome rest, is plain. The decorative band from under the eaves to the merlons on the first floor is same as that of tomb of Bai Harir. The band gets repeated on the 2nd floor. The tomb of Rani Sibrai is also of *sarvatobhadra* kind.

Of the last in closed kind the tomb of Rani Rajbai or Bibi Rani, the tomb is a closed, small & domical porch like structure. It has one entrance. The square base of the tomb has been turned into the octagon with the help of squinches. The dome construction is of plain rings. There are arched windows with *jalis* near each squinch.

The tomb of Darya Khan (Plate number 87, Vol II, Part-2) (a childhood friend of Sultan Mahmud Shah 'I', raised to the post of noble, after the former became Sultan), though of closed variety is very different from those, which has been discussed now. The tomb is built in brick, with the help of lime pilaster and mortar. The central dome is of great dimensions. The square base has been turned into a circle by using the method of building *kshiptavritana* and slicing it into half.

This has been done at the corners. Again after certain same method has been used to give another curve to the ceiling. This time it is two small chandelier kind of structure, constructed in the same method as mentioned earlier in this passage. The ceiling is of plain rings. However small traces of motifs from figure 66 can be traced at the lower rings. The tomb has an open ambulatory path; covered by small ring domes.

Lastly the tomb of Sayyid Mubarak Bukhari, (Plate number 99-102, Vol II, Part-2) which is built around 1560-1576 A.D. on the embankment of river Wartak in Sojali at Mehamdabad, is built entirely in brick lime, and mortar. The decoration has been done on the thick paste of mortar. The entire structure has been raised on a plinth, with motifs from figure no. 70 and 43 all over. The entire tomb structure has been built on arcuate style. The pillar types are tall and robust. The *kumbhi* has motif from figure no. 63 and above it has '*dataradi*'. Above this '*dataradi*' the motif from figure no. 58 and the decorative '*dataradi*' as from figure no. 67. It has two mouldings from the *upapitha*. It has geometricized pattern, which has also been carved at the mosque of Imad-ul-Mulk Malik Isan (Plate number 50-51, Vol II, Part-1) on the drum of the dome. From this pillar four arches springs out in different direction to be joined to the other arches from other pillars. The base of this place has been decorated with motif from figure no. 43. Motifs from figure no. 47 and 72(1) form a band of decoration on the arches. This pattern of decoration can be seen on all the pillars of the tomb.

The porch of the tomb is a double storyed structure. The upper domical porch is inaccessible. The pillar of this porch is having round abacus with capital as in figure no. 31. The motifs on the roof are same as it was in the tomb of Bai Hanr. The merlons on the first floor and the second floor are highly decorative. The ceiling of first floor is concave and of the porch above it is a ring dome. The brackets attached to the stout pillars of the tomb are highly decorative. It has



Fig. 1

General View

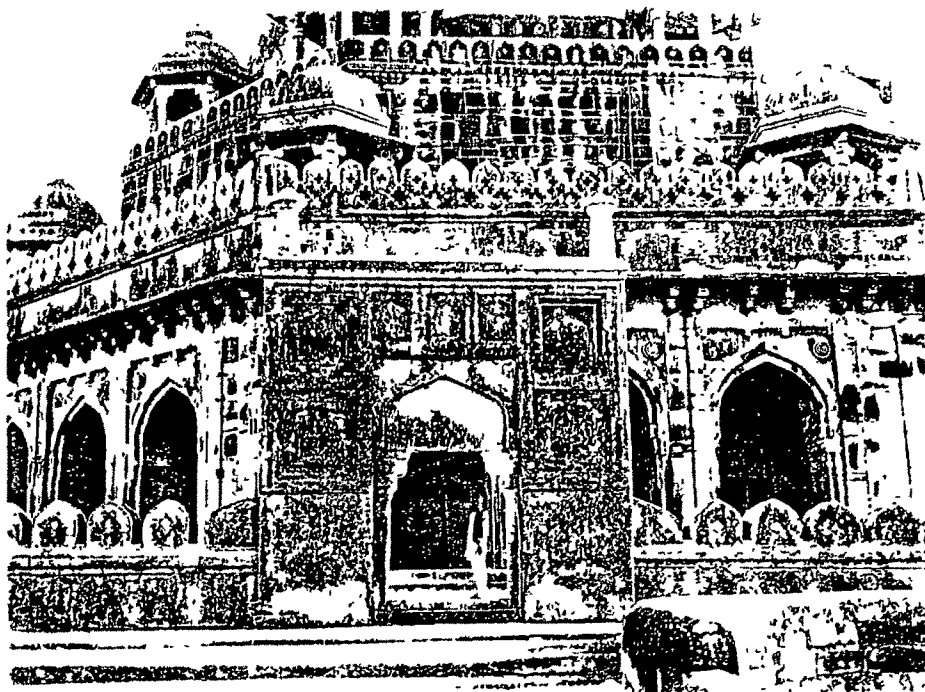


Fig. 2

Sasaram — Mausoleum of Sher Shah Suri (c. 1540)

motif from figure no. 47 on the side and motif from figure no 66, in all the sizes, on the front of the bracket. The lower portion of the bracket has motif as it is in the capital of figure no 14. A niche has been created below the brackets with lotus created in the fashion of *humbiri*, within the niche. The niche has very decorative pillarets with motifs from figure no 14, 14a and 31. Below the niche it also has motifs from figure no 32.

The grave of Sayyid Mumbarak Bukhari and his son Sayyid Miranji is under the central dome, which has the enclosure made of *jalis* with intricate carving never seen before. It is interesting to note that the screen, which is acting as a wall bears all those design which, has been discussed in context to the pillars and in the same order. The square base of the graves enclosure has been turned into an octagon by using the same technique as that in Sayyid Usman at Ahmedabad, for making a square into an octagon and then into a dome. The dome has blind arched windows, just as it was in the case of Tomb of Bibi Ram. In Bibi Rani's tomb, it was perforated arched windows. Outside the enclosure of Sayyid Mubarak Bukhari, there is a wide-open space for the circumambulation of the grave. The ceiling of the ambulatory path is of two types ring domes with ribs inside and *humbiri* hanging. The canterpillar is plain and the part of flat ceiling on the two sides has *humbiri* hanging. The rose bud motif forming a band runs throughout the corner of the ceiling. The other type of the ceiling is concave ceiling. Both these types alternate each other. The central dome is accompanied by the small domical porches on the four corners just as it is in the case of tomb of Sher Shah Suri at Sasaram.

Decoration over the ages has been the part of every day life of human beings. Decoration has helped them to adorn their bodies, houses and their places of worship. No wonders, the structural temples of India are profusely decorated. The Shilpatext of Mediaeval periods, especially those concerned with the Western India. Like, *aprajitapraccha*, *jayapraccha*, *samarangana-sutradhar*, *prasadamandan*

and *diparanava*, also mentions the decoration of all the parts of structural temple along with the measurements of, *adhithana*, *jagati*, *mandovara*, *vimana*, *vitana*, pillars, *uchumbara*, and *jangha*.

These texts do not provide any logic of the placement and programming of the decorative motifs. But these texts do provide the reasons of the placement of various deities or the direction of the entrance porches. This indicates that the sculptures on the niches of *mandovara* and *bhadra* are not the part of decorative repertoire, and programings. It is note worthy that the temples are profusely decorated from exterior. The internal organization of temples started getting ornate from the Sasbahu temple of Nagda circa 10th century.

From 12th century onwards the *Maru-Gujara* Architecture can be traced in Gujarat. These temples are highly ornate from inside also, e.g., the Sun temple Modhera and Somnatha temple of Somnathpattan. The decoration on the internal and the external organization on the temples have been on increase. Mean while the sculptural tradition of Gujarat was on the path of decadence, and constant invasion of Mahmud of Ghazana made this tradition to disappear altogether. Interest of decoration shifted from external organization to internal organization of the temples of Gujarat. Example of this can be seen on the Jain temples of 13th century temples of Gujarat like, Navalakha temples of Sejakpur and Ghumali and Nilkantha Mahadeva temple. The external organization of the temples consists of *bhadra* niches, with deities on them, the decorative mouldings of *adhithana*, *jagati*, *jangha*, *mandovara* and *kaks'asana*. As rightly pointed out by Kantilal Somapra,¹⁷⁷ The temples have two types of decoration sculptural and with designs. Motifs are mostly geometric and vegetal. The decorative figures are mostly *vyalas*, *alaskanyas*, *devanganas*, and *surasunderis*. As mentioned earlier the placement of sculptures on the *mandovara* was specified with reasons. Division between *ratha*/ *pratiratha*, over

¹⁷⁷ Sompura Kantilal F. "Decoration on solanka temples": - Historical Research Journal Kerala.

adhisthana was recognized as *sailantaras*, the water chutes and hence *vyalas* or mythical animals relating to water bodies were carved, which indicates that even the so-called decorative motifs had some metaphorical significance they were not devoid of sense

The Jain traders became powerful during the rule of Waghelas during 13th century. They enjoyed making donations and patronizing temples and step wells. They poured in money at the skills of the artisans and the finest of the carving. There has been a tradition in India of earning salvations through donations, inscriptions from Bhuddhists caves, Bharut, Sanchi, Ajanta and various other sites in India testifies this thought. In medieval Gujarat these donations were usually by gifting a shrine or a sculpture, or an inn or a *matha* for Jain monks. Affluence, ability to donate more money reflected in profound decoration, preferably in the interior for safety

At the turn of the 13th century i.e. 1299A.D. Gujarat became a province of Delhi sultanate and the entire or structural temple activities shifted to the remote Jain pilgrim centers of Gimar, Shetrunjaya, Abu and Ranakpur. At these centers the threads of sculptural traditions were regained. In due course of time, certain motifs became favorites of the artisans and the patrons. The motif which Sompuras call as '*Kudchalyukta Vaulpatra*', according to Jain tradition is a motif of progression of life, and fruitfulness. This motif is found in the Jain temples of Girnar, in the *meghananda mandapa* and also at the tomb of Baba Sheikh Farid at Patan. These motifs are mostly curvilinear, vegetal and organic in nature. When these motifs forms band they appear to be infinite and ever growing, thus becoming the symbol of presentation or fruitfulness. The donor thus metaphorises his devotion towards god, till eternity and ever growing. These motifs are as shown in figure 35,47,21,42,37(b) of 20 and 32. Other motifs, which are the part of the external organization

and were the division of *kaks'asana* with their relative motifs, survived the onslaught of muslim invaders. Beside these, the miniature copy of *torana* or at times *devakos'tha* was used on *adhithana* as a decorative motif. Motifs of *kumuda* of *adhithana* and *vedibandha* of various temples are as in figure 48,50, and 52. They are of purely vegetal origin and do not signify any thing. The geometric designs were basically restricted for creating perforations in the wall, or making *jalis*. Thus the changing social circumstance had great impact on the selection of motifs for the decorative programming of the temples of Gujarat.

Islamic Architectural Tradition is of great antiquity in Gujarat. Their earliest standing monuments are Bhadreswar at Kutch and MaiGadechi at Junagadh in Gujarat are of 12th and 13th century, respectively. MaiGadechi is of hypostyle mosque where the decoration is restricted to the form of *jali*, created on the wall of Zenana Khana, barring two bands of decorative motifs, which runs across the exterior wall.

As traced from this mosque, to the monuments at the fall of the Ahmedabad Sultanate period, there has been a careful selection of the motifs and mouldings from the structural temple tradition. The motifs, which brought safety to the temples, found sanctions among the patrons of Islamic Monuments. The architectural feature of temples, which had no sanction in Islamic Architecture, was *jangha*, where niches were carved to enshrine deities. Sthapati eliminated this feature and incorporated a moulding full of sharp edged lotus petals, which can be called as '*kamaldal*' and something similar can be traced at the *sukhasana* of *kaksasana* of *mandapa*. However *kos'tha* without the deity would be free from any religious connotations and hence this feature found its way onto the exterior surface of *IbadatKhana* of the mosque and onto the '*Maqsura*'.

Above the *Devakostha* stepped or *udgama* motif from figure 49, 50 or 15 are carved. These *udgamas* are also of vegetal origin of

significant meaning attached to it, which will be objectionable to the patrons of Islamic Monuments. All the moulding and special features which are referred above were introduced to Islamic Monuments very slowly and that too after gaining general consensus about the experiments that the *sthapati* was doing. These mouldings were fully introduced in the Islamic monuments after the establishment of Ahmedabad Sultanate. The first monument that one can say to be decorative and possessing all these mouldings and features in Jammosque at Ahmedabad, dated 1425 until this monument the architecture were decorative but not as noted except the mosque of Hilal Khan Qasi at Dholka, (Plate number 3-4, Vol II, Part-1) dated 1333 A.D.¹⁷⁸ Here at this juncture it is imperative to bring our discussion of decorative logic on the temples, back. As referred earlier, the decorative programming of exterior organization depended upon reason and symbolism where as a result of expansion of the decorative program of *mandovara* to allied architecture members i.e. pillars. The *garbhagrha* doorway has instruction of carving, *dvarshakhas*, *chandrashila*, *chandrasala* and *prastara/uttaranga*, but the decorations of pillars are not mentioned, however types of pillars are mentioned. Thus it must be the religious zeal of the patron to see the house of their lord embellished.

The decoration on the external organization of mosques and temples have remained more or less same due to the usage of same features, though the placements are same. This has confirmed our beliefs that the patrons of Islamic monuments were heavily dependent upon local *sthapati* and the artisans. But this has not helped any researcher to understand the reason behind the difference in the decorative program of internal organization though motifs of structural temples are used in the decorative program of the mosque. If one equates the importance of *garbhagrha* in a temple to the importance of *Ibadat/Zamat Khana* in the mosque, then the difference in the

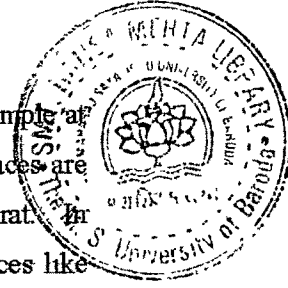
¹⁷⁸ At Hilal Khan Qasi's mosque only the Porch and ceiling of the Ibadat Khana are decorated.

decorative programming becomes clear. In Structural temples *garbhagrha* is not embellished it is only the *rangamandapa*, or *mandapa* or the porch that is decorated. In mosque the feature of *rangamandapa* or *mandapa*, is not present, hence the decoration of the interior is difficult. But the embellished torana found its way above the 'mihrab' of the mosque as a part of *uttaranga*. However embellished pillars are not to be seen in the Islamic Architecture.

So far we have observed the difference in decoration of mosques, tombs and temples but the logical reasoning has been missing. "-----in the history of Western Art the aesthetical ideal of restraint is inextricably interwoven with the classical tradition, The confidence with which we speak of 'barbaric splendour' betrays on deep seated conviction that non barbarians have other standards of excellence A deliberated rejection of ornamental profusion has always been a sign of classical influence where this influence becomes a matter of pride as in the Italian Renaissance and in 18th century- neo-classical, the emphasis on form rather artistic value"¹⁷⁹ such kind of theorization has not been done by any Indian Art Historian so far except that Ananda K Coomarswamy wrote on Ornament¹⁸⁰ He believed that "Ornament" and "decoration" are the integral factors of beauty of the work of art, certainly not insignificant part of it but rather necessary to its efficacy.' Admitting to what Coomarswamy has mentioned and contrasting to the ideals of Italian Renaissance of rejection of "Profuse Ornamentation" are the decorative programs of structural temples and Islamic Architecture of Gujarat of 14th, 15th and 16th centuries. For the artisans and the patrons of structural temples of Gujarat, there was no limit for ornamentation and they never looked ghastly or jarring to them, examples of these kind of over decorativeness in temples are temples of VimalSahi temple at Abu, Dilwara temples, temples of Shetrunjaya and

¹⁷⁹ Gombrich E.H.- "Sense of order" Oxford University press-

¹⁸⁰ Coomarswamy Ananda K. "Ornament" selected papers ed. Rogerlippy Princeton University Press-1977 page 241-



Trilokyadipaka prasada as temples of Adinath a and Surya temple at Ranakpur. In these temples the adorned and unadorned surfaces are not so clear as they are in the Islamic Monuments of Gujarat. In Islamic monument of Gujarat of 14th and 16th century, surfaces like ceilings, base and the capital of pillars, and 'minrab' of Zamat Khana than it has *jalis* that segregates the space specially for the female followers, this is the specified ornamented surfaces in the internal organization. The external organization has specified places like buttresses, *jalis*/perforated windows, projecting windows and below. These windows, under the eaves, on the minarets and the door-way, if there are any, the rest of the places on the wall are unadorned. The only reasoning that could be provided behind this kind of approach is the religious sanction, that while praying they should placid. The external organization of the Islamic Architecture could not provide enough scope for profuse ornamentation, as it was in the case of structural temple. Alois Reigl, stalwart of hystriograhpy of Vienna School, After the publication in 1893 of *Stillfragen*, a history of genesis of ornament from ancient Egyptian to Islamic Art, with Baroque the very Era, that were commonly considered decadent. To materialistic causation of Semper he counter posed an idealistic principle. Forms are transformed but, what is the force that actuates the process? It is artistic Volation (*Kunstwollen*)- whether individual, of a period, or of a people (*Volksggeist*) – force that works through psychological process based on the physiology of the senses; haptic (tactile) to optical, objective to subjective. The work of art is always both a representation and a stylization and what matters is to recognizes the coherence or in-coherence of the artistic vision. 'Thus Reigl studied decorative types and their development, but insisted on the spiritual and creative force that determines them (for him creative force struggles against nature, a position contrary to that of Samper) he related the types to the cultural character of time.¹⁸¹

¹⁸¹ Encyclopeida of world Art Vol 7page 526 column2b

Keeping the theory of Alois Reigl regarding the transformation of forms, if applied to certain motifs of the decorative repertoire of medieval Gujarat, that their transformations can be very well understood. Decorative elements like 21, 42, 47, 37 and 73 all have transformed due to the characteristic of age and requirement of time. The simple *latasakha* of Mara Gujarat temple *garbhagrha* door, and looked liked something as shown in figure 39. it slowly in corporate clarity and style of figure 61, during *Maru-Gurjara* phase and in Islamic monument this motif appears in the form as shown in the figure 47. It appears on the verticle bands of *Vedika* of *kaks'asana* either of the porch or under the eaves of the mosque. It is seen at the tomb of Bai-Harir and under the eaves of Rani Rupmati, Nagina mosque and all the mosques of the period from 1485-1524 A.D. from Champaner and Ahmedabad. It forms a band on the *sakhas* of 'Mihrab'. Its final evaluation has been achieved in the form of a design which Sompuras call as "*Kudchalyukta Valipatra*". It is carved as a ceiling slab at Jamimosque of Champaner at Girnar and at Meghananda mandapa at *Trilokyadipaka prasada* of Ranakpur.

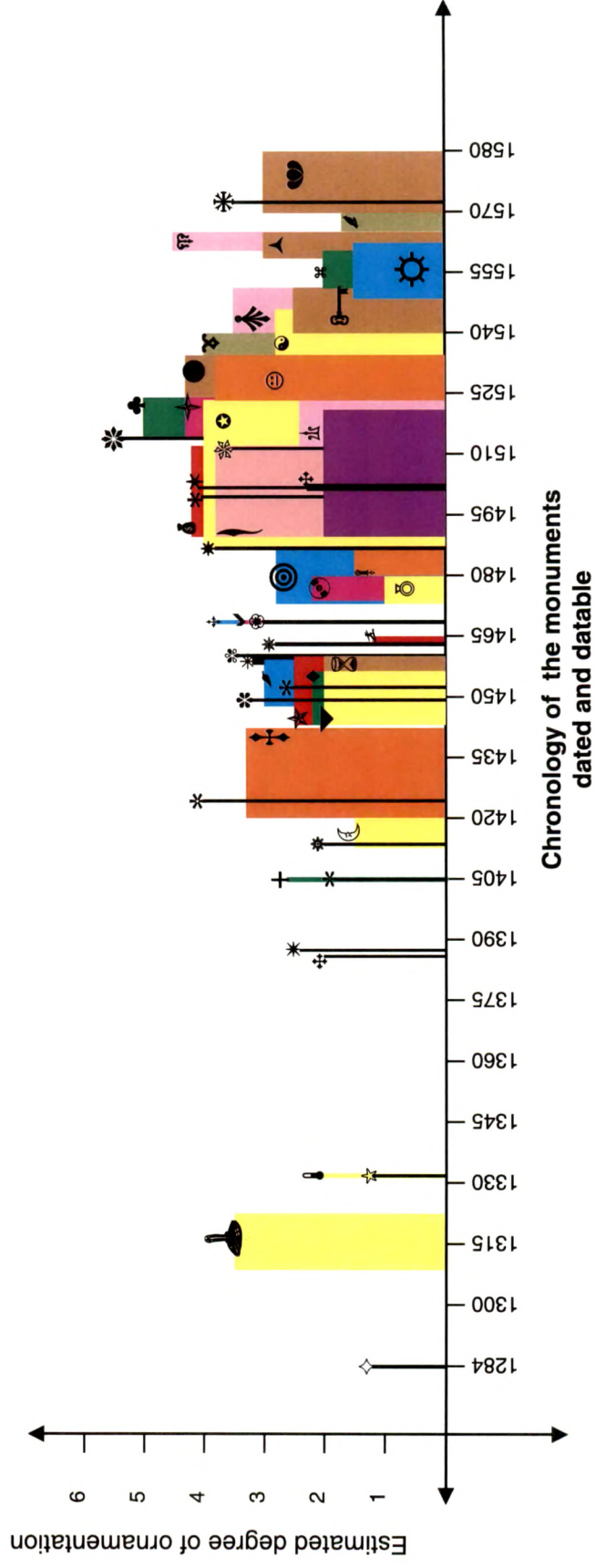
Another motif is of figure 42. In its initial stage at Rani-ki-Vav at Patan (North Gujarat) this motif is plain, a small bud in a single circle. In any *Maru-Gurjara* temple, this motif appears at *asanapata* of *Kaks'asana* with little modification now it has double circle with small bud inside and they start running across the band, hence it forms a pattern. In Early Ahmedabad Sultanate period this motif has little carving on the sides, the motif appears on the surface of the wall of the *Ibadat Khana* later on, on the mosques from the period of 1480-1524 A.D like, Muhafiz Khan, RamSibra1, Ram Mosque it appears with a small buds on the side of the circle

The third motif evaluates from simple square hanging to the motif as shown in figure 73 to the chequered pattern as shown in 58. Even the development of *udgama* can be similarly traced from figure 49, 59, 59a, 15 and finally just a stepped crown only a highly stylized version to be seen at the windows over the 'Qibla' wall of Ram Rupmati

The same theory does not seem to be applicable to the development of architectural style that has been felt from the survey of all the monuments of Ahmedabad Sultanate period. Heinrich Wölfflin, a Germany Scholar, who integrated cultural history, psychology and formal analysis into historiographic system. In his essay Renaissance and Barok 1888. He discusses polarities of classical ideals of linear and painterly that keep shuttling from one pole to another from Renaissance to Baroque period. The same can be felt from the architectural style of the Islamic monument of Gujarat, but the sets of polarities are different here instead of linear and painterly. The polarity is between decorativeness and austerity.

Referring to the bar diagram, the proposal of shuttling polarities of ornateness and austerity gets easily established. The diagram and its analysis reveals that at a single site, no two monuments were similar, even though the time frame in which they were constructed were similar. There has been a continuous tradition of Islamic Architecture, but the style is not congruent and rectilinear. From 1284 A.D. onwards the mosque and tomb are being constructed in Gujarat, but it is only after 1420 A.D., that a very hectic architectural activity is seen. In these architecture, both the techniques were used, arcuate and post and Lintel. This had indirect effect on architecture. After reading the translation of Farmans done by Dr. Z. A. Deas and also from the translation of inscription from palace compound, Navlakhrav, Baroda, it has been realized that by the beginning of the 15th. Century, the local administration was out of the hand of the Hindus, and Muslim administrators were increasing in numbers. Since the trade and other commercial activities were in the hands of Jain community, right from the early medieval period they remained dominated in the social network of Gujarat. This could also be gathered from the fact that most of the carvers and the guild workares were basically non-muslims, and their knowledge was deep-rooted in the temple tradition.

BAR GRAM SHOWING THE CHANGING DEGREE OF ORNATENESS



KEY TO THE MONUMENTS



◇ Maigadechi ☆ Hilal Khan Qazi Mosque ✦ Mangrol Jami Mosque ✦ Raveli Mosque ✦ Navlakhi Vav ✦ Ahmed Shah's Mosque ✦ Ahmedabad's Jami Mosque
✦ Mosque of Nizam b Hilal ✦ Malik Sha'ban's Mosque ✦ Sayyid Usman's Tomb ✦ Malik Sarang's Mosque ✦ Dastur Khans' Mosque ✦ Isan Malik's Mosque
✦ Muhafiz Khan's Mosque ✦ Adalaj Vav ✦ Bai Harir's Mosque & ✦ Vav ✦ Tomb of Mahmud Shah ✦ Rani Sibrai's Tomb ✦ Siddi Sayyid's Mosque



🕌 Jami Mosque of Khambhat 🕌 Tomb of Malik'ut-Tujjar 🕌 Haibat Khan's Mosque 🏹 Jami msoque of Surkhej 🕌 Jami mosque of Junagadh



🕌 Nila Gumbaj 🕌 Jami mosque of Champaner



+ Pir Shahi Gora ♦ Tomb of Sheikh Ahmed Khattu ♣ Rani Mosque 🌀 Rayana Mosque



★ Shah-l- Alam Mosque ✦ Sakar Khan's Mosque 🕌 Rani Roopmati's Mosque



✓ Qutbi Alam 🕌 Darya Khan's Tomb ✦ Nagina Mosque



🕒 Malik Ilam's Mosque ● Shah Khub's Mosque 🏹 Bawanman's Mosque 🏹 Panch Mahuda's Mosque 🏹 Baba Lau'i's Mosque



🏹 Sayyid Usman's Mosque ✦ Baha Nekbakht's Mosque 🕒 Alaf Khans' Mosque 🌀 Helical Vav



✦ Jami Mosque of Ahmednagar 🕌 Bharuch Jami Mosque 😊 Sikandarshah's Tomb



🏹 New Jami Mosque Dholka



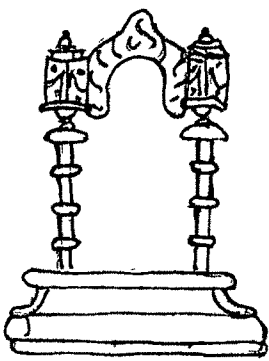
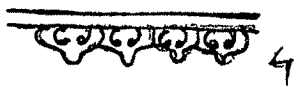
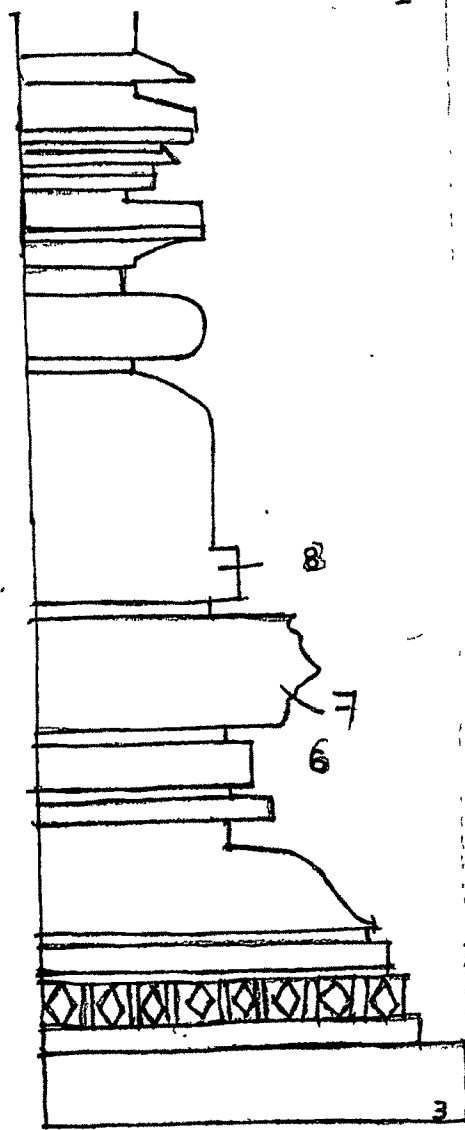
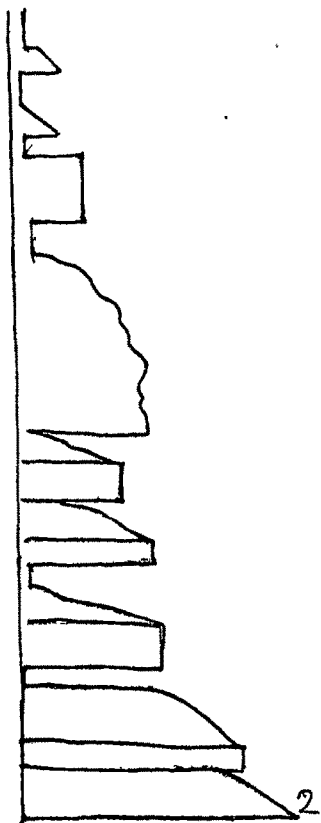
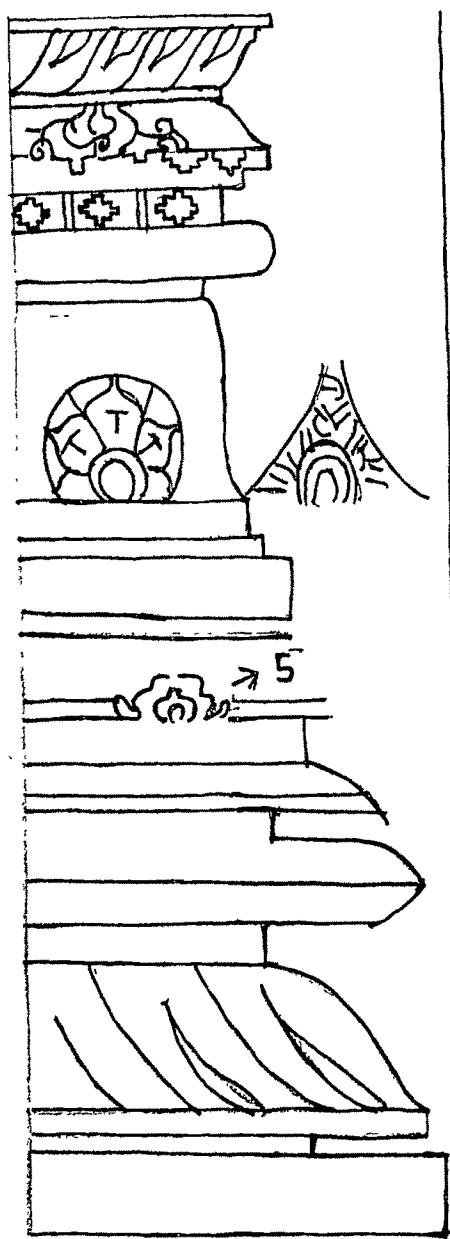
🕌 Borwad Mosque 🏹 Kamani Mosque 🏹 Sayyid Mubarak Bukhari's Tomb



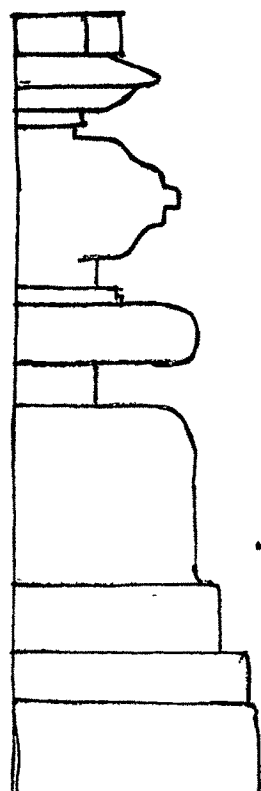
Shahr Ki Masjid



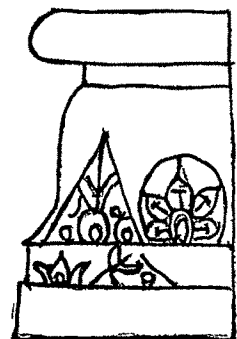
✦ Gumte Mosque 🏹 Roza Rozi



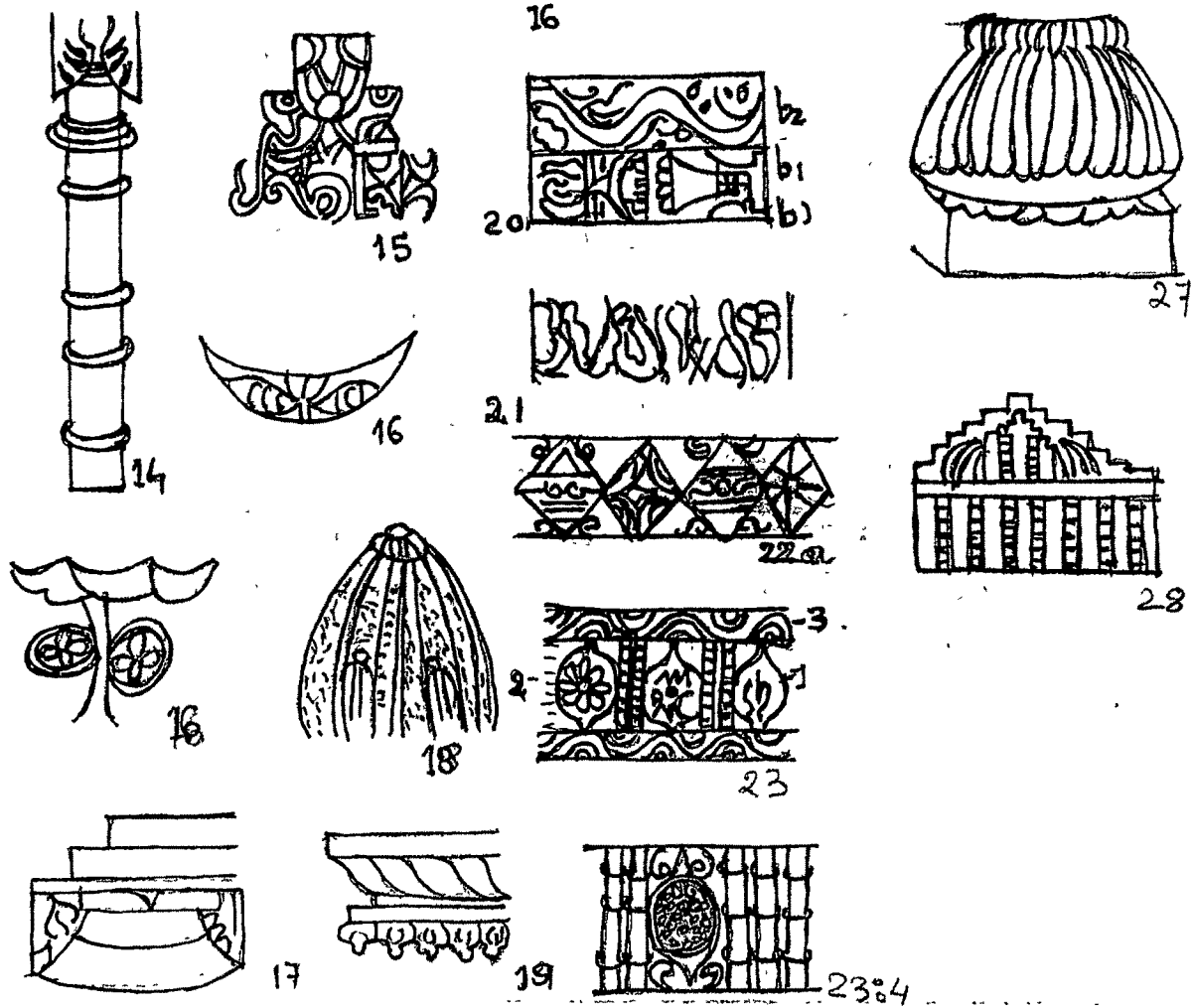
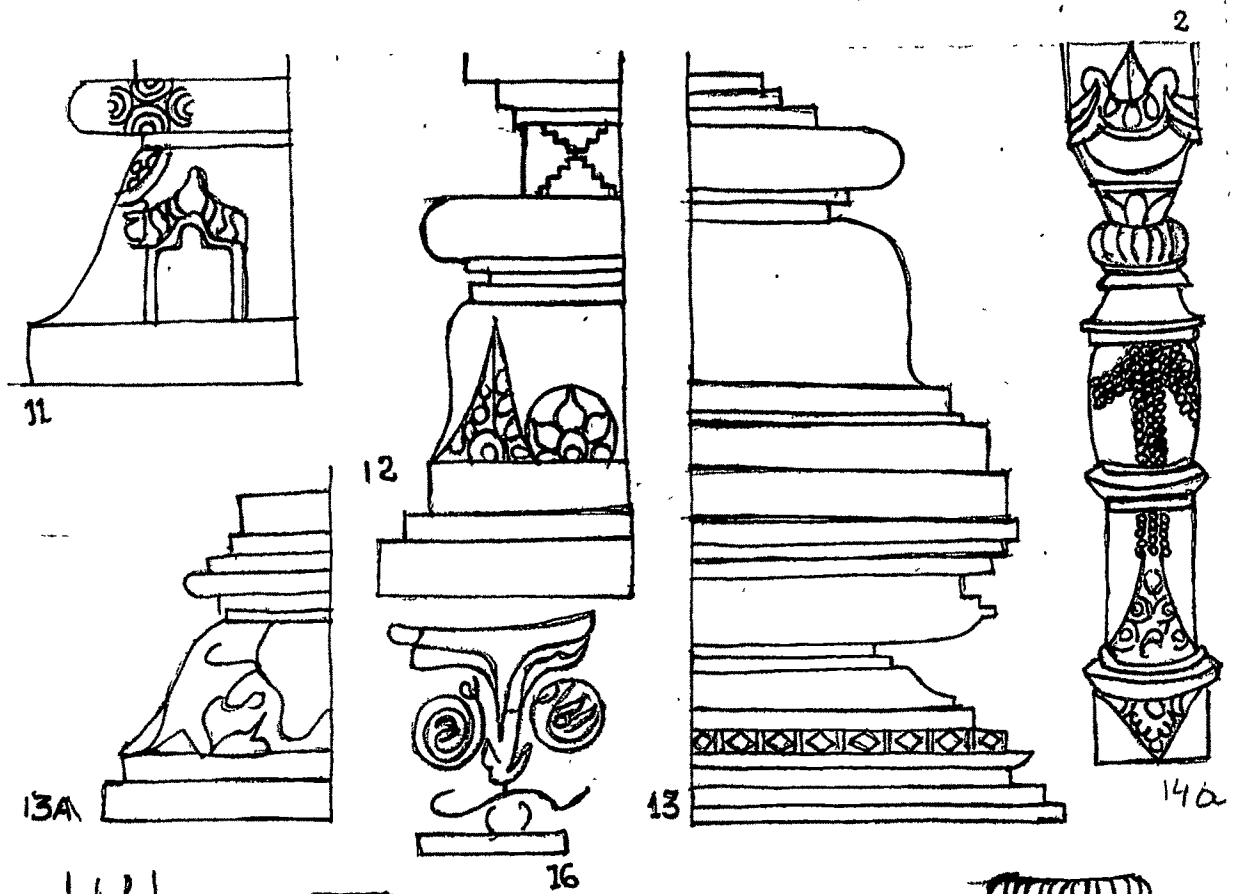
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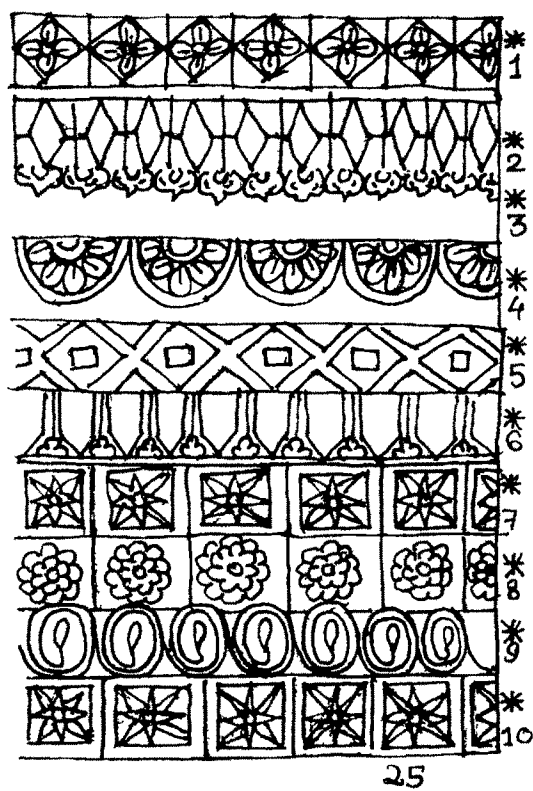
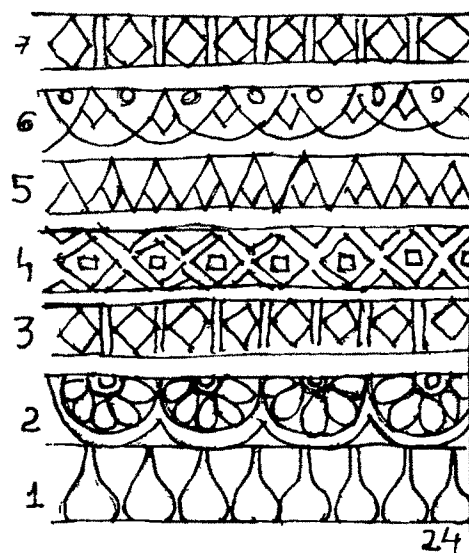
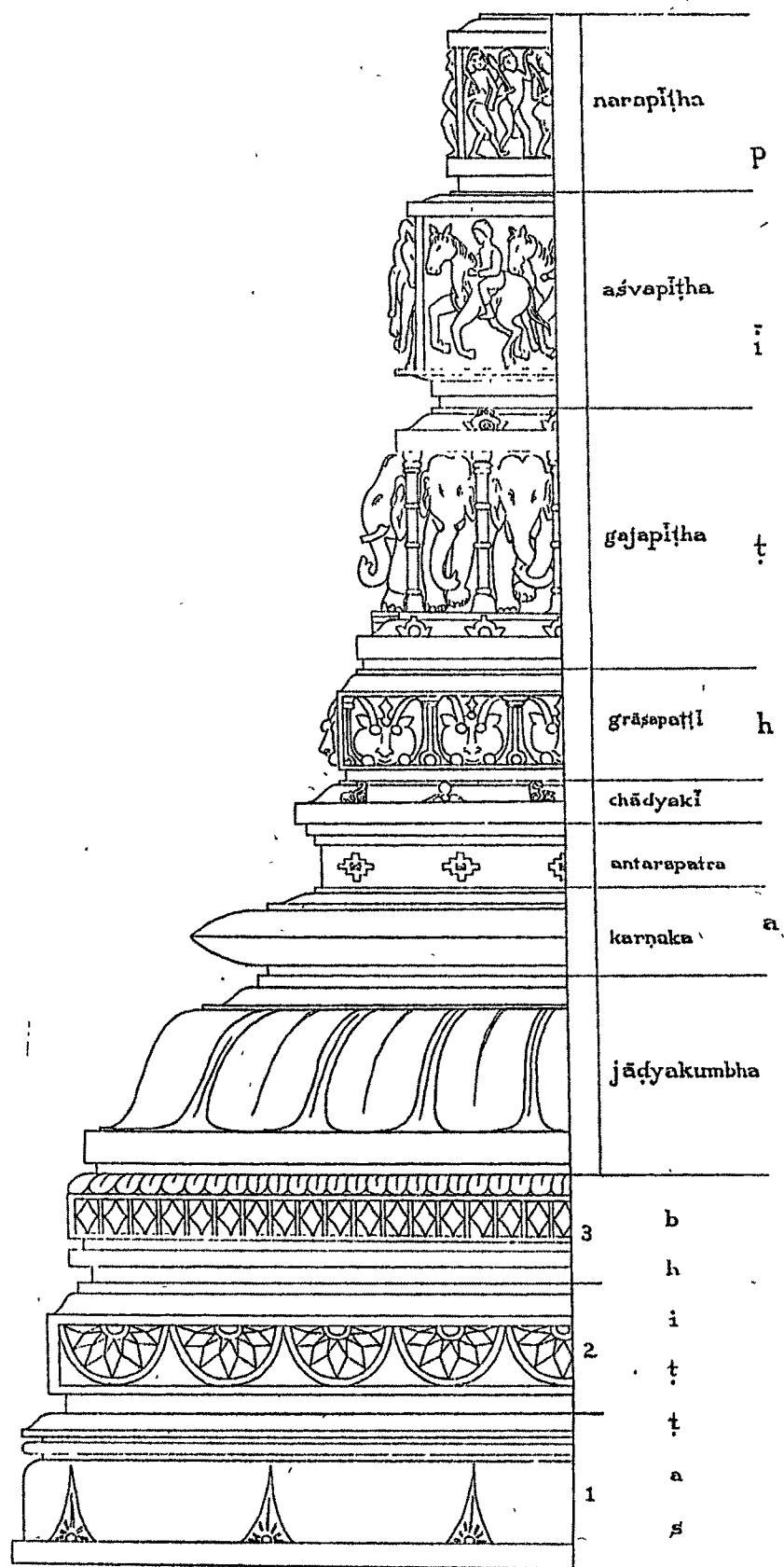
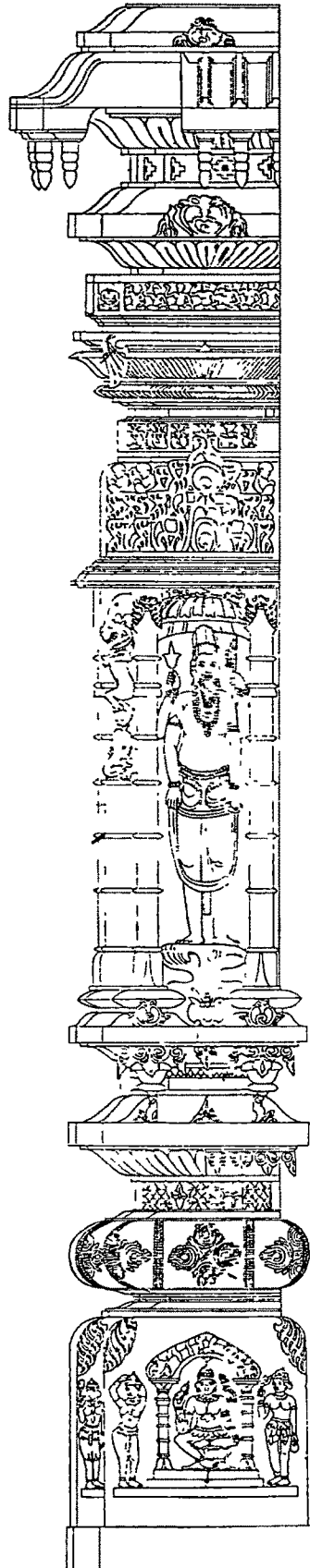


Fig. 26. The *pīṭha* of a Māru-Gurjara temple.





The *mandovara* of a Maru-Gurjara temple

