UNIT 19: INDO PERSIAN ARCHITECTURE

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19.0 OBJECTIVES

After reading this unit you will be able to:
- Familiarise with Indian architecture under the Muslim influence.
- Find the factors of blending different architecture.
- Analyse different division of Architecture and their features.
19.1 INTRODUCTION

A wide and rich variety of buildings and monuments were constructed in India under the patronage of many Muslim rulers between 1206 C.E. to 1761 C.E. It cannot be strictly described as specimens of Muslim architecture as it has been a combined effort of the India’s native craftsmen and the alien artisans who came along the invaders. It will therefore be better to regard this phase as development of Indian architecture under the Muslim influence.

The Muslim art and architecture were indomitable by the features of the Muslim frame of mind, means of prayers, and useful needs of their religion and the geography of their religion. As a result, the prominent characteristics of the Muslim architecture like huge buildings and mosques, aspiring domes, tall minarets, lofty portals, open courtyards, all adorned with geometrical patterns, moulding and calligraphic inscriptions evolved gradually with time.

When the Islamic power was firmly established in India, the Muslim rulers brought with them experienced builders, artisans and craftsmen. These traditions and forms of architecture that was brought by Muslim artisans mixed with the Indian architectural traditions. This fusion of the Islamic architectural elements with the indigenous styles of Hindu architecture gave rise to a novel form of Indian architecture, described popularly as Indo-Persian architecture. Many scholars like Sir John Marshall, have described this form of architecture as a happy blending of Brahmanical, Buddhist and Jain styles with those of Western and Central Asia which the Muslim conquerors has brought with them in India. Gradually, alterations came about in the Hindu architecture in the use of arch, style of decoration, composition of the different parts of the buildings, addition of architectural features like minars, domes, etc.

19.2 Factors leading to the blending of the two styles

Firstly, the foreign Muslim invaders not just engaged their craftsmen, artisans and sculptors; rather they employed Indian masons too for the construction of their buildings. This introduced Hindu architectural elements in the Muslim buildings unconsciously. Secondly, the early Muslim rulers constructed their mosques, buildings, palaces and tombs from the ready-made materials that they obtained by demolishing Hindu structures. This came to be another reason for the presence of Hindu elements in their buildings. Thirdly, the temples were often dismantled and converted into mosques by replacing the shikhara with dome and minars, the open courtyard being the common feature of both the architectural styles. All these factors along with the spirit of synchronization and keen craving for amalgam cemented the path for the synthesis of the two systems of architecture. The Islamic architecture assimilated in India new elements and enriched itself significantly during the medieval period.

19.2.1 Contrast between the two styles

While the Hindu art was ornamental and gorgeous, the Islamic art was comparatively a bit simple. The basis of Hindu architecture was trabeate system, i.e., use of horizontally laid
beams borne up by rows of pillars or columns, to span spaces. Whereas, the Muslim architecture was based on arcuate system, i.e., adoption of arch to bridge a space and erect a dome. Hindu architecture focussed on solidarity and beauty, while Muslim architecture gave more importance to spaciousness and simplicity. The Hindu temples had magnificent high shikharas while the Muslim mosques and tombs were crowned with impressive bulbous domes. The garbhagriha in the temple was comparatively small and had massive darkness, whereas mosques had vast and open prayer halls with light coming through many doorways. The external walls as well as the interior of the temple were rich with panels of sculptures, idols of divinities and extraordinary decoration. On the divergent, the Muslims were affectionate of plainness and used coloured or flat surface carvings and simple geometric patterns as depiction of natural forms and human figures was proscribed by Islamic traditions. The special characteristics of Hindu structures were solidarity, stability and beautiful ornamentation, whereas that of Muslim buildings were massiveness and simplicity.

19.3 DIVISIONS OF THE ISLAMIC ARCHITECTURE

The Islamic architecture in India can be divided into three main divisions- (1) The Delhi or the Imperial architecture (2) The Provincial architecture and (3) The Mughal architecture.

19.3.1 THE IMPERIAL OR DELHI STYLE OF ISLAMIC ARCHITECTURE

Beginning with the last years of the twelfth century, the Delhi or Imperial style of architecture continued for nearly four centuries. It was the time when five Muslim dynasties-(i) Slave (1191-1290 C.E.). (ii) Khilji (1290-1320 C.E.), (iii) Tughlaq (1320-1413 C.E.), (iv) Sayyid (1414-1451 C.E.) and Lodhi (1451-1556 C.E.) ruled in Delhi. Each dynasty contributed significantly towards the development of Indo-Persian architecture in India.

19.3.1 The Monuments of the Slave Sultans

Many mosques, mausoleums, palaces and artificial lakes were erected under the patronage of the Slave sultans in Delhi. They make the beginning of the Imperial style of architecture. Some of the remarkable buildings are as follows:

The Quwwat-ul-Islam Mosque

Dedicated to the might of Islam, The Quwwat-ul-Islam mosque is one of the earliest mosques, said to be built in a period of four years (1193 C.E to 1197 C.E). It was built by Qutbuddin Aibak, who has established his government at the citadel called Qila-i-Rai Pithaura (the fort of Prthviraja Chauhan). The mosque was constructed by demolishing twenty-seven Brahanical and Jain temples that lied inside the citadel. The spoils of these Hindu temples were the main construction material for this mosque. This can be seen not just in the inner courtyards that are surrounded by graceful colonnade of highly decorated pillars, but also on the walls of the mosques, its capitals, ceilings etc. Subsequent additions were done after Aibak’s death by Iltutmish in 1230 C.E. and Alauddin in 1316 C.E.

The Qutub Minar
One of the greatest iconic building of the Indo-Islamic architecture, the Qutub Minar, is the highest stone tower in India with its height being 73 metres and diameter 14.32 metres at its base and 2.75 metres at the top. The construction of this minar started in 1197 C.E., by Qutbuddin Aibak. He could finish only upto the first storey. The other three storeys were completed by Iltutmish, his successor in 1232 C.E. However, during the reign of Sultan Firoz Tughlaq, the Qutub minar was struck by lightning, due to which the fourth storey was considerably damaged. So, it was replaced by two smaller storeys. Some alterations and repair work were carried out under the patronage of further Sultans. The Qutub Minar as stands today, has five storeys, separated from one another by richly decorated balconies. The surface of the minar is embellished with vertical flutings, alternatively round and angular at ground floor; only round on the second and only angular on the third storey. Its stability, tapering cylindrical appearance along with its inscriptions, flutings, arabesque ornamentation and motifs, make the Qutub Minar most beautiful example of its class known to exist anywhere.

Adhai-din-ka-Jhoompra

Adhai-din-ka-Jhoompra is a mosque at Ajmer constructed by Qutbuddin Aibak in 1200 C.E. after demolishing the Sharada temple and a learning institution that was situated there. The mosque was erected using the spoils of the temple. It resembles the Quwwat-ul-Islam mosque at Delhi in style and construction. The mosque is spacious being 81 metres long and 53 metres broad. The pillars and domes in the prayer hall are well in symmetry and are of Hindu origin. The magnificent mihrab in white marble is a significant feature of this mosque.

The Tomb of Iltutmish

The tomb of Iltutmish near the Qutub is a fine example of Indian work under Islamic patronage. This mausoleum, built of red sandstone is one of the most ornate monuments of early Indo-Islamic art. The tomb has three arched entrances on the north, south and east, and a mihrab on the west. The dome of the tomb has fallen long back. There are beautiful inscriptions on the stone in Kufri, Tugra and Nashtaliq character. The complexly carved double arched mihrab in white marble is a rich amalgamation of Hindu art into Islamic architecture.

Other building dedicated to Iltutmish are Hauz-i-shamsi, a big tank built in 1229 C.E. by Iltutmish; the Shamsi-Idgah, in 1203-1209 C.E.; and the Jami Masjid of Badaun in 1223 C.E.

The Tomb of Nasiruddin Ahmed

Constructed by Iltutmish for his son Nasiruddin Muhammad in 1213 C.E., this structure is the first example of a monumental tomb. It is also known as the Sultan Ghari and is at the distance of about five kilometres from the Qutub complex. The tomb is of Hindu type in architectural details and decorative motives. The whole buildings, especially the columns seem to be reassemblage of nearby demolished Hindu temples.

The Tomb of Balban

The tomb of Balban is located in the south eastern end of the Quwwat-ul-Islam mosque. Although in ruins, the tomb has great architectural importance because it marks a significant stage in the evolution of arch. It was the first time in this structure where arches were built on true scientific basis and not on the traditional corbelled method which was being followed
earlier in buildings of Qutbuddin Aibak and Iltutmish. Hence, it marked a great advancement in construction.

**Other Palaces in Qutub area**

Among the notable palatial buildings constructed by the Slave Sultans in Qutub area were the *Qasar-i-Safed* of Qutbuddin Aibak, the *Turquoise* palace of Iltutmish, the *Green Palace* of Nasiruddin and the *Red Palace* of Balban. Unfortunately, these palaces were looted and destroyed by the invaders and no traces of them are left.

19.3.2 The Monuments of the Khilji

The reign of Alauddin witnessed a crucial phase in the history of development of Indo-Islamic architecture as unlike the previous Islamic rulers, Alauddin was not just a conqueror but a builder as well. Many palaces, forts, mosques, tanks and the city of Siri were constructed under his patronage.

**Siri**

The place of great strategic importance, Siri was a well laid out fortified city by Alauddin in 1304 C.E. Completely in ruins now, Siri is located about five kilometres to the north-east of Qutub Minar. The Siri was a prosperous and flourished city containing royal palaces, busy markets and remarkable buildings, the most famous of all being the *Qasr-i-Hazar Satur*, the palace of Alauddin containing large number of pillars.

**Alai Minar**

This incomplete minaret that lies within the northern boundaries of the Qutub complex was started by Alauddin Khilji in 1311 C.E. with an ambition to construct a minar double the height of the Qutub Minar. However, the construction was ceased further after the Sultan’s death in 1316 C.E. and only first storey could be built. The structure stands as unfinished Alai Minar, a vertical mound of rubble masonry.

**Alai Darwaza**

Alai Darwaza, one of the supreme examples of the Indo-Persian architecture, was conceived to be the foremost gateway to the motivated extension of the Quwwat-ul-Islam mosque undertaken by Alauddin Khilji in the early fourteenth century. It is a cubical structure that stands on a high plinth. The gateway has a broad bulging dome with a middle knob, resting on horse-shoe shaped arches. Finished in red sandstone and marble, the whole gateway except the dome is finely carved with geometrical designs and artistic Arabic inscriptions. The gateway marks the zenith of the early Indo-Muslim architecture because of its elegant proportions and excellent decorations.

**The Jamaat-Khana Mosque**

Also known as the Khilji mosque, the Jamaat-Khana mosque is a landmark in the history of the early Indo-Islamic architecture because it is the earliest mosque constructed entirely according to the Islamic conceptions. Believed to be built by Alauddin Khilji, the mosque lies to the west of the tomb of saint Nijamuddin Auliya. The mosque structure has three compartments adjoining one another, each approached by a broad arched entrance in the
facades. The earlier structure is made up of red sandstone, while the later additions made by the Tughlaqs were done with plastered rubble. The walls are adorned with geometric motifs and Quranic inscriptions. This mosque is completely in agreement with Islamic ideas and with material specially quarried for the idea.

**Alauddin’s Tomb**

Alauddin’s tomb is an important specimen in the history of Indo-Islamic architecture as it is earliest building in which the use of corbelled pendentives has been made in India. It was beautified later on with sandalwood screen by Firoz Shah Tughlaq.

**Haus Alai (Alauddin’s Tank)**

A big tank built by Alauddin Khilji, in 1305 C.E. is said to have been closed by masonry walls and covered an area of 70 acres of land. It was filled with rain water in the rainy season and served as a great source of water for the inhabitants.

Several other structures were built by the last of the Khilji rulers, for instance, the **Ukha Masjid at Bayana** was constructed by Qutbuddin Mubarak Shah, that represented a provincial version of the Imperial style of Indo-Persian architecture.

The structures built under the patronage of Slave and Khilji sultans were mostly cubical with pointed arches and square domes, built with red sandstone. The buildings were decorated with complicated arabesque and reliefs, coloured stone and marble too in the later stage. Many scholars say that during this phase, Islam gave a new impulse to Indian art. The structures built were a peculiar amalgamation of the magnificence, romance and poetry of Hinduism with the ease and severity of Islam.

19.3.3 **The Monuments of the Tughlaqs**

Unlike the structures built by the Slave and Khilji sultans, the Tughlaq architecture was more simple, prosaic, austere and formal. This was due to the religious ideas of the Tughlaqs as well as not too rich treasury of the state during their reign. The Tughlaq buildings were characterized by simplicity rather than elaborate ornamentation. Construction of buildings with sloping walls and tapering towers, colonnades and projecting porches were the striking features of the architecture favoured by the Tughlaq Sultans.

**Tughlaqabad**

The city of Tughlaqabad, the third of the seven cities of Delhi, was built by Ghiyasuddin Tughlaq (1320- 1325 C.E.), the founder of the Tughlaq dynasty. Built to the east of the Qutub area, Tughlaqabad combined a city, a fort and a palace. Ghiyasuddin was greatly influenced by the Hindu kings of Chittor, Ranthambhor, Gwalior etc. who had built similar self-contained construction and followed them. Although the city is in ruins now, the fort in its time had a grandeur of its own. Its striking appearance, gigantic proportion and strength and the simplicity of construction makes it an important specimen in the history of architecture.

**Mausoleum of Ghiyasuddin Tughlaq**
Ghiyasuddin built his own tomb in a strongly fortified citadel facing the fort of Tughlaqabad. Built in red sandstone, the structure is in the form of a square. It has a simple white marble dome crowned with an *amalaka* and *kalasha*, which resembles the usual pinnacle of a Hindu temple. This tomb marks a significant place in the history of Muslim architecture in India, as it is the earliest building of which the walls have a very distinct stope at an angle of seventy-five degrees.

**Fortress of Adilabad**

The foundation of the small fortress of Adilabad, adjoining the city of Tughlaqabad was laid by Sultan Muhammad bin Tughlaq (1325-1351 C.E.). The fort bears a close resemblance to the fort of Tughlaqabad, as it is built in the same style with sloping walls of huge blocks of stone. The famous *Qasar-i-Hazar Satun* (Palace of a thousand pillars), is situated in this fort.

**The City of Jahanpanah**

Muhammad Tughlaq built the fourth city of Delhi and named it Jahanpanah. The major part of the city is in ruins, however, the remains of a few structures like the *Sathpalah-bund*, a fine bridge having seven spans with accompanying arches and a tower at each end; and the *Bijai-Mandal*, a high tower-like building of terraced elevation, still exists.

**Firuzabad and Kotla Firuzshah**

Sultan Firuzshah (1351-1388), a great patron of architecture built many structures of public utility like cities, forts, palaces, mosques, tombs etc. He laid four fortress cities—Jaunpur, Fathabad, Hissar and Firozabad. The city Kotla Firuzshah was large and populous, containing about eight mosques, three palaces, a hunting box and carvan sarais. A prominent feature of Kotla is the ruined Jama Masjid, which is a two-storey structure with arcaded chambers on three sides.

Firuzshah Tughlaq and his officials are said to have constructed multiple mosques in and around Delhi, the chief amongst them being the Kali Masjid (1370 C.E.), the Begumpuri mosque at Jahanpanah (1370 C.E.), a mosque in the Dargah of Shah Alam at Timurpuri (1375 C.E.), the Khirki mosque and the Kalan Masjid at Shahjanabad. The Kalan masjid, Kali masjid and the Khirki mosque were built by Khan-i-Jahan of Firuzshah Tughlaq, who was a Hindu convert.

**Mausoleum of Firuz Shah**

Located at Haus-Khas, the tomb of Firuzshah is a square structure built of ashlar masonry. The tomb has arched entrances, and a shallow and slightly pointed dome supported on an octagonal drum. The structure is sober and has fine proportions.

**Mausoleum of Khan-i-Jahan Tilangani**

Situated to the south of the Dargah of Nizamuddin Auliya, this tomb is dedicated to Khan-i-Jahan Tilangani, who was a chief official at the court of Firuzshah Tughlaq. The tomb is octagonal in form, consisting of octagonal chamber covered by a dome and enclosed by a low arched corridor. There are twenty-four domes which surround the main dome surmounting the mortuary chamber.
This tomb is important in the history of Indo-Islamic architecture as it influenced the style of tomb building in the subsequent centuries. It illustrated a new design of tomb architecture as previously all tombs were of square shape but this tomb was built octagonal.

**Dargah of Hazrat Nizamuddin Auliya**

Shaikh Nizamuddin Auliya was an honoured Chisti saint of Delhi. One of the most exquisite architectural works in Delhi, this tomb stands pre-eminent amidst a number of other historic monuments. It contains the baoli or tank called Chashma Dil Kusha, the Jamat Khana Mosque and tombs of Zia-uddin Barni, Amir Khusrau, Galib, Maham Anga, Jahanara Begum, Mughal emperor Muhammad Shah etc.

**The Jami Masjid at Irich**

Located in the Jhansi district, this mosque was erected towards the end of the reign of the Tughlaqs. It is important in the history of architecture as it represents the stage of transition between the style of the Tughlaqs and that of the succeeding dynasty.

The structures, especially the mosques, that were built under the patronage of Firuzshah Tughlaq were characterized by projecting entrance gateways, multi-domed roofs, tapering turrets and the combination of arched with beams and brackets. The material of construction was mostly rubble masonry and granite. The influence of Hindu architecture was clearly visible in the pillars, doors, windows, brackets and other elements of Tughlaq buildings.

19.3.4 The Monuments of the Sayyids and Lodhis

The Tughlaqs were followed by the Sayyid and the Lodhi dynasty. Due to the fact that the kingdom was quite unstable from 1414 C.E. to 1526 C.E. and the money was scarce, Sayyid and Lodhi Sultans could not adopt ambitious architectural projects. No magnificent mosques or elegant public buildings of any kind were constructed during their reign. However, some tombs were constructed, some were constructed on the octagonal design and some on the orthodox square design. The tombs of Mubarak Shah Sayyid, Muhammad Shah Sayyid and Sikandar Lodhi followed the octagonal design; whereas the Bara Khan ka Gumbad, Chhota khan ka Gumbad, Bara Gumbad, Shish Gumbad, the tomb of Shihabuddin Tejkhan, Dadi ka Gumbad and Poti ka Gumbad followed the orthodox square plan.

**The tomb of Sikandar Lodhi**

Located in Lodhi gardens, New Delhi, this tomb was built in 1517-18 C.E. by Ibrahim Lodhi over the remains of his father Sikandar Lodhi. The tomb lies on a square plan, within an extensive walled enclosure. Few striking features of this tomb are its ornamentation using coloured tiles, its double dome, its spaciousness and many more. The tomb of Sikandar Lodhi is regarded as a link between the fortified and austere toms of the Tughlaqs and the well-planned garden tombs of the Mughals.

**Moth-ki-Masjid**

Lying to the south of Mubarakpur, the Moth-ki-Masjid is an independent and notable structure built by Miyan Bhoiya in 1505 C.E. It is the largest and best building specimen
constructed in Lodhi style. This structure is characterized by storeyed towers, elegant arches, proportionate disposition of three domes and the combination of white marble, coloured tiling and red sandstone as the material for construction.

Under the Sayyids and the Lodhis, the Muslim architecture was gradually losing its rigid conceptions and incorporating Hindu elements. The Hindu features were richly present in the Muslim buildings. This form of architecture continued for nearly half a century more. Eventually, it cemented the way for the Mughal Architecture.

Check your progress -1

1. What do you mean by Persian architecture.

2. List differences in Hindu architecture and Islamic architecture.

3. Describe different monuments built by Sayyids and Lodhis.

19.4 THE PROVINCIAL ARCHITECTURE

With the decline and disintegration of the Delhi Sultanate, new independent provincial kingdoms rose, where art and literature were liberally patronized. These provinces developed architectural modes of their own, each having certain individuality; and they were designated as “Provincial style of architecture”. The buildings of this type are of remarkable beauty and exhibit original qualities, differing from each other on the basis of region, climatic conditions, availability of raw material etc.

The Provincial architecture can be classified into several groups (a) The Delhi style of architecture followed in provincial kingdoms of Jaunpur, Nagpur and Malwa; (b) The provincial architecture in Kashmir, Gujrat and Bengal, with the predominance of Hindu style; (c) The Deccan style of architecture.

19.4.1 Punjab and Sindh- The earliest provincial style to emerge especially in northern India, as in Punjab and Sindh through two principal cities- Multan and Lahore. Two of the earliest mosques at Multan, the first erected by Muhammad bin Qasim and the second by the Karmathians on the ruins of the famous temple of Aditya (Sun), holds important place in the history of Provincial architecture. The tomb of Shah Yusuf Gardezi (1152 C.E.), the tomb of Baha-ul-Haq (1262 C.E.), the tomb of Amir Khalil Khan (1572 C.E.) and that of Nawab Amir Khan (1640 C.E.) are amongst the oldest and best-preserved monuments. Constructed by Ghiyasuddin Tughlaq, the Mausoleum of the saint Shah Rukn-i-Alam is considered to be a magnificent memorial ever erected in the honour of departed saints.

19.4.2 Kashmir- The Indo-Persian structures present in the Kashmir valley were structured entirely of wood and had a distinctive form. The Provincial style of architecture that is get to see is Kashmir is a fusion of Hindu and Muslim architecture ideals. The tomb of Madin Sahib, the Jami Masjid at Srinagar built by Sikandar Shah (1390-1419 C.E.) and the mosque of Shah Hamdan are a few splendid examples of Kashmiri art.
19.4.3 Jaunpur- The Jaunpur style reveals a fascinating and happy blending of the Hindu and Muslim architectural ideas. The earliest mosque at Jaunpur, the *Atala Masjid* is distinguished by a number of carved pillars, which were taken from the destroyed Hindu temple of Atala Devi. Ibrahim Shah Sarqi (1430 C.E.) built many mosques at Jaunpur, the *Jahangiri Masjid*, a copy on a smaller scale of the Atala Masjid; *Khalis-Mukhlis*, one that was built out of the ruins of Hindu temples; and the *Jami Masjid*, the largest and most ambitious of the Jaunpur mosques. *Sita-ki-Rasoi*, a Jaina temple near Jaunpur was converted into a mosque by Ibrahim Shah in 1406 C.E. The *Lal Darwaja* mosque, built by Raj Bibi and The *Atala Masjid* are amongst the finest specimens of the Jaunpur style.

19.4.4 Bengal- Ikhtyar-ud-din Muhammad Bakhtyar Khilji established the Muslim rule in Bengal in around late twelfth century. The Bengal style of architecture was a mixed style of Muslim art with the outstanding Hindu elements, such as the profuse use of bricks, pointed graceful arches on short, heavy and solid stone pillars, Hindu decorative designs like lotus, etc. This type of provincial architecture was greatly influenced by local climatic condition and environment. The frequently used material for construction was brick, bamboo, timber and stone.

The tombs and mosques of the Bengal province were of varying styles, for instance, the *Adina Mosque* at Hazarat Pandua, an oblong type with a vaulted central nave and multi-domed side wings; *Eklakhi mausoleum* at Hazrat Pandua, single domed square building; the *Salik mosque* at Basirhat, the *Majlis Sahib mosque* at Kalna, the *Tantipara* and the *Chhoti Sona masjid* at Gaur, being the multi-domed oblong type; and the *Qadam Rasul* at Gaur, being single domed type with corridors running on three sides.

19.4.5 Malwa- The structures of Mandu had incorporated in them architectural elements borrowed from the style of buildings at Delhi. The *Kamal Maula* mosque, built up by demolishing the Sharda temple and the *Lat Masjid* on the ruins of the palace of king Bhoj Parmar, are a few of the buildings marked by Muslim kingdom of Malwa. The fort of Mandu and the great mosque built by Hoshang show the techniques of Hindu, Jaina and Muslim styles mixed together.

The *Dilawarkhan’s mosque*, *Mosque of Malik Mughis*, *Jami Masjid*, *Ashrafi Mahal*, *Tower of Victory*, the *tomb of Hoshang Shah*, the *Hindola Mahal*, *Rupmati Pavilion* and the *Jahaj Mahal* are few examples of the Indo-Persian architecture at Mandu. Some of the important structures erected at Chanderi are the *Kushk Mahal*, the *Jami Masjid*, and the two tombs, *Madrasah* and the *Shahzadi ka Rauza* also deserves mention.

19.4.6 Gujrat- In Gujrat, the synthesis of Hindu and Muslim traditions was almost perfect, and hence, it was the most important and finest of the Provincial style of Architecture. Many structures were built in different phases of development of Indo-Islamic type of architecture in Gujrat. The most beautiful of these structures is the *Jami Masjid*, perhaps one of the most beautiful mosques in the East. It was built by Sultan Ahmad Shah I in 1423 C.E. The *Tin Darwaza*, the *Tomb of Ahmad Shah I*, the *Rani ka Hujra*, *Mausoleum and mosque of Shaikh Ahmad Khattri*, the *Hauz-i-Qutb*, the *tomb of Darya Khan* and the *mosque of Ali Khan*, the *Rauza of Sayyid Usman*, *Rani Sipari Mosque*, *Siddi Sayyid Mosque* and the *Jami Masjid at Champaner* are some of the important structures of Indo-Persian architecture in Gujrat.
19.4.7 The Deccan- In the southern kingdoms of the Muslims too, a large number of monuments were built. Of these, the Jami Masjid at Daulatabad, the Deval Mosque at Bodhan, the Jami Masjid at Gulbarga, the Rangin Mahal, the Zenana Mahal, the Thakht Mahal, the Sola Khumba Mosque, the Chand Minar at Daulatabad, the tomb of Ali Barid at Bidar, the tomb of Muhammad Quli Qutb Shah, the tomb of Abdullah Qutb Shah, etc. are worth mentioning. The Jami Masjid at Gulbarga is a unique piece of architecture. It is the only mosque in India which is totally covered over, the light being admitted through the side walls which were pierced.

Apart from these, the Macca Mosque, built in 1614 C.E. and the Char Minar, built in 1591 C.E. by Sultan Muhammad Quli are amongst the finest monuments of oriental architecture and Islamic art. During the reign of the Adil-Shahi Sultans of Bijapur, building activity received a great impetus. The notable constructions of their reign were the Jami Masjid, created out of the remains of Hindu structures; the tomb of Adil Shah, the Ibrahim Rauza and the Gol Gumbaz, the mausoleum of Sultan Muhammad Adil Shah. Gol Gumbaz is the largest domical roof in existence. The Bibi ki Masjid and the tomb of Shah Nawaz Khan are also worth mentioning.

19.5 THE MUGHAL ARCHITECTURE

The Mughal architecture is more elaborate in the sense that it shows complete synthesis of Hindu and Muslim elements. Some of the notable works of Mughal architecture have been discussed briefly.

The Humayun’s Tomb

Dressed in red sandstone interspersed with white marble, the Humayun’s tomb is almost the final development of the style which has begun with the Qutub group of buildings, passed through the rough Lodi monuments. This mausoleum of Humayun is one of the most significant monuments in the history of development of Indo-Persian architecture as for the first time Mughal architecture realised its monumental expression. The tomb is characterized by the ninefold plan, arched alcoves, high double dome and perfect symmetry.

The Fatehpur Sikri

The genius of Akbar, the Great Mughal founded this city and made it his capital. He combined the foreign and indigenous elements completely. The predominant feature of this city is the Diwan-i-Khas, a square building with a throne, supported by a richly carved pillar and a five storeyed open pavilion with equally fine pillars, long colonnades and connecting walls. The other eminent structures like Buland Darwaza, Jama Masjid, Ibadat Khana, Jamat Khana, Diwan-i-Aam, Jodha Bai palace, Panch Mahal, Anup Talao, etc show great architectural styles. The tomb of Salim Chishti, Akbar’s patron-saint, is in white marble. The magnificent southern gateway of the complex overshadows the whole mosque with its semi-dome, a convention characteristic of the architecture of this period.

The Akbar’s Tomb at Sikandra
Built by the emperor Akbar himself, his tomb lies at Sikandra, about 10km away from Agra. With its marble trellis work and cloisters, surrounded by colonnades on the raised platform with walls full of arabesque, it is one of the most remarkable mausoleums in India.

**The Tomb of Itimad-ud-daulah**

Situated in Agra, this tomb is the most glorious building of Jahangir’s reign. It is built entirely of white marble and covered throughout with mosaic; it marks the beginning of the Indo-Islamic ‘baroque’ style. Jahangir carried on his father’s tradition and built two mosques at Lahore and his own tomb at Shahdara near Lahore.

**The Agra Fort**

The construction of the Agra fort was started around 1565 C.E., when the initial structures were built by Akbar, and subsequently taken over by his grandson Shah Jahan, who added most of the marble creations to the fort. The great halls- Diwan-i-Aam, Diwan-i-Khas, Naubat-Khanah or the music hall, Rang Mahal or the painted hall and the white marble court of Shah Jahan show the sensibility of a master builder. The structures in Agra fort demonstrates distinctive Indo-Persian features.

**The Taj Mahal**

One of the most significant Mughal empire architectural marvels, The Taj Mahal is a white marble structure built by Shah Jahan in memory of his consort, Mumtaz Mahal. This structure incorporates and expands on design traditions of Indo-Persian and earlier Mughal architecture.

The Moti Masjid at Agra, the Red Fort at Delhi and the Jami Masjid of Delhi are other remarkable constructions of Shah Jahan. The Imam-baras built by the Nawabs of Avadh in Lucknow, the tomb of Safdar Jung and the tomb of Nawab of Junagadh in Gujrat are some of the late examples of the Mughal architecture. Although these structures still show vitality, but clearly are the symbols of decline of the Indo-Persian architectural tradition.

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**Check your progress -2**

1. What is Provincial Architecture?

2. Describe features of Mughal Architecture.

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**19.6 LET US SUM UP**

The Hindu and Muslim architecture had contrasting features, like the Hindus ornamented all surfaces with sculptures and paintings whereas the Muslims, prohibited to imitate alive
forms on any surface, developed their religious art and architecture with the use of arabesque, geometrical patterns and calligraphy on plaster and stone.

During the medieval period, however, the Muslims engrossed many character of local cultures and traditions and united them with their personal architectural practices. The Indo-Persian architecture, thus fashioned was a blend of numerous structural techniques, stylised shapes, and surface decorations came about through steady interventions of receipt, denial or alteration of architectural elements.

### 19.7 KEYWORDS

**Mosque:** also called as Masjid where Muslims meet and pray

**Tomb:** where body of dead person is buried

**Haus Alai:** a big tank built by Alauddin Khilji in 1305 C.E.

**Mausoleum:** free standing building (external) enclosing tomb or groups of tomb.

**Provincial Architecture:** architecture developed by different provinces.

### 19.8 ANSWERS TO CHECK YOUR PROGRESS EXERCISES

**Check your progress -1**

1. See Sec. 19.1
2. See Sub Sec. 19.2.1
3. See Sub Sec. 19.3.4

**Check your progress -2**

1. See Sec. 19.4
2. See Sec. 19.5