UNIT 32  ART AND ARCHITECTURE  
OF REGIONAL STATES

Structure
32.0 Objectives
32.1 Introduction
32.2 Architecture
32.2.1 Eastern India
32.2.2 Western India
32.2.3 Central India
32.2.4 Deccan
32.2.5 Vijaynagar
32.3 Painting
32.3.1 Western Indian Style
32.3.2 Caurapancastika Style
32.3.3 Provincial Developments
32.3.4 The Deccani Painting
32.4 Music
32.5 Let Us Sum Up
32.6 Key Words
32.7 Answers to Check Your Progress Exercises

32.0 OBJECTIVES

The present Unit oversteps the political boundaries of the Delhi Sultanate and attempts a study of the development in art and architecture in regions outside the Sultanate. Its purpose is to:

- emphasize the character and development of architectural styles in the buildings in the regional states,
- highlight the traditions and forms of painting, mainly of manuscript illumination, outside of the realm of the Delhi Sultanate, and
- account for some of the major developments in the musical forms in North and South-Indian styles.

32.1 INTRODUCTION

The development of art and architecture in the regional states follows diverse course. While architecture adheres mainly to the technological principles evolved under the Indo-Islamic style, painting, particularly manuscript illumination, scales new heights due mainly to the substitution of paper for palm-leaf as the writing material. Music adopts a syncretic approach. It must be understood that this multiplicity of form does not conform to any set geographical pattern, but sometimes, as in the case of painting, takes a cross-regional course.

The different sections of this Unit take into account the developments in architecture, painting and music in Eastern, Western and Central India, the Deccan and the Vijaynagar kingdom.

32.2 ARCHITECTURE

The regional styles of architecture came into vogue usually after these states had thrown off the allegiance to Delhi and proceeded to develop a form suiting their individual requirements. They were distinct from the Indo-Islamic style practiced at Delhi and often displayed definitely original qualities. In the areas which had a strong indigenous tradition of workmanship in masonry, regional styles of Islamic architecture produced the most elegant structures. On the other hand where these traditions were not so pronounced, the buildings constructed for the regional states were less distinctive. In some cases totally novel tendencies, independent of both the indigenous and the imperial Sultanate traditions, are also visible.
32.2.1 Eastern India

It is interesting that the development of the earliest regional style in architecture should have taken place at the other end of the subcontinent, in eastern India. In fact there did emerge two major strands of architectural style in this region viz., in Bengal and in Jaunpur, both of which witnessed the rise of regional states.

a) Bengal: The establishment of an independent Muslim power in Bengal took place within a gap of five years since the capture of Delhi by the Turks. But an independent building style, distinct from the one prevalent at Delhi, developed at the beginning of the fourteenth century and lasted for a period of nearly 250 years.

Bengal style spread in all parts of the region, but most of the prominent buildings were located within the boundary of the Malda district which had been the strategic centre of the region due to the confluence of the two rivers, the Ganga and the Mahananda. Here lie the remains of the two principal cities — Gaur and Pandua — which, in turn, enjoyed the status of the capital seat of the regional ruling power. In our effort to understand the distinctive features of the architectural style of this region we have to depend mostly on the buildings extant in these two cities and a few important examples elsewhere.

The building art of Bengal is generally divided into the following three phases of which the first two are considered preliminary stages and the third its ultimate development into a specific style.

- The first phase is from A.D. 1200-1340 (During most of this time Gaur was the capital seat. Only in later years it was shifted to Pandua).
- The second extended from A.D. 1340 to 1430, and
- The third phase from A.D. 1442 to 1576 when the Mughals captured the province. During this phase the capital was shifted back to Gaur.

The data in the form of extant buildings for the first phase is scanty. Even where two or three structures survive they are in a badly ruined state. It is, nonetheless, evident that the buildings raised during this period were wholesale conversions of the existing Hindu structures.

Similarly, the second phase is also deficient in data as it is represented by a solitary example. But this building — Adina Masjid at Pandua (built 1364) — surpasses all other Islamic structures in Bengal in size. It introduces two new features in the architectural style:

- the "drop" arch, having a span greater than its radii, and centres at the import level, and
- the method of raising the roof in a system of arched-bays where small domes supported by brick-pendentives in over-sailing courses were raised over each bay. The bricks in these pendentives were set diagonally in each alternate course in such a manner that their corners project and help in the transition from a square to a circular base (figures 1 & 2 show Adina Masjid).
The third phase is the most remarkable as it depicts the emergence of a semi-indigenous style in tune with the peculiar environment and local condition in Bengal. The result was to translate the native bamboo structures into brick. In the course of time this special form of curved roof became a fixed convention (see figures 3). In most of these buildings, moreover, an indigenous form of decoration, i.e. terracotta tiles, was adopted.

It thus becomes clear that nowhere in India did climate and local conditions as well as indigenous building styles affect the development of architecture as profoundly as in Bengal. Its merit lies in its dynamic ability to transform itself by adoption and adaptation.

b) Jaunpur: The Sharqi kingdom of Jaunpur was founded by Malik Sarwar, a noble of Feroz Shah Tughluq, in 1394. In the wake of Timur’s invasion and sack of Delhi, Jaunpur took over from the capital as a centre for scholars and writers. The surviving architecture of Jaunpur consists exclusively of mosques. Moreover, all the surviving buildings produced under the Sharqis are located in the capital city Jaunpur.

The Sharqi architecture of Jaunpur carries a distinct impact of the Tughluq style, the battering effect of its bastions and minarets and the use of arch-and-beam combination in the openings being the two most prominent features. However, the most striking feature of the Jaunpur style is the design of the facade of the mosques. It is composed of lofty propylons with sloping sides raised in the centre of the sanctuary screen. The propylons consist of a huge recessed arch framed by tapering square minars, of exceptional bulk and solidity, divided into registers (see figure 4). The best examples can be seen in the Atala Masjid (built in 1408) and the Jami Masjid.

Evidently, the propylon was the keynote of Jaunpur style and occurs in no other manifestation of Indo-Islamic architecture.

32.2.2 Western India

The regional style of architecture that came into being in Western India towards the beginning of the 14th century is almost exclusively confined to Gujarat.
Gujarat: This regional style flourished for a period of some two hundred and fifty years beginning early in the 14th century. The founders of Gujarat style of Indo-Islamic architecture were in fact the governors of the Khalji Sultans of Delhi.

There were three different phases of the Gujarat style:
- The first phase lasting for the first half of the 14th century marked by the demolition of the Hindu temples and their reconversion into Muslim buildings.
- The second phase prevailing mostly during the first half of the 15th century and showing signs of hesitant maturity of a distinctive style.
- Finally, the phase beginning in the latter half of the 15th century when Gujarat style emerges in its own magnificent form. Most of the typical examples relate to this period of Gujarat style.

Here it is important to remember that the Gujarat style of architecture is the most indigenous in character. In some of the finer examples of this style considerable portions of the buildings are in fact adaptations from either Hindu or Jain temples. The essence of Gujarat style will be easily understood if you envisage a scheme of construction where the structure of a temple is fitted into the sanctuary of the mosque in the form of a central compartment. Almost all the mosques from the second and third phase are composed in this manner (see figures 5 and 6.)

32.2.3 Central India

In Central India, the development of Indo-Islamic architecture remained confined within the Malwa region which became an independent kingdom at the turn of the 15th century. But, unlike other regions, the Muslim rulers of Malwa did not inherit any strong tradition of visual art. The result was that, to carry out their building projects skilled and experienced artisans were summoned from as distant a place as Delhi who incorporated various styles prevalent at Delhi. It was only in the later period that original elements of architecture were developed and decorative motifs of their own were adopted in the buildings of the Malwa rulers which gave them a distinctive appearance.

Malwa-Dhar and Mandu: The regional manifestations of Indo-Islamic architecture in Malwa are located essentially within the confines of two cities, Dhar and Mandu, though some buildings may also be seen at Chanderi. The Sultans of Dhar and Mandu have left a rich architectural legacy, the main buildings being mosques, tombs and palaces.

The buildings at Dhar and Mandu derive many features from the Tughluq architecture such as the battered walls, fringed arch and the arch-beam combination. But soon we also notice the emergence of distinctive features which give Malwa style of architecture a character of its own. Some of the more prominent features are described below:

- Perhaps the most important is an innovative technique by which the two separate structural systems of the arch and the lintel have been combined in Malwa
architecture. (see figure 7). In no other early type of architecture has this problem of using arch and beam as structural elements been more artistically solved.

- Another notable feature of the Malwa buildings is the construction of stately flights of steps of considerable length leading to their entrances. This became necessary due to the use of unusually high plinths on which most of the important buildings are raised. (see figure 8)

**Fig. 8**

- The most striking impressions conveyed by Malwa style are not structural but the result of decorative properties. In these buildings, the element of colour assumes a significant role. We notice the use of two separate methods for obtaining this colour effect. The first is the use of various coloured stones and marble, and the second is by means of encaustic tiles.

This architectural impulse died in 1531 with the defeat of the last Malwa ruler Mahmud II at the hands of Bahadur Shah of Gujarat. Malwa was temporarily brought under the Mughals by Humayun in 1535 and was finally conquered by Akbar in 1564.

### 32.2.4 Deccan

The Indo-Islamic architecture that developed in the Deccan from 14th century onwards under the Bahmanis acquired a definitely regional character quite early in its growth. But this architecture followed a different pattern in evolution than other regional styles. As opposed to the growth of regional styles in Northern India, architecture in the Deccan seems to have ignored to a very large extent the pre-Islamic art traditions of the region.

In practice, the Deccan style of architecture consisted basically of the fusion of:

- a) the architectural system in vogue at Delhi under the Sultans, particularly the Tughluq form, and
- b) an entirely extraneous source that is, the architecture of Persia.

The architectural developments in the Deccan may be divided broadly into three phases corresponding on each occasion to a change in the seat of the government. The first phase begins in 1347 at the capital city of Gulbarga. Second phase begins in 1425 when the seat of power is transferred to the city of Bidar. And finally, with the change of capital again in 1512 to the city of Golconda, begins the third phase lasting till 1687, the year of Mughal conquest.

- **Gulbarga**: Gulbarga became the seat of an independent kingdom in 1347 under Alauddin Bahman. With this began the first phase of architectural development in the Deccan. The early structures, however, did not as yet represent a distinctive style of the Deccan Islamic architecture. For the most part they followed the contemporary Tughluq architecture of the North. The Jami Masjid (1367) inside the Gulbarga fort was, however, different and unique. This structure was conceived and designed by an ingenious 14th century architect named Rafi. He was a native of Qazvin in Northern Persia and had taken to service under the Bahmani ruler of Gulbarga. The central designing idea lay in reversing all the architectural principles of mosques with a courtyard. Thus, in the Jami Masjid of Gulbarga the conventional design of the courtyard was filled with small cupolas supported by arches placed
close together (see figure 9 & 10). But this design was never repeated. Possibly the unorthodox plan of this mosque did not find favour with the traditionalists.

b) Bidar: The Bahmani capital was transferred to Bidar, a fortress town, in 1425 by ruler Ahmad Shah (1422-36). Soon the new capital saw a flurry of building activity as within its walls sprang up palaces with large audience halls and hammams, mosques, a madrasa, and royal tombs. Moreover, this change of capital largely eliminated the architectural influence of Delhi. The new buildings show a strong contemporary Iranian influence. The substantive style of architecture was now composed of forms very largely borrowed from Iran, but modified and adopted to suit local conditions. They did not, of course, abandon the Indo-Islamic traditions altogether. Some important features of Bidar style may thus be listed below:

- Since colour was the characteristic feature of Iranian architecture, palaces at Bidar show a brilliant scheme of the use of coloured tiles and the mural painting. The glazed tiles which covered the exteriors were imported by sea from Iran.
- There is a distinctive change in the shape of some of the domes in the buildings at Bidar. They are slightly constricted in the lower contour and thus become the fore-runners of the famous bulbous domes of the Mughals. The drums of these domes are made tall so as to project the domes in full view.

The fall of the Bahmani Sultanate towards the beginning of the 16th century brought the first phase of the Deccan style to a close. Soon, however, under the Adil Shahi kingdom of Bijapur, a new phase of architectural activity was to take over from where the Bahmanis had left. But this style developed contemporaneously with the Mughal style and thus forms the subject of study in a separate course.

32.2.5 Vijaynagar

Vijaynagar has an extraordinary history. It was born out of the incursions into the Deccan and even further south of the Delhi Sultanate. The capital, the famous Vijaynagar, was founded in about 1336 on the banks of the river Tungabhadra.

Vijaynagar, now deserted, is one of the most important historical and architectural sites as it is the only Hindu city from the pre-modern period of which extensive remains still exist above ground. The Vijaynagar style of architecture was distributed throughout South India, but the finest and most characteristic group of buildings is to be seen in the city of Vijaynagar itself. This city, in fact, had a great advantage as a site for large scale building activity in that it abounds in granite and a dark green chlorite stone, both used extensively as building material. The use of monolithic multiple piers in the temple at Vijaynagar testify this fact.

The expanse of the city of Vijaynagar at the height of its glory measured some 26 sq. km., and it was enclosed with a stone wall. Besides palaces and temples, the city had extensive waterworks and many secular buildings such as elephant stables and the Lotus Mahal. The basic elements of Vijaynagar style are listed thus:

- The use of pillars for architectural as well as decorative purpose is on an unprecedented scale.
- Numerous compositions are used in raising the pillars, but the most striking and also the most frequent is one in which the shaft becomes a central core with which
is attached an unpraised animal of a supernatural kind resembling a horse or a hippogryph (see figure 11).

- Another distinguishing feature is the use of huge reverse-curve eaves at the cornice. This feature has been borrowed into the style from the Deccan and gives the pavillions a dignified appearance. (see figure 12).

- As noted above, pillars form an integral part of Vijaynagar architecture, almost all of which have ornamental brackets as their capitals. Usually this bracket is a pendant known as bodegai in local parlance. This pendant, in Vijaynagar style, is elaborated into the volute terminating in an inverted lotus band. The occurrence of this pendant is a index reliable of the building in the Vijaynagar group. (see Figure 13).

The glory of the Vijaynagar empire ended in A.D. 1565 at the battle of Talikota when the combined army of the Sultans of the Deccan inflicted a crushing defeat on the Vijaynagar ruler Ram Raya.

Check Your Progress 1

1) How many major architectural styles developed after the decline of the Delhi Sultanate?

2) What is the connection between the development of a regional style of architecture and the existence of a masonry tradition in that region?

3) In which region foreign architectural influence is evident on the buildings, and what was this influence?
The age-old tradition of painting in India continued in the regional states in the medieval period despite having suffered a setback in its growth in the Delhi Sultanate. Larger documentary material in the form of paintings survives for the regional states. However, these paintings defy geographical classification; they are best understood in terms of the stylistic evolution they follow. The following sub-sections are therefore arranged according to various styles of painting that came in vogue in different regions.

32.3.1 Western Indian Style

a) Jain Painting: The Western Indian style is generally considered to have originated in the 12th century since the earliest surviving illustrated manuscripts in this style date from the early period of this century. They were discovered in Jain bhāndars (libraries) principally in Gujarat and Rajasthan. It is, however, important to note that by no means all the texts are Jain, or even religious in nature, nor is this style isolated and regional in character. It has come to be designated Western Indian style as most of the manuscripts are discovered in Gujarat and parts of Rajasthan and Malwa. The Jains, however, were not confined to Western India; we also get some splendid illustrated manuscripts from as far a place as Jaunpur and Iidar.

The early specimens of the Western Indian style are palm-leaf manuscripts. They follow the pothi format with two or three columns of text depending on the width of the leaf and the number of necessary stringholes to hold the leaves together. In the 13th century, the material was gradually changed from palm-leaf to paper. This opened up great possibilities of illumination in the margins. The format of the new paper manuscripts was at first kept to the proportions of the palm-leaf, before gradually increasing the height of the folio. No attempt was made, however, to abandon the pothi format.

The Western Indian style was fully formed by the end of the 14th century. Paper manuscripts begin to appear regularly from the middle of the 14th century, though palm-leaf as writing material was not abandoned altogether. Some commonly identifiable traits of this style are given below:

- Painting in these manuscripts is in a single plane, contained within a sometimes brilliant but always brittle line. The figures have been drawn on a red or ultramarine background.
- Paper is seen as a surface to be decorated with colours in patterns, yielding in the best examples a brilliant jewel-like surface. The number of pigments used has increased—costly pigments such as ultramarine, crimson, gold and silver are used in increasing quantities.
- Architectural elements are reduced to essentials. The hieratic little figures, and sometimes animals as well as household furniture, are little more than pictograms occupying boxes in a geometrical composition.
- Mannerisms include the extension of the further eye, the swelling torso, and a particularly tortuous arrangement of legs in seated figures. Men and women are often practically indistinguishable (see figure 14).
A careful study of the illustrated manuscripts in the Western Indian style makes it evident that they were apparently mass produced at the great Jain centres of Pattan and Ahmadabad and are only superficially rich. Much rarer and far more beautiful are manuscripts individually created by professional artists for discerning patrons (see figure 15).

There are very few of these manuscripts which give us information about their artists. In most cases, there are indications that the scribe and the artists were distinct identities. There are notes by the scribes in the manuscripts to instruct the illustrator about the subject to be painted in the blank space.

b) **Hindu Painting**: The style of a typically Jain manuscript with its projecting eye, bodily distortions, and flat colour planes is also that used for certain Hindu manuscripts dating from the 15th century, and also in two instances for Buddhist manuscripts. Clearly, then, this sectarian nomenclature is inaccurate. In the absence, however, of an alternative we retain this erroneous name, keeping in mind that Jain painting was quite frequently the work of the Hindus.

We do not find any illustrated Hindu manuscripts on palm-leaf from the early centuries of Muslim rule over Northern India. But the existence of such manuscripts in Nepal argues that they must have been produced in India also.

### 32.3.2 Caurapancasika Style

The **Caurapancasika** is a manuscript written by a Kashmiri poet Bilhana who, awaiting execution for having been the lover of the king’s daughter, sings of his unrepentant passion in lyrical stanzas. Paintings designated as **Caurapancasika** are only occasionally directly related to the text.

The emergence of **Caurapancasika** style is not quite certain though it is considered to have emerged in a group of 15th and 16th century paintings in a less purely decorative and anecdotic vein. The manuscripts illustrated in this style are not usually Jain, and where and when they were painted is a matter of debate. It seems **Caurapancasika** group of manuscripts can only have developed stylistically after it had been found possible to turn the human head around into strict profile and drop the further projecting eye.

The distinctive features of **Caurapancasika** style may be described as below:

- Almost all the paintings in this style are in an oblong format with the text written on the reverse. They are, in fact, successors to the **pothi** format of the Western Indian style.
- The protruding further eye of the Western Indian style gives way to an uncompromising side view and a single very large eye. (see figure 16).
- The paintings are still in a single plane, with backgrounds in brilliant primary colours.

The **Caurapancasika** style is known for its beauty of expressions and its dramatic use of colour and the richness of the painters’ fancy. On occasion a human being is caught in action (see figure 17), an achievement rare in Indian paintings. Few Indian paintings can rival the vitality of the best of them.
32.3.3 Provincial Development

a) Calligraphy

i) Jaunpur: The Jaunpur School of Calligraphy flourished in the latter part of the 15th and first part of the 16th century. The manuscripts of the Quran calligraphed under this school use:

- a script known as Bihari,
- crimson colour in the frames for the text rather heavily,
- much bolder designs of arabesque and creeper, with more inventive medallions in their illuminative content.

ii) Ahmedabad: The Ahmedabad School owes its origin to Sultan Mahmud Begarha of Gujarat; it lasted for about half a century (c. 1425-75). The script used for writing the Quran in this school is known as suluth. It was a serpentine, static script, used mostly in the Middle East for writing chapter-headings and inscriptions. When it came to be adopted in India in the early 15th century, it assumed the form of tall slanting uprights and onward-sweeping sub-linear curves and flourishes.

b) Manuscript Illumination: The illumination of manuscripts practiced as an art of painting flourished in Iran in the 13th-15th centuries under royal patronage.

The most important group of these manuscripts of suggested Indian provenance with Irani influence are dated during the period 1420-50. The most likely place of their origin seems to be Bengal since Delhi may be ruled out as a provenance and there is no evidence of the provincial Sultans patronizing artists until later in the century. The picture, however, becomes much clearer by 1500. A group of manuscripts dated c. 1490-1510 is known from Mandu in which the direct influence of the Irani style is visible. (see figure 18 a, b, c.) The Khalji Sultans of Malwa would seem to have imported artists and possibly manuscripts from Iran, and had the style copied by their own artists.

![Fig. 18a](image1.png)
![Fig. 18b](image2.png)
![Fig. 18c](image3.png)

The basic features of illuminated manuscripts with miniatures suggest:

- a horizontal format across the page, or sometimes squares in shape,
- text columns on either side, towards the bottom of the page, and
- a lifting of the normal viewpoint, thus affording to the painter a new world of landscape and new possibilities of spatial relationships between figures.

32.3.4 The Deccani Painting

A distinct style of painting in the Deccan emerges in the kingdoms of Ahmadnagar, Bijapur and Golconda in the late 15th and early 16th centuries. It certainly predated the Mughal painting and is, in fact, known to have influenced its beginnings. The use of daring colours—purple and yellow, pink and green, brown and blue — the sophistication and artistry of their compositions, and the traditional Deccani costume argue by themselves a pre-existence for the style.
The Deccani style drew on many sources including the Irani tradition. This is clearly reflected when we identify their distinguishing features:

- The faces in this style are commonly painted in three-quarters.
- The grounds are shown as sprigged, i.e. sprayed with flowers or similar motifs.
- Another Deccani feature is the reduction of buildings to totally flat screen-like panels. (see figure 19 a, b.)
- A typically Irani influence in some paintings is the golden sky.
- And suggestive of the Chinese influence in some paintings are pink and green flowering plants, lotus and chrysanthemum.

Check Your Progress 2

1) Where are the repositories of the Western Indian style of painting located?

2) What is the major difference between the Western Indian style and Caurapancasika style?

3) Indicate two important foreign elements in the paintings of Caurapancasika style.

4) Describe the three most important features of manuscript illumination as practiced under the provincial dynasties.

5) Justify a pre-Islamic tradition of painting in the Deccan from the surviving paintings.
Music is the least documented of all the fine arts of medieval India. Whatever little information we get about the music and its development in the Delhi Sultanate is from the works of Amir Khusru. There is not much change in this situation in respect of provincial kingdoms. Historical information is scanty and at times it becomes difficult to sift history from legend. We shall, however, prepare a narrative account on the basis of piecemeal records handed down to us by history.

The earliest known treatise on music in the medieval period is Sangeet Ratnakar. The text has not been lost and is referred to by the practitioners of music even today. It was composed by Sharanagdev sometime between 1210-47 at the court of the Yadav ruler Devagiri. Besides being a treatise on music — vocal as well as instrument — Sangeet Ratnakar also delves into the details of the contemporary dance forms. It describes as many as 264 ragas classified into major and minor categories, though the basic of this classification remains obscure. The chief merit of this text lies in its being the first systematic exposition of the various elements of music. From the court of Vijaynagar, we get a Sanskrit commentary on Sharanagdev's Sangeet Ratnakar written by Kallinath, a courtier under king Mallikarjun (1446-65). There are two other Sanskrit commentaries of the same kind, by Keshav and by Singhboopal, but it is not known as to when and where they were written.

In the 15th century we come across two interesting musical treatises from Gujarat. The first one is called Sangeet Sudhakar, and is attributed to Haripal Dev, the ruler of Saurashtra. It is here for the first time that the Indian musical form is divided into the Hindustani and the Karnatak styles. The other text is a Persian work called Ghunyat-ul Munya, meaning literally 'pleasure of desire'. Unfortunately, the manuscript copy of this text is incomplete with its first folio and the last four Sub-sections missing. Thus the name of the author, if at all was given in the missing portions, is lost forever. We, however, know that the text was compiled at the instance of Malik Shamsuddin Abu Raja, the governor of the province of Gujarat under Feroz Tughluq. Ghunyat, as its author claims, aimed at being a compendium on the art of sangeet in India, for the avowed purpose of educating the taste of the elite of the time and also to cater to the demands of the Mut'tabiran (the authorities) and Na'rif (the adept). (Ghunyat-ul Munya : The earliest known Persian work on Indian Music, ed. Shahab Sarmadee, Asia Publishing House, New Delhi, 1978.)

This text has been of great value in several respects. It is the earliest treatise and commentary in Persian on music and some of the Sanskrit texts on music respectively. Besides that, Ghunyat extensively uses some such Sanskrit works on music which have become extinct now.

In the 15th century, we come across a text called Raag Tarangini ascribed popularly to Lochan Kavi. It contains illustrations from both Jaidev (of Geet Govind) and Vidyapati, and may thus be safely placed in the 15th century. Raag Tarangini is important for having initiated an alternative system of the division of ragas—the thaat — system. All the various forms of music described here are practised today.

Music got an impetus under the Sharqi rulers of Jaunpur in the second half of the 15th century. A connoisseur and an expert in his own right, Sultan Hussain Sharqi (1458-99) promoted vocal music by introducing a variant form of rendering khayal the Kalawanti khayal. He is also credited with some new rag, such as Jaunpuri Todi, Sindhu Bhairavi, Sindura and Rasuli Todi.

We have noted earlier that the court at Vijaynagar had become a centre of music under its more prominent rulers. The most significant treatise on the South Indian style is the Swar Merlin Kalanidhi, written by Ramamatya, the foremost of the exponents of the South Indian style. It is considered as the most authentic treatise of its kind and is frequently referred to by the music lovers today.

It is evident from the description given above that music in the 13th-15th centuries had grown even if its development seemed located in specific places and was not indicative of any coordinated attempt to bring all the various forms at one place. The development of music had attained the take-off stage when Mughals intervened and gave it greater heights.
Check Your Progress 3

1) Where was the Karnatak style identified as a distinct branch of music for the first time?

2) Who invented rag Sindura and Sindhu Bhairavi?

3) Why is Ghunyat-ul Munya known to music lovers as an important text on contemporary music?

32.5 LET US SUM UP

A notable fact about the regional architectural style is that their most interesting structures are to be found in areas previously known for a thriving building activity, and where indigenous masonry traditions were strongest. Although buildings in the regional states were subsidiary to the main Indo-Islamic style, very few of them imitated the forms in use at Delhi. Quite often they possessed original qualities and showed remarkable beauty in compositions. Some of the important factors characterising regional styles are listed below:

- In the provinces associated for a long duration with the Delhi Sultanate, the effect of the Sultanate style is more pronounced. Lesser the association, less noticeable this influence.
- Different kinds of building material generally introduced technical differences in architectural styles in different regions.
- The unusual climatic conditions in certain parts of the country necessitated special treatment for the corresponding regional styles.
- Influence of Irani elements on the architecture was pronounced in the Deccan. But other regional varieties adopted local forms and material rather succinctly.

Unlike Delhi Sultanate, painting did not take a back seat. Architecture and painting developed at almost the same pace. In the realm of painting, a notable event is the development of paper manuscripts in the Western India and the development of illumination and made possible by the use of new material. Jain tradition of book writing and library keeping gave a tremendous impetus to a very pronounced form of painting known as Western Indian Style. Another distinct group of paintings like Caurapancasika developed across regional boundaries. Moreover, we also observe the growth of calligraphic art in the form of the Quranic illustration and in a few cases the emergence of manuscript illumination in provincial kingdoms.
Thus, in our study of the art and architecture in the regional states, the following aspects deserve consideration:

- Structural variants and the development of regional styles,
- New forms of manuscript illumination, and
- Growth of North and South Indian styles.

In the field of music, there are two remarkable contributions, by the work of Sharangdev in North Indian style and by Ramamatya in South Indian style. Besides, the Sharqi rulers of Jaunpur also contributed richly to the growth of music.

### 32.6 KEY WORDS

The key words for this Unit will remain the same as for Unit No. 31.

### 32.7 ANSWERS TO CHECK YOUR PROGRESS

#### EXERCISES

**Check Your Progress 1**

1) See Sub-sec. 32.2.1, 32.2.2, 32.2.3, 32.2.4, 32.2.5

2) In the regions which have a strong tradition of masonry development of regional Indo-Islamic form has been easy. See Sec. 32.2

3) See Sub-sec. 32.2.4

**Check Your Progress 2**

1) In the Jain bhandars in Gujarat and in Rajasthan primarily.

2) See Sub-sec. 32.3.2

3) Sprigged ground, lotus and chrysanthemum flowers.

4) See Sub-sec. 32.3.3.b

5) See Sub-sec. 32.3.4

**Check Your Progress 3**

1) In Sangeet Sudhakar

2) Sultan Hussain Sharqi

3) See Sec. 32.4