



INTERNATIONAL JOURNAL OF ADVANCE RESEARCH, IDEAS AND INNOVATIONS IN TECHNOLOGY

ISSN: 2454-132X

Impact factor: 4.295

(Volume 5, Issue 2)

Available online at: www.ijariit.com

Influences of Islamic Architecture on the Architecture of chosen temples in the vicinity of Gulberga, Bidar and Bijapur Karnataka India

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ABSTRACT

Islamic Architectural influence on Hindu temples in the areas of Gulberga and Bidar and Bijapur was studied. The paper tries to examine the Islamic Architectural influence on temples in the areas of Gulberga, Bidar, and Bijapur. For the purposes of the study the first two capital cities of Bahamani kingdom namely Gulberga and Bidar have been chosen, the next capital is that of Bijapur which was the capital of Adilshahi. The research proves in many ways the influence of Islamic Architecture in terms of planning, socio-cultural, socio-political, scenarios, on a culture which is very different from Islam.

Keywords— *Influences of Islamic Architecture on Hindu temples*

1. INTRODUCTION

Islamic Architecture in India, presents itself in multi diversified styles, and the term *Indo Islamic* is not sufficient to describe vast array of works done by Islamic architects, Scholars and builders in India.

Similarly, Islamic Architecture in India is not confined with the Architecture of *Mughals* in Delhi or its Surrounding vicinity or North *India*. In North India and mainly surrounding the Delhi, one finds many Islamic Structures which although are quite grand in scale are not necessarily follow the philosophies and Architectural styles of Islam as practiced in other nations like *Iran*.

In North India what one finds is a mixture of hybrid styles built with mostly expert Indian masons who had a great building tradition and the outcome is a mixture of two distinctly different styles termed as *Indo Islamic* Architecture which could be argued as a hybrid style. One also experiences the hybrid architectural features like *Chatri* or *Bengal roof* used for giving an identity to the new Islamic Architectural style. Generally speaking, Islamic Architecture of North India is widely appreciated by Artists, Architects, and Scholars.

This is not the case of Islamic Architecture in South India, here one finds lesser regional additions to the foreign Islamic Art, and Architecture. In South India namely in *Gulberga* and *Bidar*, one finds that Architecture is mostly imported and placed in completely different surroundings, sometimes even the material and labour is imported as in the case of *Madrassa of Mehmud Gawan*. Also in South India, many buildings which are built by Islamic Architects, Scholars, and Builders present a sense of originality, and they do not necessarily rely too much on regional forms of expressions in Architecture as well as Art and Philosophy. For the Purposes of Study, the mid 13th and 14th and 15th century examples of *Bahamani* Kingdom have been chosen, and the area is restricted to the *Gulberga* and *Bidar* and *Bijapur*. The impact of these Architectural buildings is compared with the Indigenous Architectural temples of the areas of *Bidar*, *Gulberga*, *Bijapur*, which were built in 17th and Early 18th centuries when there is a change of rule in these areas.

The paper tries to analyse the Social orders, and architecture which was in existence before the Islamic invasions and after the Islamic rule in South India, and hence South India is referred to as *Deccan*. The paper tries to study the impact of new Architecture of Islam on the indigenous temples of the *Bidar*, *Gulberga*, and *Bijapur* areas, and also studies the impact of the new religion of Islam on the Indigenous culture of *Deccan* mainly in the areas of *Bidar*, *Gulberga*, and *Bidar*.

1.1. Aims and objectives

The main aim and objective of this research paper are to study and categorize the Islamic architectural influences on the architecture of temples nearby *Bidar*, *Gulberga*, and *Bijapur*, late 17th and early 18th century.

The other aim and objective of this research paper are to study and prove that the architecture of the temples of above mentioned areas was influenced by the attributes of Islamic Architecture and not by the attributes of temple architecture. The study will prove whether only the expression of temple attributes, was modified, in a way that one gets a sentiment that the whole design has been inspired by Islamic architecture.

The most significant aspect of this research paper is to note Socio-Cultural and Socio-Political changes which occurred in the society, and its impact on architecture and to cross check whether the new architecture of temples in above mentioned areas presented itself as a hybrid architecture with many attributes which were borrowed from Islamic architecture.

1.2 Scope and limitations

The areas chosen for the study are *Bidar*, *Gulberga* and *Bijapur*. Out of the three two were the first two capitals of *Bahamani Sultanate*. *Bijapur* is the capital of *Adilshahi*. For the purposes of the study, the area was restricted to only these areas and only the temples in the vicinity of these areas were studied. As per the modern geography, only the temples on the border areas of the *Maharashtra* and *Karnataka* were studied and purposefully an entry into the *Telangana* district was avoided. It is true that the *Bidar* lies on the border of all the three modern states, but it is still chosen to be the significant second capital of *Bahamani Sultanate*. Only one temple i.e. The *Manguli Khandoba* temple is chosen which lies in the vicinity of the *Bijapur*, as it displays many Islamic architectural influences. Since this temple lies in the vicinity of *Bijapur* the architecture of *Bijapur* was studied in detail as *Bijapur* being the capital of *Adilshahi*.

Time plays a crucial role in any influence to travel from one culture to another, and in this case I am studying the influence of Islamic architectural influence on the architecture of temples, and that's why the time frame was chosen is of late 17th and early 18th centuries, after the Islamic rulers lost control over the areas.

1.3 Methodology

Before the Islamic invasions, one finds significant architectural temples designed with an elaborate architectural style in nearby areas of *Bidar*, *Gulberga* and *Bijapur*. This research paper makes an effort to mention some significant temples built before the Islamic invasions. One must take note that while studying temples a holistic approach is chosen not specific to area delineation.

Area delineation: The area chosen is *Gulberga* and *Bidar* which were the first two capitals of the *Bahamani Sultanate*. These areas have been chosen with an assumption that since these were the capital cities of *Bahamani Sultanate* they will display major architectural influences on the architecture of temples.

The next stage is to study the architecture of Islamic rulers in the areas of *Bidar*, *Gulberga* and *Bijapur*. For the purposes of the study, the Islamic architecture of Mosques and tombs in all the three areas have been studied in detail. The *Madrassa of Mehmood Gawan* have been mentioned as it is a significant secular building of this phase. The Islamic secular buildings like Palaces, *Hammams* (Baths) water wells have not been studied but a possible influence on the architecture of these buildings on secular Hindu buildings is not denied. The graphical Research Methodology is explained in the following manner.

2. LITERATURE REVIEW

India is a country whose history begins at 10000 BCE, and it is impossible to mention this entire history in words, hence it is presented in a chronological manner.

2.1 Chronology- I

Before 100,000 BCE Scattered stone age sites.

40,000 – 10,000 BCE Middle stone age.

10,000 – 7000 BCE Microlithic tool users.

7000 – 4000 BCE Evidence of domesticated plants and animals; *Mehrgarh*.

4000 – 2500 BCE Copper and bronze; basketry and pottery.

c. 3000 BCE Speculative date of the Mahabharata War.

c. 2500 BCE Beginnings of *Harappan* culture, urban sites.

c. 1500 BCE Decline or overthrow of Harappan cities.

c. 1300 BCE Aryan infiltration of North India.

c. 1200 BCE Composition of early *Vedas*.

c. 1000 BCE Use of iron.

1000 – 500 BCE Later *Vedas* and *Brahmanas*.

c. 900 BCE Possible actual date of the *Mahabharata* War.

8th century BCE Period of formation of the sixteen '*Mahajanapadas*'.

7th to 6th centuries BCE Rise of large states: *Kuru*, *Panchala*, *Koshala*, *Magadha*.

Late 6th century BCE Persian king Darius I occupies *Gandhara* and *Sind*.

c. 550 BCE Birth of *Mahavira*.

c. 480 BCE Birth of the Buddha; the death of *Mahavira*.

c. 400 BCE Composition of the *Ramayana* and *Mahabharata*; the death of the Buddha.

c. 360 BCE Founding of Nanda kingdom at *Pataliputra*; the decline of *Mahajanapadas*.

327 BCE Invasion of Alexander the Great.

Late 4th century BCE *Chandragupta* establishes the *Maurya* kingdom. Composition of *Panini's* Sanskrit grammar. Possible composition of the *Arthashastra*.

268 – 233 BCE Reign of *Ashoka* Maurya.

185 BCE Overthrow of last Mauryan ruler and the founding of the *Shunga* dynasty.

Mid-2nd century BCE Reign of Indo - Greek king Menander.

c. 100 BCE Conquests and establishment of the *Shakas*. Jaina cleavage into *Digambaras* and *Shvetambaras*. Composition of Manu's *Dharmashastra*.

c. 100 CE Composition of the *Bhagavad Gita*. Rise of the importance of Vishnu and Shiva worship.

1st century CE Emergence of kingdoms in central and east India. *Tamil* poetry and *Pandyas*, Cheras and Cholas in the South.

Early 4th century CE Establishment of the *Pallav* kingdom.

320 ce *Chandragupta* founds Gupta dynasty; marriage alliance with *Licchavis*.

4th to 5th centuries CE Composition of early *Puranas*. Gupta golden age.

4th century CE *Narada's Dharmashastra*.

401 – 410 CE Fa Hsien seeks Buddhist texts and visits the Gupta court.

5th century CE Huna [Hun] invasion. [1]

2.2 Chronology- 2

543 – 566 CE *Pulakeshin I*, Founder of the *Chalukyas* of Badami.

6th century CE Development of *bhakti* worship; the rise of the *Pallavas*.

6th to 7th centuries CE Rise of multiple kingdoms.

606 – 647 CE Reign of *Harsha* of Kanauj.

609 – 642 CE *Pulakeshin II* of Badami.

630 – 643 CE Hsuan Tsang in India to collect and translate Buddhist scripture.

675 – 685 CE I Tsing arrives by sea via Sumatra and stays at *Nalanda*.

7th to 9th centuries CE Tamil poet - saints; displacement of Buddhism and Jainism.

Early 8th century CE Arabs conquer Sind, raid India.

788 – 820 CE *Shankara* reinvigorates Hindu thought, copies Buddhist organization.

Mid 8th century CE Founding of the *Rashtrakuta* dynasty; the overthrow of *Chalukyas*.

871 – 907 CE *Aditya I* defeats the *Pallavas*, founds the *Chola* dynasty.

985 – 1016 CE *Rajarajachola* founds the *Chola* Empire of south India.

1000 – 1025 CE Mahmud of *Ghazni* conducts seventeen raids on north India.

11th to 14th Centuries CE Efflorescence of *dharma* texts.

1156 CE Turkic Muslims under Mahmud of *Ghur* destroy *Ghazni*.

1193 CE Mahmud of *Ghur* seizes Delhi.

1206 CE Qutbuddin Aibak founds the Delhi sultanate.

1206 – 1290 CE 'Slave' sultans.

1290 – 1320 CE *Khalji* sultans.

1320 – 1415 CE *Tughluq* sultans.

1292 – 1306 CE Mongol invasion attempts.

1327 CE Transfer of capital from *Delhi* to *Daulatabad*.

1334 CE Independent sultanate of *Madurai*.

1336 CE Separate sultanate of Bengal. Foundation of *Vijayanagara* kingdom.

1345 CE Foundation of *Bahmani* kingdom.

1451 CE *Bahlul Lodi* seizes the *Delhi* throne.

1489 – 1520 CE *Bahmani* sultanate disintegrates into five independent states.

Early 16th century Apogee of *Vijayanagara* kingdom.

1526 CE *Babur* defeats *Ibrahim Lodi* at *Panipat*, becomes first Mughal emperor.

1540 – 1555 CE Rule of the *Surs* between the defeat of *Humayan* and his restoration.

1556 – 1560 CE *Bairam Khan* regent for Akbar.

1565 CE Downfall of the *Vijayanagara* kingdom.

1600 CE Charter of East India Company granted by Queen Elizabeth I.

1601 CE Revolt of PrinCE Salim initiates recurrent Mughal infighting.

1605 CE Accession of *Jahangir*.

1628 CE Accession of *Shah Jahan*.

1657 – 1659 CE *Shah Jahan* imprisoned and the fraternal struggle for succession.

1658 CE Accession of *Aurangzeb*; period of religious orthodoxy begins.

1659 CE *Shivaji* the *Maratha* takes *Bijapur* sultanate.

1659 – 1707 CE *Aurangzeb* tries to regain control of the Deccan from *Marathas*.

1685 CE Blockade of Bombay by East India Company.

1688 CE *Shambuji* captured by *Aurangzeb*; *Rajiram* escapes.

1707 CE Death of *Aurangzeb*; the decline of the *Mughal* Empire.

1707 – 1726 CE Rule of *Murshid Quli Khan* in Bengal, Bihar and Orissa.

1720 – 1818 CE *Peshwa* bureaucracy of the *Marathas*.

1739 CE *Nadir Shah* of Persia sacks Delhi and seizes Peacock Throne.

1770 CE Great Bengal famine.

1784 CE Establishment of Board of Control of East India Company.

1813 CE Abolition of East India Company monopoly over trade.

1824 CE Sepoy mutiny at *Barrackpur*.

1829 CE Abolition of sati.

1833 CE East India Company Ceases to trade.

1837 – 1900 CE Succession of severe famines and epidemics.

1853 CE beginning of construction railway.

1857 – 1859 CE Mutiny and Rebellion in north India.

1858 CE Company dissolved; Parliament takes direct control of British India. Last Mughal emperor deposed. [2]

3. SOCEITY, CULTURE, OF INDIA WITH THE FOCUS ON SOUTH INDIA BEFORE ISLAMIC INVASIONS

Before Hinduism India witnessed two great religions like Jainism and Buddhism, one does not find the references of a derogatory caste system in this era, man’s work determined his caste. During the Hindu revivalism, one finds unnecessary emphasis to the caste system.

“Varna came to the South comparatively late, for the earliest Tamil literature shows a society divided into tribal groups with little sense of precedence one over other. Succeeding centuries saw the gradual hardening of the class until South Indian Brahmins became even stricter in their ritual observances and South Indian untouchables even more debased than those of the North. A sharp distinction was made between three higher classes and the Sudra. Former was twice born (dvija), once at their natural birth and again at their initiation, when they were invested with the sacred thread and received into Aryan society. The Sudra had no initiation and often not looked like an Aryan at all. The fourfold division was in theory functional. Manus lays down that the duty of Brahmins is to study and teach, to sacrifice and to give and receive gifts; The Ksatriya must protect the people and study; The Vaisya also sacrifices and studies, but his chief function is to breed cattle, to till the earth, to pursue trade and to lend money; The Sudras duty is only to serve the three higher classes and it is better Manus adds elsewhere, ” to do one’s own duty badly than another’s well” [3]

Below the Sudras were another class, called as Dalits meaning untouchables. Sating facts more precisely to the South India A.L. Basham adds,

“Early Tamil literature gives no evidence of caste, but the growth of Aryan influence and development of more complex political and economic structure had produced a system in some ways more rigid than that of the North. By Cola period an important feature of South Indian caste structure had appeared and this has survived to the present day. In the Dravidian country groups claiming to be Kastriyas were few, other than the ruling families, and Vaisayas were equally rare. Nearly the whole of the population were Brahmans, sudras and untouchables, and Sudra castes, which formed the mass of the people, were divided into two great caste groups, known as right and left hands. The great animosity and rivalry which still exists between these groups are at least a thousand year old. On the right are the trading castes, some weaving castes, musicians, potters, washerman, barbers, and most of the cultivating and labouring castes; On the left are various castes of craftsmen, such as weavers and leather workers, cowherds, some cultivating castes” [4]

From the passages of these books, one can conclude that the Pre-Islamic India had a class system, which was very unfair. Interestingly Sudras were in majority in South India as Aryans must have migrated from North. One finds a description of trades with the foreign countries like Egypt, Persia, Greece and in latter stages Romans. Descriptions of trade routes in the South with the name of Dakshinapatha could be found, in literally works and one witness the extensiverock cut Buddhist architectural sites along this route. This was followed by enormous temple building activity in later years and temples were not meant for gatherings of the community.

4. RELEVANT ACHIEVEMENTS OF TEMPLE ARCHITECTURE DURING PRE -ISLAMIC SOUTH INDIA, WITH MAJOR FOCUS ON YADAVA, WESTERN CHALUKYASARCHITECTURE IN DELINEATED AREAS

It should be noted that in ancient India, one finds the theoretical proof about the architecture, building traditions, and also the selection of site in form of voluminous treatises like“Matsyapurana”, ” Mayamatam”, ” Samarangasutradha” and in these volumes general descriptions are found, about selection of site, division of land, proportioning systems, various rituals etc. Temple building theory and practice evolved simultaneously, following table summarizes important events in various centuries.

Time	Place	Architectural Achievements	Dynasty
100-70 BCE	Tulja Lena at Junnar, and Caitya hall at Bhajja.	Rock cut Buddhist prayer hall.	Maurya
120 CE	Caitya hall at Karle	Rock cut Buddhist prayer hall.	Satavahana
400 CE	Ajanta Caves Aurangabad	Rock cut Buddhist Prayer halls and dormitories.	Vakataka
4 th to 12 th Century	Badami, Pattadakal and Aihole	A cluster of Temples and Rock cut caves.	Chalukyas
700-720 CE	Shore temple Mamallapuram	Light house temple	Pallava
750 CE	Kailasnatha at Ellora Aurangabad	Rock cut temple	Rashtrakutas
980-1004CE	Brihadeshwara temple Kanchipuram	Grand temple design	Chola
1121-1200CE	Halebidu and Vellur at Karnataka	Intricately designed temples	Hoysala

One can summarize that before the Islamic invasions, South India or Deccan was ruled by many dynasties, and all fought for the control of power, and all added their own architectural masterpieces to the region. In the early 13th century Ala-ud-din Khilaji’s attacked Deccan two major dynasties were present, the Yadava dynasty Western Chalukyas, and Hoysalas. The era of Western Chalukyas existed till the end of the 12th century they ruled from Kalyani as the capital but latter succumbed to the Yadavas and Hoysalas of Deccan. Some significant examples of temples belonging to Yadavadyanasty and Western Chalukyahave been chosen. Only those temples which are nearer to the delineated areas of Bidar, Gulberga and Bijapur have been chosen.

4.1 Mankeshwar Temple Osmanabad Maharashtra 11th to 12th century

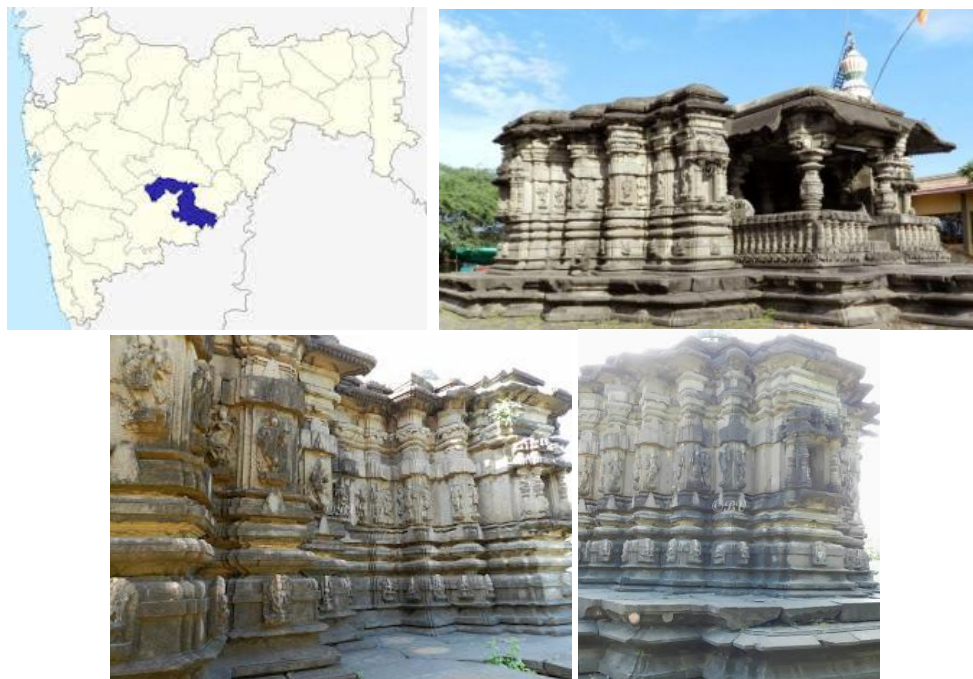


Fig. 1: Map of Osmanabad [5], 11th century Mankeshwar temple Osmanabad Maharashtra [6]

4.2 Mallikarjuna Jain Temple Solapur Maharashtra 12th century



Fig. 2: Map of Solapur [7], Mallikarjuna Jain Temple Solapur [8]

4.3 Siddheshwar temple Nanded Deglur 11th century by Western Chalukyas

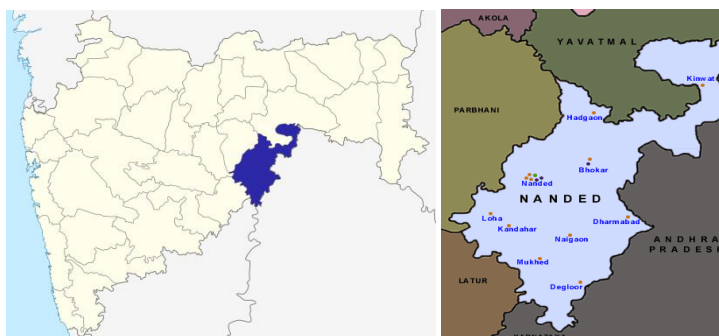


Fig. 3: Map of Nanded [9]



Fig. 4: Siddheshwar Jain Temple in Hottal near Degloor Nanded [10]

4.4 Shiva Mandir Narayanpur Bidar 12th to the 13th century by Hoysalyas



Fig. 5: Map of Bidar [11], Photographs of Shiva Temple Narayanpura Bidar [12]

Some of these temples resemble the *Bhumijja* temples and the description of *Bhumijja* temples can be found in the book written by Raja Bhoja by the name of “*Samarangasutradhara*” in 12th century ce. This proves that in the areas of *Yadavashad* a rich tradition of architecture, architects and builders existed or they could have been bought from North India.

The Architectural treatises mention some interesting facts about the selection of a temple site are given by *Stella Kramrisch* “*The Gods always play where lakes are, where the sun’s rays are warded off by umbrellas of lotus leaf clusters, and where the clear water paths are made by swans, whose breast toss the white lotuses hither and thither; where swans, ducks, curleys and paddy birds are heard and animals rest nearby in the shade of nicula trees on the river banks.*” [13]

The same author also gives us information about the insights of a construction team and the relation of an architect with the team. “*The architect, Sthapati is the foremost of the craftsman (siplin), of whom there are four classes, Sthapati, Sutragrahin, Takshaka, and Vardhakin, the designing architect, surveyor, and builder plaster-pianter, these craftsman carry out the instructions of the sthapaka, the architect priest, who has the qualification of an Acharya.*” [13]

This proves beyond doubt that in the delineated areas of *Bidar, Gulberga* and *Bijapur* architectural style of temples evolved through theory and practice, and reached a very mature stage. Not only the architecture evolved but the whole team required for construction from an architect to a mason was in existence before the Islamic invasions of *Deccan*. It is also interesting to note that the laws existed about the selection of the site as per the caste of a person along with the names of certain trees.

“*The site suitable for Brahmins is square, white without defects, planted with udumbara trees, sloping towards the north, perfect and has an astringent and sweet savour. Such a site is gurantee of good fortune. The length of the site suitable for kings is one eighth more than its width, it is red in colour and bitter in flavor, it slopes towards the east is vast and is planted with asvatta. Such site invariably gurantees success. The length of the site suitable for vaisya is one sixth more than its width; it is yellow, of sour taste and planted with plaska it slopes towards the east. Such a site is beneficent. The length of the site suitable for sudra is one fourth more than its width; it slopes towards the east, its black and has a pungent flavor and is planted with nyagrodh. Such a site is a source of abundant riches and grain.*”[14]

Passages like these prove beyond doubt that the social and cultural system of Hindus, although rich in knowledge, was extremely rigid in terms of caste systems, the caste system was also evolving and taking a very rigid form along with the development of Hindu temple architecture as well as town planning.

5. OBSERVATIONS/ANALYSIS OF GENERIC ATTRIBUTES FOUND IN HINDU TEMPLES OF THE DELINEATED AREAS

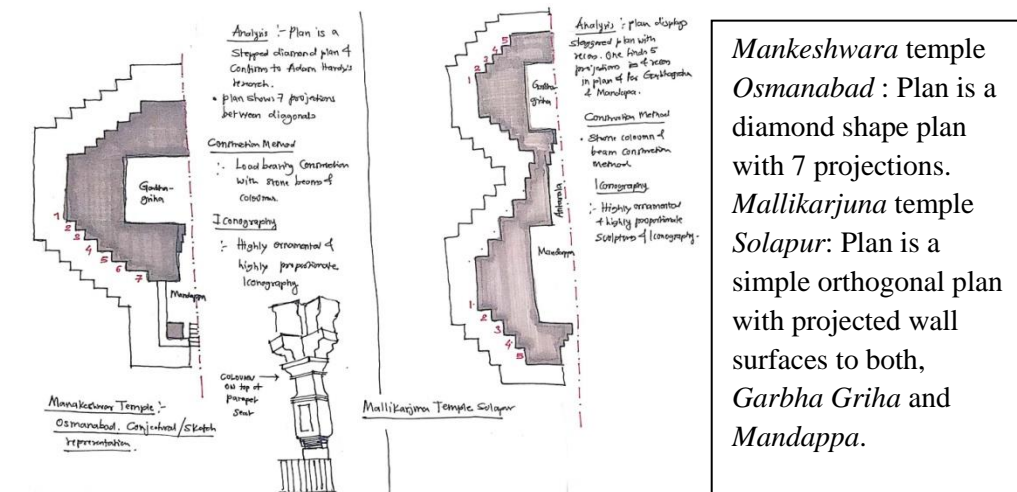


Fig. 6: Mankeshwar Temple Osmanabad, Mallikarjuna Temple Solapur

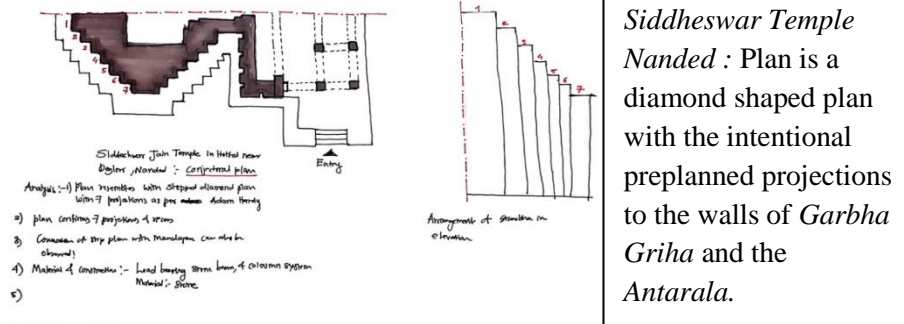


Fig. 7: Siddheswar Temple Nanded

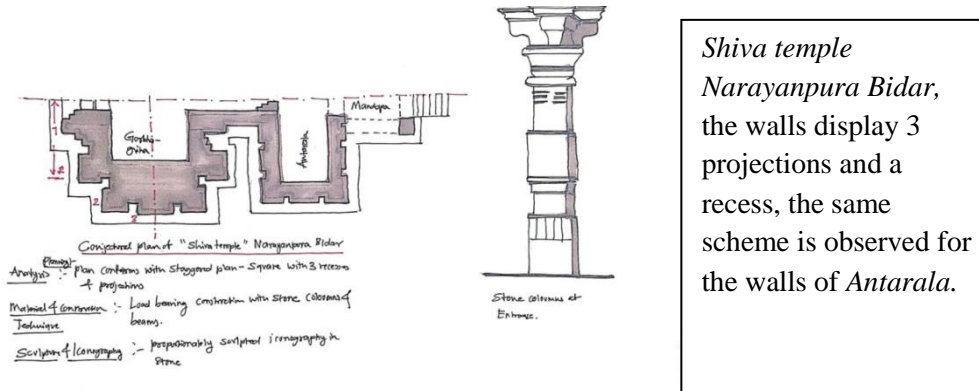


Fig. 8: Shiva Temple Narayanpura Bidar

5.1 Attributes of Hindu Temples

- One can conclude that before the Islamic Invasions the temple architecture had evolved to a very mature stage, where every region mostly had its own specialty. Ancient Hindu temple itself is a topic of research, hence only a few points like wall treatment, plan, etc are considered. The detailed study of Shikhara is avoided purposefully as it becomes too vast.
- After studying the above temples one can list the following points.
- Temple plan is broadly classified into orthogonal and diamond square plan with 3,4,5, and 7 projections and with a similar number of recesses on the walls of *Garbha Griha* and *Mandapa*.
- Shiva Temple at *Narayan Pura Bidar* is an example with 3 projections and recesses found on the walls of the *Garbha Griha*.
- *Mallikarjuna* temple in Solapur displays 5 each projection and recesses on the walls of the *Garbha Griha* and *Mandapa*.
- Another type is of a stepped diamond plan with 5 and 7 projections diagonally. *Siddheshwar* temple in *Hottal Degloor* shows a diamond plan with 7 projections. *Manakeshwar* temple in *Osmanabad* also shows a plan with 7 projections.
- Temple walls displayed projections and walls were never flat walls, and the rule applied to even to the simple shrines.
- The material used was the locally available stone and the construction system was of beams and columns made up of stone, but even the stone columns never followed a simple flat plan, but plan changed at every interval. One does not find a system of arches or dome or pendentive technique used anywhere in *Hindu* temples. Spans were moderate and the spaces were divided with the number of columns in between.
- Mostly for the temples of the delineated areas the *Mandapa* are open *Mandapa*.
- *Hindu* temples displayed an enormously detailed and proportionate iconography and sculpted forms which were used in the recesses and projections.
- *Hindu* architects had achieved a mastery over geometry and overall expression of the temples.
- A flat façade or flat surfaces without any projections or recesses were never used in *Hindu* temples by *Hindu* architects before Islamic Invasions. Generally, no profound *Shikhara* is found, apart from an example of *Mallikarjuna* Temple in *Solapur*. One should also make a note of temples of *Halebidu* and *Bellur* as they have a unique plan with common *Mandapa* and two or three *Garbhagrihas*. A probability of plan of some tombs was inspired by these temple plans can not be denied.

6. SOCIETY, CULTURE, OF INDIA WITH THE FOCUS ON SOUTH INDIA DURING RULE OF VARIOUS ISLAMIC DYNASTIES OF SOUTH INDIA

Once again the history related to the Islamic invasions of India is presented in a chronological manner. The brief history of Islamic invasions of India can be summarized as follows.

- A.D. 712: *Mahmud Bin Quasim* invades *Sindh*.
- 998-1030- Era of *Mahmud of Ghazni*, destruction of *Somnath* temple in *Gujrat*.
- 1200-1246: Beginnings of the Slave Dynasty
- 1290- 1320: *Khilaji* Dynasty, 1307 *Kafur* marches on *Devgeri*, 1309 *Kafur* attacked *Telingana*, 1310 attacked *Madurai*, in 1313 attacked *Devgeri* again to destroy a mutiny of *Ramdevraya*'s son.
- 1320 to 1420: *Tughlaq* Dynasty. 1327-9 Shifting of capital from *Delhi* to *Devgeri* or *Daulatabad* by *Mohammad bin Tughla*. 3rd August 1347 *Hasan Kangu* formed an independent kingdom by the name of *Bahamani* at *Gulberga*. In 1351 *Firuz* became the Sultan of *Delhi*. In December 1398 *Timur's* army sacked *Delhi*.

- 1346-1664: *Vijaynagar Empire*. The only *Hindu* empire surrounded by all the Islamic empires, which survived with reduced boundry till 1664.
- 1414-51: *Sayyid Dynasty*, 1451-1526: *Lodhi Dynasty*
- 1150 to 1325: Provincial *Punjab*. 1300-1350 Provincial *Bengal*, 1360 to 1480 Provincial mosques of *Jaunpur*, 1300 to 1459^{1st} and 2nd provincial style of *Gujrat*, 1459 to 1550 provincial style *Gujrath* 3rd of *Beghara* period. 15th century *Malwa*, cities of *Dhar* and *Mandu*.
- 1347-1422: Provincial *Deccan Gulberga*, 1422-1512: *Bidar*, 1512-1687 *Golconda*, 16th and 17th Century *Bijapu*.
- 15th to 17th Century is a period of *Mughal Dynasty* with *Babu r* (1526-31), *Humayun* (1531-56), *Akbar* (1556-1605), *Jahangir* (1605-27), *Shahajahan* (1627-58), and *Aurangajebe* (1658-1707) as the emperors. Many wars of expansion in *Deccan* were fought during *Jahamgir's* period, *Mughals* got an entry, but finally, all the *Deccan Sultanates* were annexed by *Aurangazebe*.

[15]

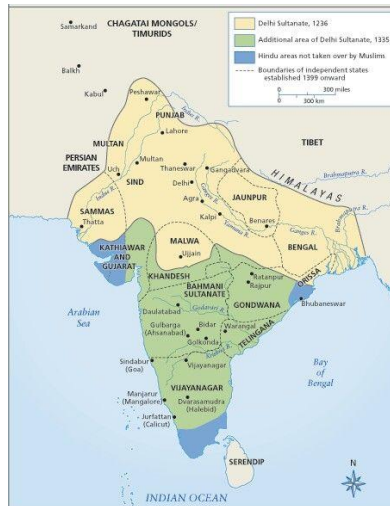


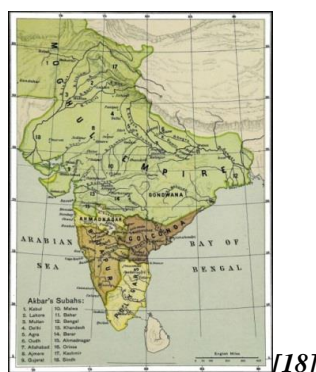
Fig. 9: Delhi Sultanate, 1236-1526 [16]

For the purpose of this paper the period of *Bahamani Sultanate* and the period of *Deccan Sultanates* is of utmost importance. Muslims were the rulers of *Deccan* but history confirms that there was a struggle for power between Islamic rulers also, and the idea of centralized power seems to have been rejected. Some passages of history also put light on the social situation during the *Bahamani* rule in 1347 the kingdom was carved out by *Hasan Kangu* who took the title of *Ala'u'd-Din Hasan Bahaman Shah*. After the death of *Ala'u'd-Din Hasan Shah*, five sultans ruled up to 1397. During this period many foreigners were the part of the court, as we can find from the following passage:

“Immigrants such as Arabs, Turks, and Iranis who were known as Afaqis or Gharibs, were bitterly resented by the settlers from North India, the local muslims, and the Habshis who were known collectively as the Dakhinis. Hindu influence was rising in both cultural life and government, and when Tajud-Din-Firuz ascended (1397-1422) the throne he promoted Hindus to high office in order to offset any Afaqi predominance- although he also resumed the war against Vijaynagara. Like his predecessors, he was unable to capture Vijaynagara, but he forced Devraya I to give him his daughter in marriage and to cede Bankapur fort as her dowry” [17]

These passages tell us interesting facts, although the *Bahamani Kingdom* was an Islamic Kingdom *Hindus* played an important role in its administration. Similarly, it should be noted that all these independent provincial dynasties fought among themselves for the control of land, hence wars with other Islamic empires were very frequent wars with the *Malwa Kingdom* took place in 1461-2 which *Bahamanis* nearly lost, but saved by the entry of third party *Mehmud Begarh* from *Gujrat*. The most important personality of *Bahamani Kingdom* was *Mahmud Gawan* who built an Islamia college in *Bidar*, continued the policies of *Tajud-Din Firozin* latter period

“Mahmud Gawan was now the sole administrator of the Bahamani Kingdom. Ignoring the hatred between the Dakhinis and Afaqis, he gave senior positions to the Dakhinis and also brought the Hindu chiefs into the government, in order to establish the united Bahamani Kingdom.” [17]



[18]

Between 1482 to 1518 the administration of *Bahamani* Kingdom collapsed into the formation of five *Deccan* Sultanates namely *Berar Shahi Berar*, *NizamshahiAhemadnagar*, *AdilshahiBijapur*, *QutubShahi Golconda* and *BaridShahiBidar*. The new rulers had a very different cultural background The *Nizam-I-Mulk Hasan Bahri* of *Ahemadnagar*'s *NizamShahi* was an islamized Hindu, ancestors of *Bijapur* and *Golconda* were foreigners from *Georgia* and *Azerbaijan* respectively. These five *Deccani* dynasties also fought among themselves for the control of the area, and the administration of *Vijaynagar* fueled their fights. Muslim social system like the Hindu social system was also very unfair, Muslims introduced a strong system of slavery in India, mostly slaves were from *Habshis*, people from *Abyssinia* yet in Muslim social systems *Habshis* attained prominent positions in courts,

"In the Deccan under the Bahamani Sulans, the Habshis even acted as governors and as diwans. They forged alliances with the local Deccani Muslim groups in order to subvert the Turkic and Iranian factions and in the fifteenth and Sixteenth centuries the Kingdoms of Ahemadnagar and Bijapur were dominated by them their most prominent leader was Mallik Ambar. They also controlled Gujrat and Deccan Sultans navies and were virtual masters of Kokan coast, the Mughals too recruited Habshi slaves into their service some served as kotwals few acted as governors."[19]

From the above passages, it is clear that the society of Islamic sultanates was cosmopolitan where the talents surpassed the place of origin. Muslim society was more of a secular nature and also accepted Hindus into them wherever required. Also, it is interesting to note that Muslims were accepted into *Hindu* societies also, for example in *Vijaynagar* which was the only Hindu state of that era

"Devraya was convinced that the reason for Bahamanids continued military superiority. When he himself possessed immense resources in men and material was the quality of their archers and horses. To remedy these deficiencies, he recruited around 2000 muslim archers and gave them land tax assignments. He also built a mosque in a city and had a copy of Quran placed before his throne on a richly carved desk, so that muslims could kiss it while performing the ceremony of obeisance in his presence. His armies now comprised 80,000 horse, 200,000 foot, 2000 Muslim arches and 600 Hindu archers."[19]

This proves that the religion of a state was either *Hindu* or *Muslim* depending on the ruler, the society as such was secular, and both religions were practiced. Sometimes help was taken from a different religion to achieve a goal, like defeating the enemy, and administration was governed by both *Hindus* and *Muslims*. Since *Hindus* also played an important role in the *Bahamani*, and the administration of five *Deccan* Sultanates hence a number of temples destroyed in *Deccan* is much lesser as compared to North, Though the temples in *Vijaynagar* have been plundered, the nearby ancient temples of *Badami*, *Pattadakal*, *Aihole*, have been preserved. Many Hindu temples are still intact in *Maharashtra* and *Karnataka*. Accounts of Muslim rulers giving donations for the temples are also known. The Hindu influence reached its zenith during the times of *Ibrahim Adilshah* of *Bijapur* in *Bijapur*

"He was once a worshipper of Allah and a Hindu Goddess. The Masjid and Mandir were both sacred to him. On many occasions the King would refuse to speak in Persian, he would speak only in Marathi. The marked Hindu Influence in his official documents which began with the word Az-Puja-I-Saraswati. He worshipped the God Narsimha whom he built and dedicated a temple at Bijapur."[20]

This proves beyond doubt that many *Hindu* temples were given donations and sometimes Islamic rulers also built temples to appease their *Hindu* administrators. In *Deccan*, the society was more secular and a mix of two religions.

7. MAJOR ARCHITECTURAL CONTRIBUTIONS WITH THE FOCUS ON MOSQUES AND TOMBS OF BHAMANAI SULTANATE AND ADILSHAHI SULTNATE OF BIDAR GULBERGA AND BIJAPUR, MENTIONING SIGNIFICANT SECULAR STRUCTURES

Due to the limitations of the paper, only some significant religious achievements during the rule of the *Bahamani* kingdom primarily *Bidar* and *Gulberga*, and during the *Adilshahi* of *Bijapur* have been considered. This is further related to the area delineation and to the study of *Hindu* temples in these areas. Islamic builders also made a tremendous contribution to secular buildings which is only mentioned here. As per the new religion, two building types were introduced in *Deccan* like rest of India namely mosque and a tomb. Muslims can pray individually but the congregational prayer is preferred. For the large scale congregational prayer, a Friday mosque is built called as *Jami Masjid*. Initially, after capturing the fort, some modifications were done to the fort at *Gulberga*. *Gulberga* was the capital of *Bahamani* in 1347. Inside *Gulberga* fort one magnificent structure is erected during *Bahamani* kingdom called as *Jami Masjid Gulberga*. It was built in 1367, designed by *Rafi bin Shams bin Mansur*, it's a covered mosque measuring 216'x177' by a system of domes and vaults.



Fig. 10: Photographs of Bidar fort by Ar. H. S. Pratinidhi, plan of Jami Masjid from Pintrest



Fig. 11: Photographs of Jammi Masjid Gulberga by Ar.H. S. Pratinidhi

Tombs: Tomb is a structure which was erected to mark the resting place of the dead, and it was a new building type which was introduced in India. One finds both the examples of octagonal and square tombs in Deccan. In Gulberga in case of haft Gumbaaz, where two squares are joined in the plan, with the essence of double story facades with two levels of four centered arches. This typology of combining two squares for a tomb is a typical style of Gulberga.

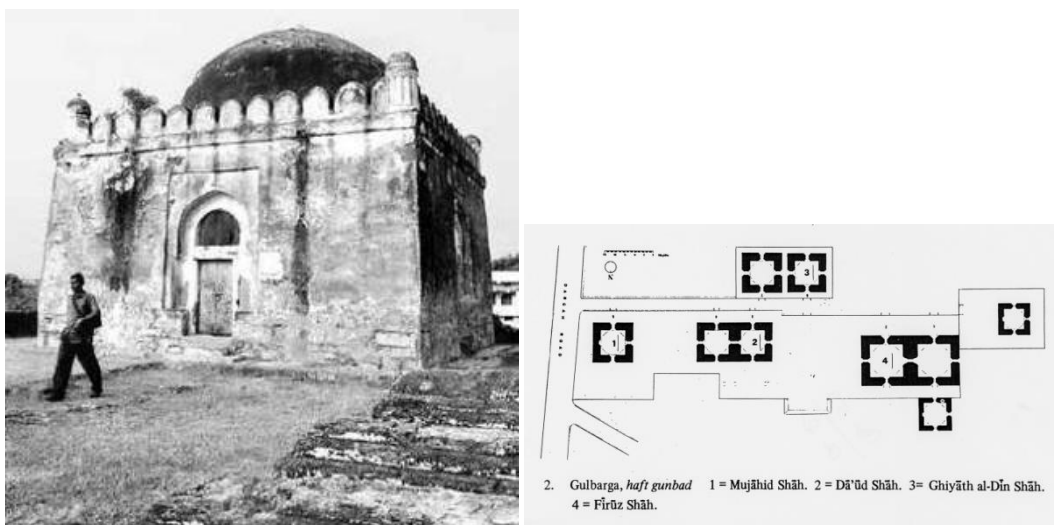


Fig. 12: Tomb of Hassan Kangu Bhamani Plan of Haft Gumbad Gulberga



Fig. 13: Firuz Shah's tomb www.hellotravel.com



Fig. 14: Firuzshah's tomb www.karnatakablogspot.com

In the latter phases of Bahamani Kingdom a sufi saint by the name of Khwaja Banda Nawaz Gaisu Daraz came all the way from Punjab and settled in Gulberga he was respected by sultan Firuz who gave him a piece of land in Gulberga where the tomb of Banda Nawaz is built. Dargahs in Gulberga have two towers attached to the entrance gate.



Fig. 15: Banda Nawaz Gaisu Daraz Gulberga by the author



Fig. 16: Gate to the Dargha of Shyakh Sirauddin Junnaidi

The capital of *Bahamani* was shifted from *Gulberga* to *Bidar* in 1425 and a massive *Bidar* fort was built with many presidential palaces and mosques inside it. Main religious structures are *Solah Khamba* Mosque, *Takaht-i-Kirman*i a tomb for the spiritual person who came from *Iran* to *Bidar*. At *Bidar* architectural style is inspired by Persian architecture, and every building displays a quality of tile inlay, the influence is so much that one gets a feeling as if buildings are imported from Persia in design, material and labour. Many *Iranian* artisans, craftsmen settled in *Bidar*. The most important secular building of *Bidar* is the *madrassa* of *Mahmud Gawan* an *Islamia* University built in 1472 which is copied in design and material like any building from the buildings in *Rejistan* at *Samarkand*. The tombs at *Ashtur* also carry a great significance as they display a *Tartar* dome combined with the tile inlay of the Persian architecture. *Bidar* also displays an octagonal plan for tombs, near to *Bahamani* tombs of *Ashtur*. The building is the tomb of *Shaykh Khalilullah*(*Chaukhandi*) built in 1450. The last phase of *Barid* tombs are also important, and the most important building is that of Tomb of *Ali Barid* which was built in 1577 A.D. century has direct implications in terms of construction and style on a temple close to *Gulberga* and not *Bidar* which will be discussed in latter chapters.



Fig. 17: Photographs of Bidar fort by the author



Fig. 18: Photographs of Takhat-i-Kirman photographed by the author



Fig. 19: Madrasa of Mehmud Gawan, with its colour bricks and tile inlay



Fig. 20: Solahkhamba mosque in Bidar photographed by the author

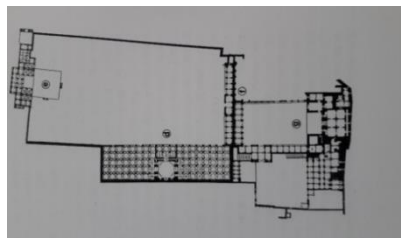


Fig. 21: Plan of the Solah Khamba Mosque and Lal Baugh Bidar 23



Fig. 22: Plan of Tomb of Ashtur by FICUS architects

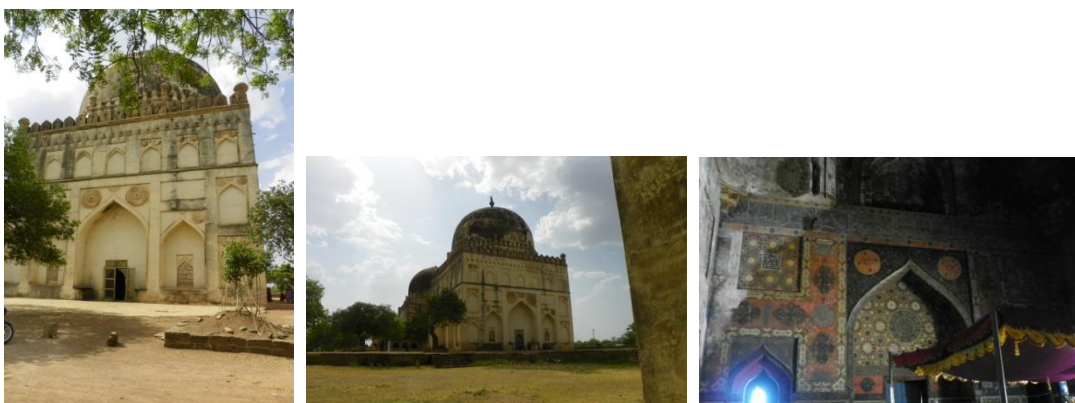


Fig. 23: Tomb of Sultan Ahemad Shah Wali by the author

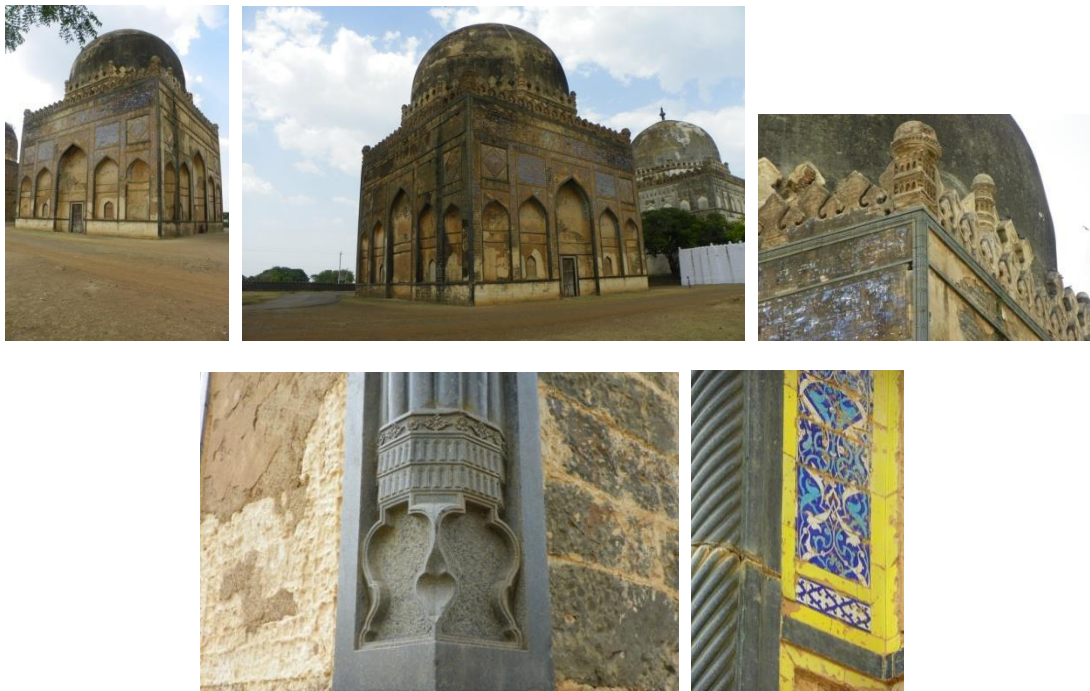


Fig. 24: Tomb of Sultan Muhammad Shah by the author



Fig. 25: Tomb of Sultan Nozam Shah



Fig. 26: Photograph of Tomb of of Shaykh Khalilullah(Chaukhandi) by the author [21]

Ahemad Shah Wali used to give respectful treatment to Hindus and hence as per the legend he is considered as a reincarnation of the saint “Allama Prabhu” a 12th century sharana saint poet. As per the daily paper, the Hindu following description is found.

“Allama Prabhu Jatra is unique because it celebrates Sultan Ahmed Shah Wali, the medieval-era Behmani king of the Deccan who treated people of all faiths alike. He was said to be so benevolent that people believe he was the incarnation of Allama Prabhu, the 12th century Sharana saint-poet. Both Hindus and Muslims from villages in Bidar and Kalaburagi districts work together to organise the jatra. Bhajans and Kalma chanting, Tatva Pada and quawwalis are organised side by side on the ground in front of the monument. Rajshekar Patil, a village elder, and Mohammad Quddus, head of the Dargah committee, are members of the jatra committee. The highlight of the jatra is the padayatra of Shivamurthy Wadeyar, seer of Shivamurthy Mut in Madyal, Aland taluk. He and his 500 associates walk over 140 km through jungles and farms, over the course of four days, to reach Ashtur. This time, he brought his son Somashekar Wadeyar, who will take his place from next year. The seer was attired in a distinctly Sufi manner and chanted Kannada and Sanskrit shlokas during the three pujas he conducted inside the tomb of Ahmed Shah. Mohammad Gafur, one of the trustees of the Dargah, assisted him. As one broke coconuts, the other blessed the devotees with a peacock feather broom.” [22]

This particular Jatra happens even today and it ends at the tomb of Ahemad Shah Wali. This is solid proof of religious harmony which existed in the past, and the tradition continues even today.



Fig. 27: Tomb of Ali Barid and the mosque attached to it in Bidar Photographed by the author

The next phase of construction is the phase when Kingdom split into five *Deccani Shahis*, for the purposes of the study the religious contribution of *Adil Shahi* at *Bijapur* is considered. *Jammi Masjid* in *Bijapur* (1558-80) is one of the finest structure built during *Adilshahi* reign. Here the dome rests on intersecting arches, and it forms a square measuring 450'x225'. In tomb architecture the best example is of *Ibrahim Rauza* (1580-1627) which is famous for the conception of the double dome structure, the introduction of *Mughal Char Baug* concept in *Deccan* as it was placed surrounding a *Char Baugh*, This mausoleum is famous for its intricate details which resembles temple architecture. The last structure is "Gol Gumbaz" (1627-57) which has a huge 'Tartar Dome' supported on intersecting arches of magnanimous proportions. These examples are presented as they influenced the Hindu temples in the regions of *Adilshahi* namely border areas of *Maharashtra* and *Karnataka*.

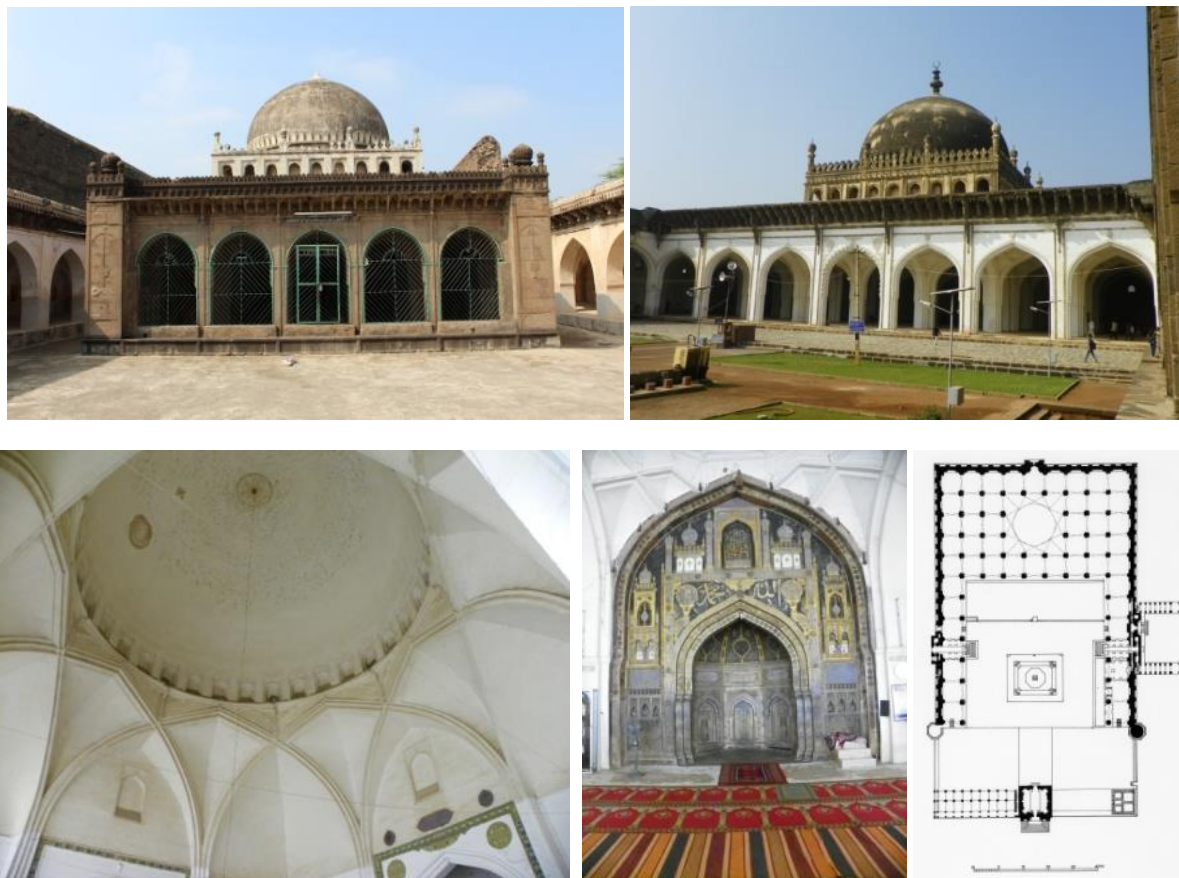


Fig. 28: Plan of Jammi Masjid from www.archnet.com Photographs of Bijapur by Ar. H. S. Pratinidhi [23] [24]



Fig. 29: Mehtari Mahal Bijapur [25]



Fig. 30: Ibrahim Rauza: Photographs taken by the author [26]

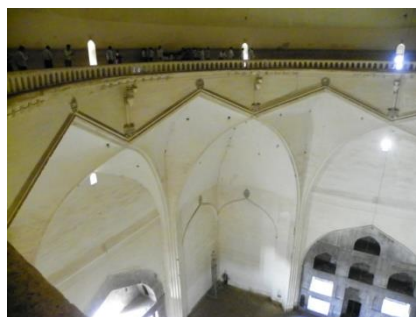
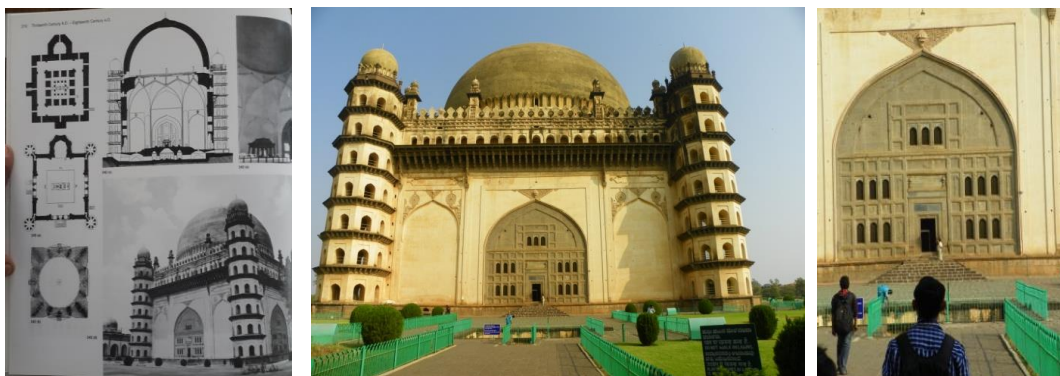


Fig. 31: Photographs of Gol Gumbaz Bijapur [26] [27] [28]

8. ANALYSIS AND DEVELOPMENT OF ISLAMIC ARCHITECTURE OF BIDAR, GULBERGA AND BIJAPUR. DEVELOPMENT OF ATTRIBUTES OF MOSQUE AND TOMBS

8.1 Planning Principles Mosque

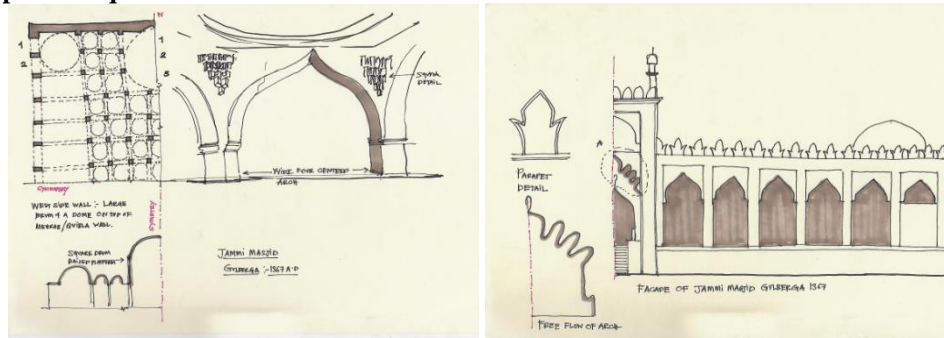


Fig. 32: Jammi Masjid Gulberga A.D. 1367

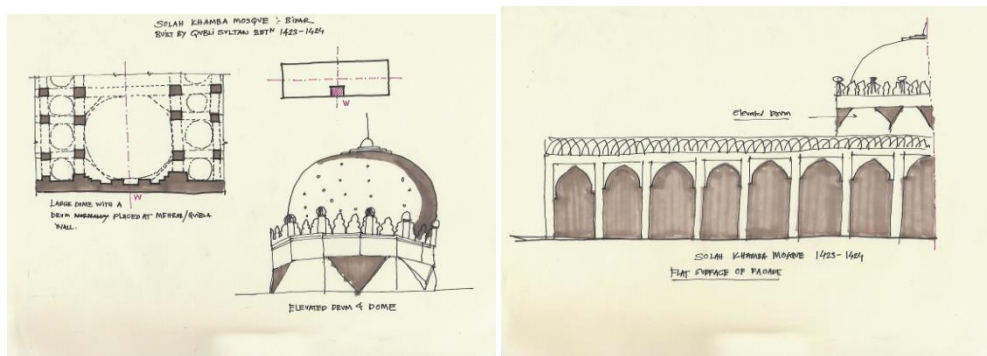


Fig. 33: Solah Khamba Masjid 1423-1424

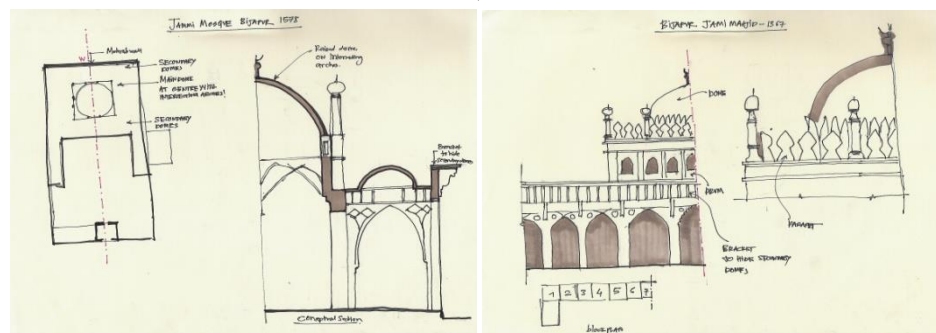
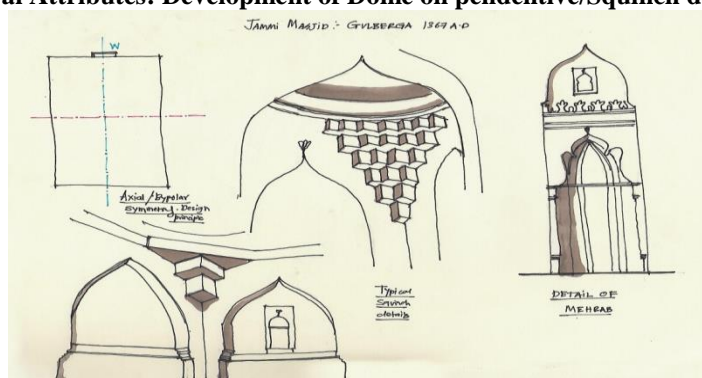


Fig. 34: Jammi Masjid Bijapur 1578 A. D.

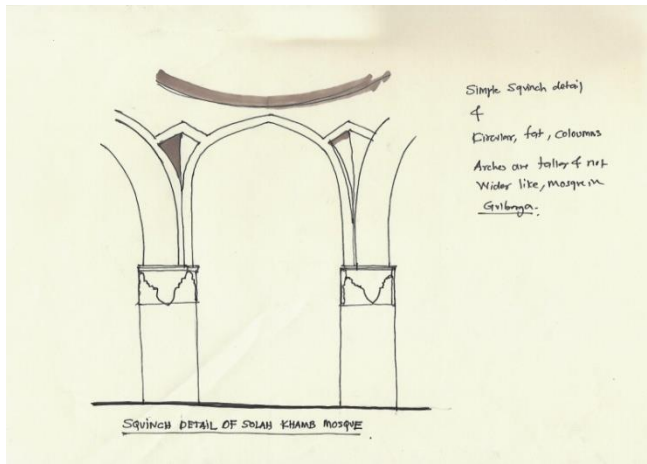
- From the above Analysis on e can conclude that the façade of a mosque was flat, it was not planned with the intentional projection and recesses of the wall surfaces,
- Planning is strictly axial and symmetrical and the principle is followed in sections and elevations also, as structures are bipolar.
- One finds many permutations and combinations of placing a dome on top of a Mehrab wall and one also finds that prominence is given by increasing the size of the dome and placing the dome on top of the drums.

8.2 Structural Attributes: Development of Dome on pendentive/Squinch details

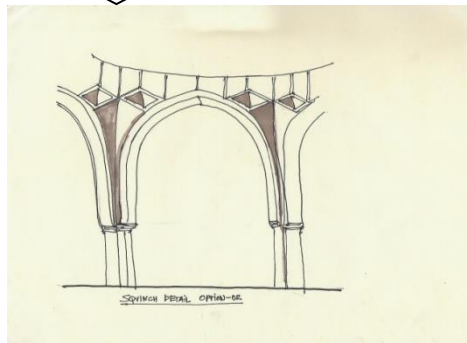


An elaborate honeycombed squinch detail is observed in Jammi Masjid Gulberga.





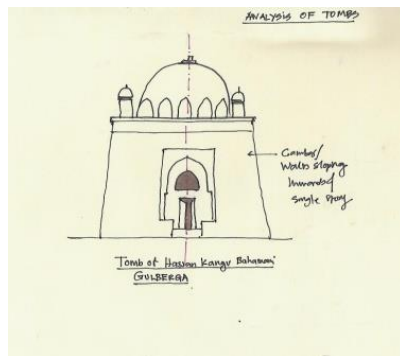
A very simple and slightly fatter squinch detail is observed in *Solah Khamba*



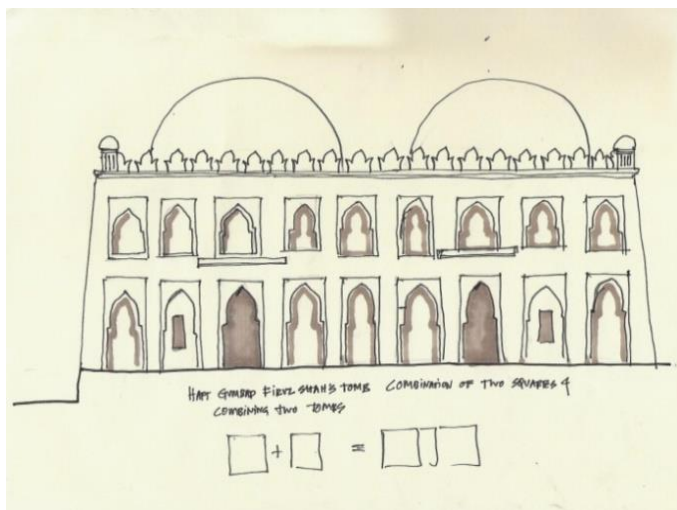
A complex system of intersecting arches, and squinch details are observed at *Jammi masjid Bijapur*.

Fig. 35: Analysis and Architectural development of Bidar, Gulberga and Bijapur. Development of Attributes of Tombs/ Dargahs

8.3 Planning and Evolution of Tombs

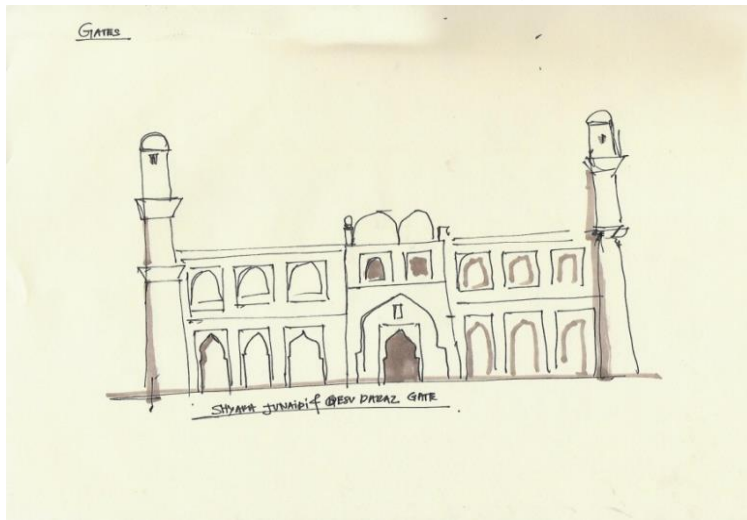


Tomb of *Hassan Kangu Bahamani Gulberga*, Simple symmetrical structure like *Ghiassudin Tughlaq's tomb in Delhi*.



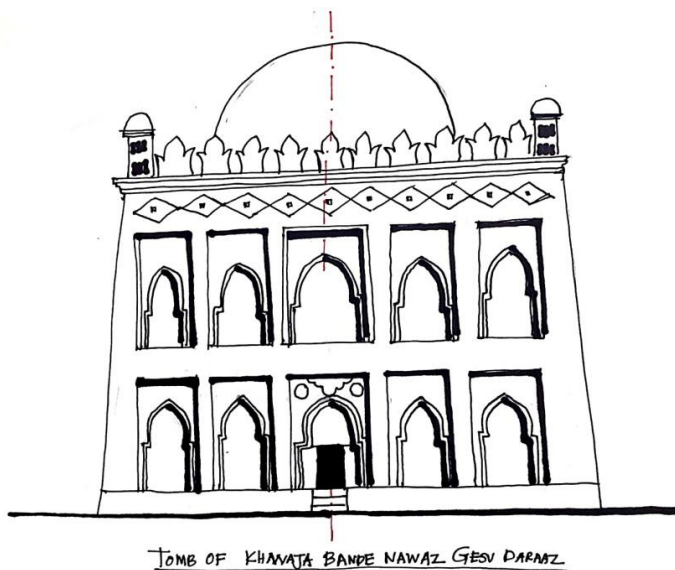
Double storied gates with the minarets on both sides were added to the tombs of *Shyakh Junnaidi*.

The Minarets are tall and the design is imported from *Bagdad*.



Tomb of *Taijuddin Firuz, Haft Gumbaz Gulberga.*

Combination of two tombs, with an anti chamber . Tomb creates an essence of double story with two domes at the top. Domes are not tartar domes.



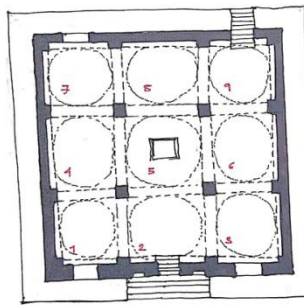
Tomb of *Bande Nawaz Gesu Daraaz,* tomb shows an essence of double height structure with a tartar dome on top.



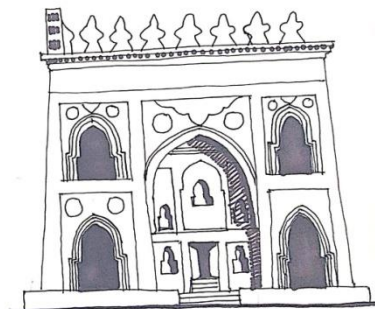
PLAN :- It has a grid of 9x9 bays. PERFECTLY SYMMETRICAL PLANNING
TOPPED WITH SHALLOW DOME.
CENTRAL POSITION, TAKHAT IS KEPT.

1	2	3
4	5	6
7	8	9

ELEVATIONS :- SURFACES ARE FLAT, WITH MINIMUM PROJECTIONS & RECESSES
DETAILED & PROPORTIONATE, SCOOPED OUT,
DETAILS OF MEDALLIONS & EXCEPTIONAL ORNAMENTAL DESIGNS, DEPICTING FLOREAL FORMS.



PLAN OF TAKHAT-I-KIRMANI

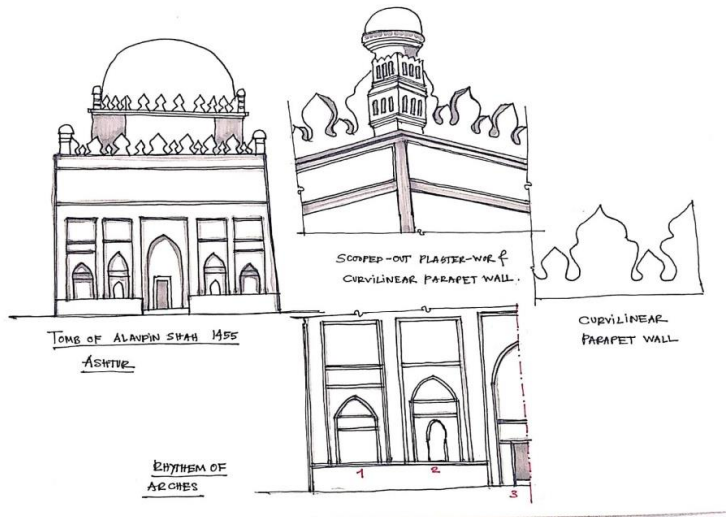


ELEVATION OF TAKHAT-I-KIRMANI

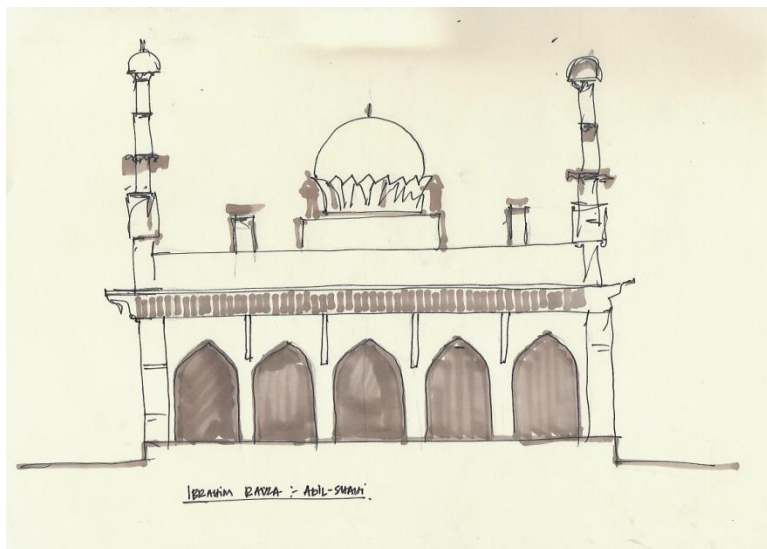
Takhat-i-Kirmanî, this is called as a tomb but no one is buried here.

Takhat I Kirmani , this is a place where the Sufi saint lived, and since the place where Sufi saint lived is termed as a tomb, or a *Dargah* its called as a tomb.





Tomb of Ala-Uddin Bahaman Shah at Ashtur Bidar. Tomb creates an essence of Double story, rhythm created by different heights of arches, articulation of the flat façade topped with the tartar dome.



Tomb of Ibrahim Adil Shah in Ibrahim Rauza, in Bijapur tombs the minarets become smaller and more decorative, domes become inverted petal domes. Ibrahim rauza is a building showing extensive carving and scoop out details. It has a stone false ceiling. Also the Rauza is placed inside a garden.



Tomb of Mohammed Adil Shah a typical exploration of intersecting arches and exploration of the dome on pendentive technique to its fullest. Large dome Structure called as Gol Gumbad built by Yaqut of Dabul.





Tomb of Ali Barid. It has a four centered arch and the arch opens the tomb from all sides. One finds an extensive articulation of the flat façade in this tomb. Dome is given a prominence and is placed on a drum.

Fig. 36: Planning and Evolution of Tombs

9. BRIEF HISTORY FROM 17TH CENTURY TILL THE RULE OF EAST INDIA COMPANY

Many important historical events happened between 1630 till 1818. A very short history of the period is like following.

- 1630- Birth of *Shivaji Maharaj*
- 1641-1680- Era of *Chatrapati Shivaji Maharaj*
- 1681- *Aurangzeb* invades *Deccan*
- 1680-1700- Era of *Sambhaji Maharaj* and *Rajaram Maharaj*. 1689 *Sambhaji Maharaj* died. 1700 *Rajaram Maharaj* died.
- 1707- *Aurangzeb* died
- 1720- *Bajirao I* is appointed as *Peshwa* by *Shahu Maharaj*.
- 1720-1760- Rise of *Maratha Empire*
- 1761- Third battle of *Panipat* between *Marathas* and *Ahemad Shah Durrani* where *Marathas* lost severely.
- 1761-1818- *Maratha* rule, which ended in 1818 and British East India Company virtually ruled entire India. [29]

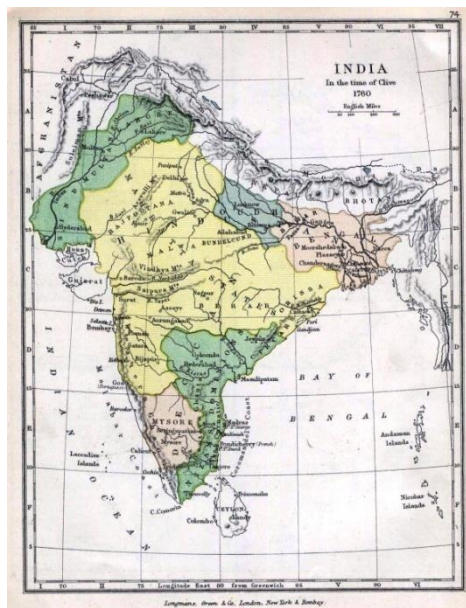


Fig. 37: Map of Maratha Empire [30]

10. CASE STUDIES OF HINDU TEMPLES DISPLAYING THE ISLAMIC ARCHITECTURAL ATTRIBUTES

List of Architectural parameters based on which the Islamic Influence is proved.

Islamic Attributes in concept

- 1) Is the structure a smadhi structure and if it then does it displays similarities with a tomb or a dargah?
- 2) Does the structure belong to a Vedic, Non Vedic deity? Does the structure belong to a Hindu saint?

Islamic attributes in plan:

- 3) Does the planning is simple and symmetrical with square or rectangular plans?
- 4) While designing walls are the walls designed as flat walls with no intentional projections or recesses?
- 5) Does an attempt is seen of converting a square plan of a shrine into an octagonal plan? At the top?
- 6) Does one find a plinth projecting from all sides? As very commonly found in tombs?
- 7) Does the Structure display a grid of nine squares formed by spanning arches and shallow dome on the top? Does the structure show a plan similar to the plan of *Takhat-i-Kirmani*?
- 8) Is a wall present inside a *Garbha Griha* like a mosque and are idols placed inside it?

Islamic attributes in sections or elevations:

- 9) Does the structure display walls which taper at the top?

- 10) Does the structure display a drum and a dome placed on a drum instead of a *Shikhara*? Does a prominence is given to the dome? Sometimes it is also possible that a structure has a very shallow dome internally and a *Shikhara* on top.
- 11) Does the flat façade display the brackets like the tombs or mosques?
- 12) Does the structure has four centered arcades in its façade?
- 13) Does the design of the parapet resembles or is it same as the tomb or mosque structure?
Islamic construction techniques? Variations/ derivatives of the dome on pendentive techniques
- 14) Does a structure displays dome on pendentive technique and does it shows the squinch details like Islamic structures
- 15) Does the structure display Iconography/Sculptures similar to ancient Hindu temples?

After this, the structures are broadly classified as follows

Type 1A) Structure which is a copy of Islamic structure where more than 90% of parameters match. A copy of a tomb.

Type 1B) Structure which is a hybrid structure where some attributes are copied and some are as per the original temple attributes. A hybrid with a tomb and a mosque.

Type 1C) A structure which displays some addition in its original form, which is in Islamic style

Type 1D) A structure which displays a combination of attributes of both a mosque and a tomb.

10. 1 Type 1A) Premnath Maharaj Temple Umragah Osmanabad



Fig. 38: Premnath Maharaj Temple Umragah Osmanabad [31] [32]

Type IA) temple at *Umarga* is exactly like an Islamic tomb, known as the *Premnath Maharaj Temple at Umarga*. This is a tomb, having four 4 centred arches on four sides, and entrance from one side and a small shrine of a deity attached to it. One finds a dome similar to the *Adilshahi* dome on top of this temple, and to balance it out four small pylons like structures have been erected. In concept also the temple resembles with the tomb as it is a temple dedicated to a person and not a deity.

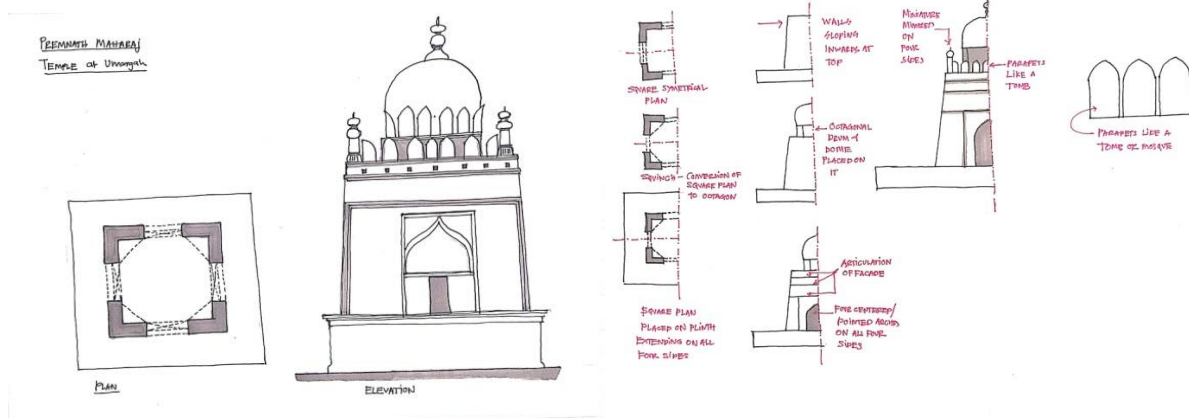


Fig. 39: Analysis by the author

10.2 Type 1b) Khandoba Temple Naladurga





Fig. 40: Khandoba Temple Naldurga [33] [34]

Khandoba temple in Naldurga. In 1694 Ibrahim Adilshah built a bastion in Naldurga and the Khandoba temple was destroyed. Then for some period, the temple existed in the corridor of the Bastion and latter a new temple was built on the Northern side. The temple has four, four centered arches, and its façade resembles with a mosque, with the addition of a Shikhara on top of deity. Apart from Shikhara the temple structure is just like a mosque, and it can be classified as a hybrid temple, where attributes are copied from a mosque.

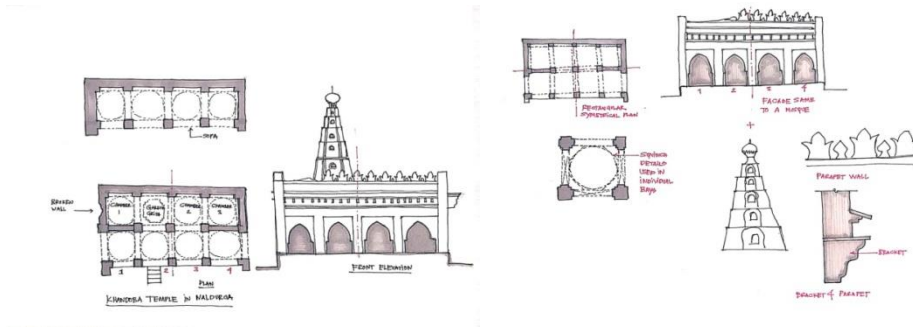


Fig. 41: Analysis of the temple by the author

10.2.1 Papanash Temple in Bidar



Fig. 42: Papanash Temple: Photograph by the author [35]

Papanash temple this is another hybrid temple. The plan displays similarity with the plan of the Takhat-i-Kirmanī here there are nine bays and each bay has four Tudor(Four centered) arches on four sides, and a flat dome is placed on top of each bay. The central bay is where the deity is placed and an octagonal Shikhara is placed on top with the niches. Around this central bay, a Pradakshina path is automatically created due to design. One finds many temples like the Papanash temple in the vicinity of Bidar. The multi foliated arches have been built afterwards in concrete.

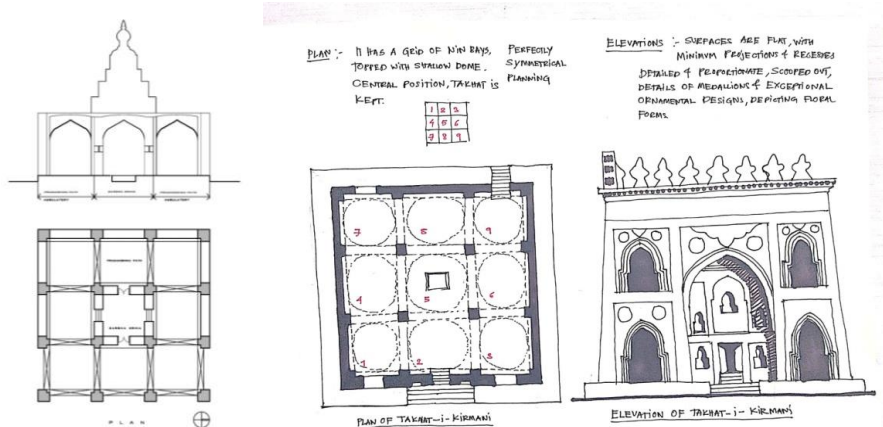


Fig. 43: Plan of Takhat-i-Kirmanī

10.2.2 Comparison of Pappanash temple with the Takhat-i-Kirmanji Bidar

Another temple is Hannikai temple where the plan is asymmetrical but the construction technique is exactly similar to the construction technique of mosques or tombs. One also experiences the typical squinch details like a mosque or tomb with a shallow dome on top. From its façade, it resembles with a façade of a mosque or a tomb. This temple is also a hybrid structure as it follows the construction technique of a mosque or tomb.



Fig. 44: Photographs of the Hannekai temple Bidar by the author

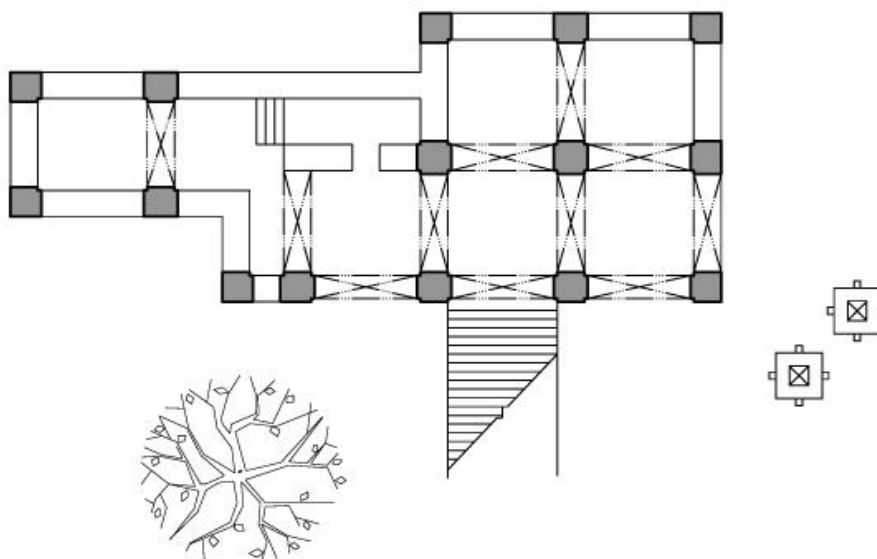
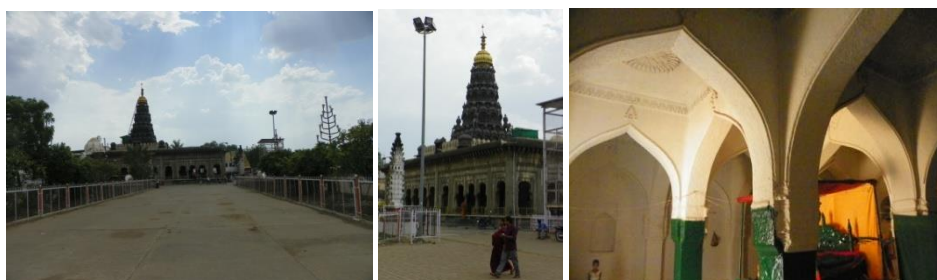


Fig. 45: Hannikai temple Bidar

Another example of this type is Sharana Basaveshwara Guddi in Gulberga.



Fig. 46: Comparison of Basaveshwara Guddi temple with a tomb [36]



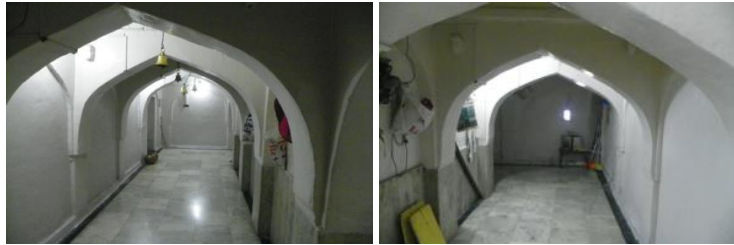


Fig. 47: Comparison of the construction system of arches and a flat dome on top between Sharana Basaveshwara temple Gulberga, and Takhat-i-Kirmanai in Bidar. Photographs from the author

The *Sharana Basaveshwara* temple in *Gulberga* city is an excellent example of hybrid temple architecture. The temple is been renovated in recent times a large *Mandapa* and an arcade of Typical *Maratha* arches have been added. The old construction is made up of five modules, of four, 4 centred arches and a shallow dome on top of it. The old structure displays walls sloping inwards and the parapets just like a tomb. The entire architectural expression is like square Tombs. *Shikhara* is placed on top of a central module. A *Pradakshina* /Ambulatory path is created surrounding the central module. Here the external façade follows the rhythmic patterns like the tombs of *Ashtur*, even the detail of parapet is exactly the same as the *Ashtur* tombs. The planning resembles with the *Takhat-i-Kirmanai*. It should be noted that the Basaveshwara rejected the old Vedic concepts of *Brahmahood* and argued that it can be acquired by any person irrespective of his/ her cast. Hence in this temple, the structure showing resemblance with a tomb is justified.

10.3 Type 1C)

Another example is that of a *Nagavelambika temple, Chittapur Gulberga*. This town of *Chittapur* has many preserved evidence of ancient temples, and also one temple was converted into a mosque and today the place is restored as a temple. One finds evidence of ancient *Kundas* in this place. The most interesting temple is the temple of *Nagavelambika devi*. This temple was desecrated during *Bahamani* rule. In late 17th and early 18th century, the temple was rebuilt by *Nizam* as this area fell into the domain of *Nizam*, *Nizam* took the decision of rebuilding the temple from advice of a *Hindu* saint. Only the oral history is available of this. *Nizam* made modifications to the new temple, added an entrance and also added a *Mandapa* in front of old *Garbhagriha*. This was done in order to free himself from the ancient sins done by his predecessors when the temple was desecrated. The new *Mandappa* is very similar to the tomb of *Ali Barid* in *Bidar* in conception, design, and construction. The *Mandappa* has four large ogee arches and a shallow dome resting on top. Surrounding the main temple are many small domed structures. The complex has a wall surrounding it, and an entrance with a domed structure like any tomb or mosque complex. If one compares the structure with the tomb of *Ali Barid* many similarities are found. This is a gigantic domed structure is placed in front of a short

Garbhagriha, one also finds the human faces carved out at the meeting point of arches. The Islamic tradition of placing two large medallions scooped out in lime plaster on either side of entrance arch is modified into two floral forms on the sides of an arch which are carved into the stone. This temple is a pinnacle of a combination of ancient Hindu style and Islamic style of architecture.





Fig. 48: Photographs of the Nagavelambika temple and its comparison with the tomb of Ali Barid

10.4 Type 1D)

Mangsuli Khandoba Temple near Bijapur is another interesting example. Here builders are trying to build the temples borrowing the Jain concepts of two deities having two deities and a common Mandappa, something like Chennakesava temple of Hoysalas Belur and Kedareshwara temple in Belgavi. Architectural expression is Islamic. The Temple's front elevation is similar to a mosque with a series of arches, and the square structures built as Garbhagriha have a dome on top. From the external side, the structure of Garbhagriha resembles a tomb. One can witness the inclined sloping walls, and one can also witness the recesses made up in arches like the tombs in Ashtur at Bidar. Today the external side of the temple is clad with the marble, and the recess of arch is like a semi circular British arch, but one really needs to examine the true structure without the marble cladding. The side walls taper inside as they elevate, and the structure also has Bijapur style minarets which seems to be a common expression of a mosque.

Most strikingly inside the Khandoba temple of Mangsuli, one finds a very interesting feature. One finds a wall with many niches and the deity kept inside the niche, and many more niches are created inside the wall to keep the weapons of the deity like a sword. One finds a wall inside a Hindu Garbhagriha of a temple similar to the wall of a mosque with a niche for Mehrab or Quibla. The Pradakshina Path is along the wall. This is a striking addition of attributes where even the attributes of the wall facing Mecca are taken and modified as per the requirements of a Hindu temple.



Fig. 49: An Attribute of a wall with a Quibla or Mehrab facing Kaba taken from the mosque and modified as per the requirement of a temple, also comparisons with the tombs of Ashtur with the Mangsuli Temple

11. Conclusions

It is argued by many scholars that temples in late 17th and early 18th century in the above areas are built by Muslim builders, like Muslim masons, Muslim craftsmen and Muslim artisans and hence they are in Islamic style of construction, and hence it cannot be considered as an Islamic architectural influence. Just for the sake of argument, some scholars will argue that if a temple project is funded by an Islamic ruler, hence it's been built in Islamic style. Some fundamental right wing scholars will also state that many traditional Indian masons, artisans, and craftsmen were massacred by Islamic rulers, as they never had any respect for the Hindu religion. After doing these research facts were certainly different, this paper tries to focus on the facts like following,

“Ibrahim Adilshah, the ruler of *Adilshahi*, built a building, which looks like a mosque, and interestingly apart from Friday, the building was used by Hindus, and Hindus did practice their religious rituals with their idols, it is called The Temple Mosque at *Girimath* in *Kamathagi* village in *Bagalkot*.” An article about this is been published in *Deccan herald* by *Jagdish Anagadi* on October 4, 2010, and its available on the internet.: Apart from Friday the building did function as a temple, and on Friday Hindus used to remove their idols from it, and it was used as a mosque. This proves beyond doubt that Islamic rulers also looked after their Hindu subjects and revered the Hindu religion.



[37]

Some will put forward a plethora of knowledge and restrict themselves to comparing two similar structures. Based on the references of site selection of a temple in ancient times from *Mayammatam* and associations of colour, as mentioned in this paper one can conclude that in ancient times *Shudras* and *Dalits* were allowed to build a temple, and worship in their own temples, the author is referring to a state where Hindu Varna system has solidified, One finds many references even in Hindu principles of town planning or urban planning in *Mayamattam*, the diagram which should be followed while designing a town starts with a void at the centre, then followed by positioning of palaces of rulers, and *Brahmins* and *Kshatriyas* are to be planned in proximity of this area. After wards, one finds a delineation of *Vaishyas* and finally the *Shudras* which were kept outside the city, town or a village. As the Islamic invasions happened, Sufis came on the Indian soil and started preaching *Islam*. In India, a great reverence is given to any saint, and *Sufis* were revered, as they started to move from town to town village to village, preaching *Islam*, they naturally started exerting pressure on the old social system.

As per Rav.Jay.Stevenson D.D this is a time of great social reform which took place in India, and in *Hindu* religion. *Hindu* started challenging ancient solidified systems, and because of this one finds the inclusion of deities like *Khandoba* somewhere 12th and 13th century. Interestingly all barriers of the caste system have been rejected. This is a deity which is worshipped by all, *Brahmins*, *Kshatriyas*, *Vaishyas*, *Shudras*, and *Dalits* and also the tribal, hunting settlements, latter on even converted Muslims were also included into the system. In border areas of *Maharashtra*, *Karnataka* “*Kahndoba*” is a *Kula-Daivat* of *Brahmins*, *Kshatriyas*, *Vaishyas*, *Shudras* and also *Dalits*, everyone can visit the temple, and very one can worship him. It is interesting to note that this is the only deity who performed an intercaste marriage with *Banai/Banu/Banubai*. Interestingly a century earlier *Basaveshwara* in *Karnataka* also challenged the social discrimination and argued about equal rights to be given to even women. One can say that in *Hinduism* many social reforms happened due to Islamic invasions. One can say that Hinduism before Islamic invasions and after Islamic invasions is an altogether different religion with different social order. In 17th and 18th centuries under the *Peshwa* regime many people from the deprived communities rose to power and naturally they propagated their gods, and goddesses, as *Khandoba* is a deity of Shepherds called by the name of *Dhanagars* In *Maharashtra*, and the ritual practices observed in *Khandoba* temples are different than those observed in the *Brahminical* temples. Because of these reasons, one can state that a new Architectural religious identity was required for new deities in *Hinduism*, and for these purposes, certain Islamic attributes were borrowed from Islamic Architecture.

This research is based on architectural observations and not historical references, as only oral history is available. Also, influences are time bound, here a comparison of two structures is done, the Islamic buildings are of late 13th,14th,15th and 16th centuries while the temples are in late 17th and early 18th centuries. Comparisons of two buildings are done built in two different centuries, and hence one will not find two buildings identical. Also when one talks about the influence of architectural style, it should be noted that it is an influence, where the concept is similar, and expression is different, hence no two structures are similar. With the temples like *Sharana Basaveshwara* philosophy plays a major role in architectural expression. *Basavana* rejected the social discrimination; gender based discrimination and rejected the idea of the *Hindu* caste system in the 12th century. Introduced a new *Mandappa* by the name of *Anubhav Mandappa* where people from various backgrounds were welcomed. Due to these reasons, while building a temple dedicated to him, a new architectural expression is required, justifying the reliance on Islamic architectural style. Initial *Khandoba* temple i.e. temple in *Naldurga* is so similar to a mosque that if one eliminates the *Shikhara* it might seem like a mosque. The temples dedicated to spiritual persons are copied from tombs, in concept and in construction. The *Nagvelambika* temple is an example where the tomb architecture is modified to suit the requirement of a *Mandappa*, intentionally the dome is not given any significance. This temple presents a synthesis of Islamic architects and builders where the same construction technique of building domes or tombs is used but very differently. The concept is taken but applied in a drastically different manner, and it fits the requirement perfectly. *Mandappas* were used for marriages, and these were the places of gatherings, the pillars inside them created visual obstruction which is eliminated in the new hybrid temple. Live forms were rejected on religious buildings in Islam, but on this structure, at the apex of an arch, a human face is found. The medallions scooped out of plaster, became floral symbols on two sides of an arch. The proportions of an arch have been intentionally widened, to get a clear visual connection. In small shrines in *Bidar* like the *Hannikai*, the design resembles the design of a mosque, similarly in *Papanash* temple. One finds the system of arches, and domes have been modified to suit the Hindu Concept of *Pradakshina* path, to get an ambience of darkness the opening of an arch is been walled off. In Hinduism, *Garbha Griha* is related to a mother’s womb, and is imagined as a dark place, as one can only imagine the internal shape of a mother’s womb. Hence one finds very less light inside a *Garbhagriha*.

In *Mangsuli Khandoba* one finds an attribute like a wall, and the deity of Khandoba kept inside the niche in a wall, one finds multiple niches in a wall and this expression is similar to the typical *Mehrab/Quibla* niche in the west wall of a mosque. This is social influence, and one finds an attribute of a mosque wall inside a *Hindu Garbhagriha*. One can then say that the influences are not limited to the structural attributes of four centered arches, vaults, and domes but are also social in nature, and justifies the new architectural language used for new deities. In latter periods one finds many experiments where Khandoba temples were built like South Indian Gopurams were built. In short, a new architectural expression was required for new philosophies of Hindu religion and hence many Islamic attributes were borrowed to complete the expression.

Because of these reasons these should be treated as influences and not just borrowed elements. These temples are built as per the Islamic building traditions, Islam and Islamic building traditions are guiding forces for them.

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ANNEXURE- I

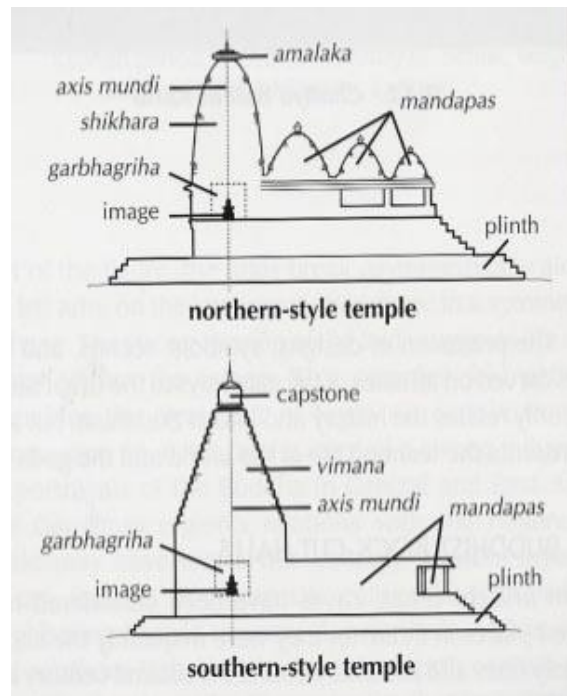


Fig. 50: Typical temple terminology with a plan and section

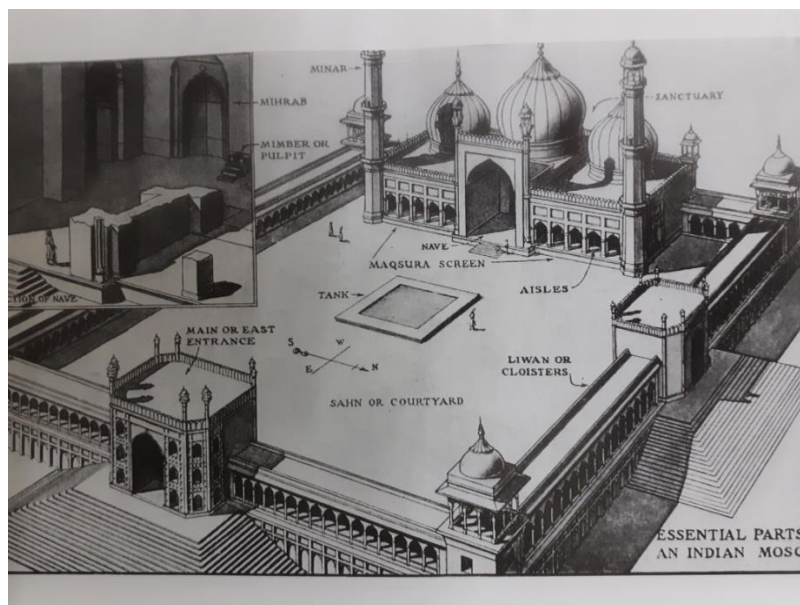


Fig. 51: Typical Mosque terminology, Sketch from Percy Brown Showing Terminology of a Mosque

ANNEXURE- II

- 1) Drawings of *Sharana Basaveshwara Temple*
- 2) Drawings of *Mangsuli Khandoba temple Mangsuli*
- 3) Drawings of *Nagavelambika temple Gulberga*
- 4) Drawings of *Premnath Maharaj temple*
- 5) Drawings of *Khandoba temple Naldurga*