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NOTES

ON THE

BUILDINGS AND OTHER ANTIQUARIAN REMAINS

AT

BIJAPUR

BY

HENRY COUSENS, M.R.A.S.,

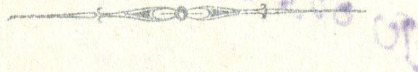
ARCHAEOLOGICAL SURVEY OF WESTERN INDIA,

WITH

TRANSLATIONS OF THE INSCRIPTIONS

BY

E. REHATSEK, ESQ., M.C.E.



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Archæology : Progress Report of the Archæological Survey of Western India for the months of February and March 1889.

No. 2175.

GENERAL DEPARTMENT.

Bombay Castle, 6th June 1889.

Letter from the Director General, Archæological Survey of India, No. 376, dated 24th April 1889 :—

"I have the honour to forward herewith the progress report of the Archæological Survey for the months of February and March. During that period Mr. Cousens and his staff have been engaged at Pálitána, and have made a pretty complete survey of the buildings on the sacred hill there. This report is full of interest, and it is perhaps to be regretted that these papers are not printed as those of the Madras Archæological Survey are. Mr. Cousens will submit prints of the photographs as soon as they can be got ready. His Excellency will probably be interested in this report and the photographs."

Letter from Mr. Henry Cousens, of the Archæological Survey of Western India, No. 38, dated 8th May 1889—Forwarding a packet containing thirty-three mounted photographs, which are intended to accompany his progress report No. 8.

RESOLUTION.—Mr. Cousens should be thanked for his interesting report.

2. The photographs should be kept at the Secretariat Library.

3. In view of the interesting matters contained in these progress reports His Excellency the Governor in Council is pleased to direct that the progress reports of the Archæological Survey in Bijápur and Pálitána should be printed in the form of a Selection from the Records of Government. The reports submitted by Mr. Cousens should be returned to that officer with a request that he should revise them before they are finally sent to the Press. The proof sheets of the Selection should be sent direct to Mr. Cousens for examination and correction. Instructions as to the number of copies to be printed will be communicated to the Superintendent, Government Central Press, hereafter.

J. DEC. ATKINS,

Acting Under Secretary to Government.

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BIJAPUR.

General description of the City.—BIJAPUR, at one time the capital of the Dakhan, is situated about two hundred and forty miles, as the crow flies, to the south-east of Bombay. It is now reached by the Southern Maratha Railway from its junction with the Great Indian Peninsula Railway at Hotgi, and is fifty-eight and a half miles south of this junction. The journey from Hotgi is very uninteresting, the line traversing for the most part long stretches of dry barren stoney soil with little vegetation save in the valleys of the Bhima and its tributaries which are crossed *en route*. At the fortieth mile from Hotgi, and eighteen and a half from Bijapur, the line crosses a ridge at the end of a range of low hills, and from this high ground the first glimpse of Bijapur is obtained. Far away to the left, on the southern horizon, a small dark square object is seen standing out in bold relief against the sky line. This is the great Gol Gumbaz, the tomb of Sultan Muhammad, the largest building in Bijapur, and the most imposing mass of masonry in Western India. From all points, for miles around the city, it is a most conspicuous object, and it has even been reported to have been seen from Bāgalkot, fifty-six miles to the south, an assertion which needs to be taken, however, *cum grano salis*. From this point onwards, save for short intermissions when the line dips into the intervening valleys, it remains in sight, first on one side and then on the other, as the line changes its direction, and growing larger and more distinct as the distance between is shortened. Gradually other large buildings rise into view, among them being the Jamī Masjid, the Sāt Manzli, the "Two Sisters," and the lofty gun bastion—the Haidar Burj—following each other in this order. Then further away still to the west, and beyond the city upon higher ground, is perched the white tomb of Pir Āmin, with the village of Dargahpur clustered around it. To the east of the Great Dome, and conspicuous among the lesser buildings and ruins which dot the bare-looking country without the walls, are the unfinished tomb of Jahān Bēgam and that of 'Ain-ul-Mulk with its well proportioned dome. As the city is reached it begins to unfold itself, and when the high ground just outside the city to the north is attained, a grand uninterrupted panorama of the whole town is spread out for miles before us. It is difficult to understand why such an exposed position was selected for a city that had to defend itself against many enemies. There is nothing whatever in the natural features of the ground to give this site a preference over any other; rather the converse, for the whole of the eastern quarter is completely overlooked and commanded by the higher ground which surrounds, and is close up to its walls. A few good batteries placed on these ridges would, in a very short time, lay the city in ruins, for the gunners would, while themselves completely entrenched and hidden behind the crests, have a clear view of every building and of everything that might be going on within the walls. When Bijapur was first selected as a military station it was as the head-quarters of a district command, and as such was not so important an object of attack as it afterwards became as the capital of Yūsuf and his successors. And at that early period guns were little, if at all, used, and for long years after they were brought into use they were such primitive weapons, and their practice was so bad, that the town was comparatively safe. When, however, Aurangzib came down upon it with a well organised siege train and superior guns the city soon lay at his mercy.

Bijapur has been called the Palmyra of the Dakhan. As with Palmyra the traveller comes upon a city of ruins across miles of barren country. It loses now much by its easy access that Palmyra gains by the excitement and dangers of the road. Not many years ago the likeness was greater, the way was not altogether free from Maratha freebooters; and when the city was reached it was found a lonely and deserted extent of ruins, the haunt of the jackal, the wolf, and the hyæna, and an elysium of bats and owls. Very few families lived within the walls: it had remained a desolate waste from the time of its fall to within the last half century. The character of the soil and its scant productiveness, so far as may be seen on the journey down, and the arid stretches of dry

land surrounding the city cause one to wonder how so great a population, as Bijapur is said to have once contained, could have been fed. The secret lies not far off. A few miles to the south runs the river Dōn, the valley of which is so fertile that its fruitfulness has passed into a proverb—

“ If the harvest of the Dōn be good, who can eat ?
If bad, who will get anything to eat ? ”

This was, then, the main source of supply to the people of Bijapur. It was, however, supplemented by produce from the valleys of the Bhima and Krishna.

Colonel Meadows Taylor well describes the scene of desolation which met the traveller, directly he entered the walls of Bijapur. “ But mournful as it is, the picturesque beauty of the combinations of the buildings, the fine old tamarind and peepul trees, the hoary ruins, and distant views of the more perfect edifices, combine to produce an everchanging and impressive series of landscapes. Nowhere in the Deccan, not even at Beedar, at Goolburgah, or in the old fort of Golcondah, is there any evidence of general public taste and expenditure, like that proved by the remains in Beejapoor—and for days together the traveller, or sketcher, will wander among these remains with his wonder still excited and unsatisfied. It is not by the grandeur of the edifices, now perfect, noble as they are, that the imagination is so much filled, as by the countless other objects of interest in ruin, which far exceed them in number. Palaces, arches, tombs, cisterns, gateways, minarets, all carved from the rich brown basalt rock of the locality, garlanded by creepers, broken and disjointed by peepul or banian trees, each in its turn is a gem of art, and the whole a treasury to the sketcher or artist The interior of the citadel is almost indescribable, being nearly covered with masses of enormous ruins, now almost shapeless, interspersed with buildings still perfect. All those which had vaulted roofs are sound, but all in which wood existed are roofless and irreparably ruined In the citadel the visitor, if he be acquainted with its past history, will have many a scene of historical interest shown to him. The court which the devoted Dilshad Agha, and her royal mistress Booboojee Khanum, Queen of Yusuf Adil Shah, clad in armour, and fighting among their soldiers, defended against the attempts of the treacherous Kumal Khan to murder the young king Ismail ; the place where the son of Kumal Khan stood, when the young king pushed over a stone from the parapet above, which crushed him to death ; the window where the dead body of Kumal Khan was set out, as if alive, to encourage the soldiery in their brutal assault ; the place on the ramparts where Dilshad Agha threw over the ropes, and the faithful band of Persians and Moghuls ascended by them and saved the Queen and her son. All these will be pointed out with every accompanying evidence of probability and truth ; as well as the apartment whence the traitor Kishwar Khan dragged the noble-hearted Queen Chand Beebee to her prison at Sattara. Then in a lighter vein, the visitor will be told of the merry monarch Mahmood ; he will be shown the still entire and exquisitely proportioned and ornamented room where happy hours were passed with the beautiful Rhumba ; and though it was much defaced when the Rajah of Sattara began with his own dagger to scrape the gilding from the walls, there are still traces of the picture of the jovial king and his lovely mistress. Such, and hundreds of other tales of wild romance and reality which linger amidst these royal precincts, will, if the visitor choose to listen to them, be told him by descendants of those who took part in them, with as fond and vivid a remembrance as the Moorish legends of the Alhambra are told there.

“ For such legends of that beautiful memorial of past greatness, an interest for all time has been created ; but no one has succeeded in awakening for Bijapur any corresponding feeling, and far grander as its memorials are, accounts of them are listened to with a cold scepticism or indifference which hitherto nothing has aroused. And yet, inspired by the effect of these beautiful ruins, with the glory of an Indian sun lighting up palace and mosque, prison and zenana, embattled tower and rampart, with a splendour which can only be felt by personal experience, it may be hoped that some eloquent and poetic pen may be found to gather up the fleeting memorials of tradition which are fast passing away, and invest them with a classic interest which will be imperishable. Above

all, however, these noble monuments may serve to lead our countrymen to appreciate the intellect, the taste, and the high power of art and execution which they evince, to consider their authors not as barbarians but in the position to which their works justly entitle them; and to follow in the history of those who conceived them, that Divine scheme of civilization and improvement, which, so strangely and so impressively, has been confided to the English nation."

At present, although the citadel is completely altered from what it was ten or fifteen years ago, up to which time it was a wilderness of tangled shrubs, the rest of the town still preserves much of its old aspect. The greater part of it is waste, strewn with the foundations and ruins of houses which once occupied almost every yard of it and the old roads and streets can, in many instances, be clearly traced between the heaps of ruins of fallen walls. The prickly-pear bush, which has taken possession of all waste ground, jealously encompasses and guards the crumbling ruins, and has so overrun the place that the local authorities find it no easy task to make clearances in it; for wherever it is thrown or buried it will soon assert itself again and start up a fresh crop unless dried and burnt. Considerable areas within the walls are cultivated fields. The present population has spread itself across the west end of the city and down about the Jami Masjid, and a few hamlets are scattered about among its ruins. The largest suburb is that of Shāhapur, without the north-western gate.

Bijapur History.—Bijapur suddenly sprung into existence as an important factor in the affairs of the Dakhan, rapidly attained the highest rank among its states, and just as suddenly collapsed. It enjoyed the dignity of a capital, the seat of the 'Adil Shāhis, for two hundred years, and then surrendered its liberty to the overwhelming power of Dehli, and was thenceforth compelled to take the secondary rank of one of its numerous dependencies.

Yūsuf, son of Amurath II., of Antolia, Sultan of Turkey, would have shared the fate his brothers met with on the death of his father had he not been secretly sent away to Persia by his mother. Here he grew up, but, becoming known, was obliged to fly the country. He eventually reached India and found his way to Bidar, where he took service under the minister Mahmud Gavan, who appointed him to the body-guard of the king, Muhammad Shāh. He soon rose in the service and estimation of the latter and was eventually given the command of the guard, afterwards being created Master of the Horse with the title of 'Adil* Khān. When the Bidar kingdom became too unwieldy to be governed direct from the capital it was divided into districts with local governors in charge. Yūsuf was so placed in charge of Bijapur. The power thus put into the hands of these governors soon turned their heads from loyalty to their sovereign to thoughts of self-aggrandisement, and, collecting round them troops and followers who were promised rewards and distinction in the new régime, they soon threw over their allegiance to Bidar and started petty kingships on their own account. Yūsuf was not long in following suit, and established himself King of Bijapur under the title of Yūsuf 'Adil Shāh in A.D. 1489. He and his descendants continued to hold their own, until, in the reign of Sikandar, Bijapur was attacked by the Mughal army under Aurangzib, captured, and attached as a new district under the all-absorbing power of Dehli. During this period many stirring and romantic scenes occurred both within and without its walls and in the battlefield. In the city so many hostile elements were thrown together, Shiah and Suni, Hindus, Abyssinians, Dakhanis, Turks, Persians, Arabs and other mercenaries, troublesome and restless spirits, ever upon the alert for adventures by which to gain their own respective ends, that it is not surprising that the very streets were often the scenes of bloody conflicts, that the palaces harboured conspirators and assassins, and that at critical times these internal dissensions left them open to the mercy of their enemies, who, like vultures around them, ever sat watching their opportunity of swooping down upon the unfortunate city.

The following list gives the names of the kings of Bijapur with the dates of their accession and death :—

1. Yūsuf 'Adil Shāh, 1489—1510.
2. Ismā'il 'Adil Shāh, 1510—1534.

* The 'just' or 'upright.'

3. Mallu 'Adil Shāh, 1534 (deposed.)
4. Ibrāhīm (I.) 'Adil Shāh, 1534—1557.
5. 'Ali (I.) 'Adil Shāh, 1557—1580.
6. Ibrāhīm (II.) 'Adil Shāh, 1580—1626.
7. Muhammad 'Adil Shāh, 1626—1656.
8. 'Ali (II.) 'Adil Shāh, 1656—1672.
9. Sikandar 'Adil Shāh, 1672—1686.

Bijapur Architecture.—The real building period of Bijapur did not commence until 'Ali (I.) 'Adil Shāh ascended the *masnad*. He was a great patron of the arts, and welcomed artists and learned men to his capital. One of the first buildings undertaken was the Jami Masjid, which, for simplicity of design, impressive grandeur, and the solemn stillness of its corridors, stands unrivalled. It is, too, the best proportioned building in the city. It was after 'Ali 'Adil Shāh, laden with spoils, returned from the great battle of Talikōt and destruction of Vijayanagar, that the walls and fortifications of the city were taken in hand and completed. Portions were allotted to each of his generals and hence the various styles and degrees of finish of the different sections of the same. The 'Adālat Mahal, the Sonahri Mahal, and the first attempts to lead water into the town are ascribed to him.

Ibrāhīm (II.) followed up the good example of his father and continued to adorn the city with some of its most ornate buildings. He raised the elaborate pile of the Ibrāhīm Rauza, the most picturesque group at Bijapur.

Muhammad, who succeeded him, has left one of the greatest and most wonderful domes the world has seen, over his own tomb, the Gol Gumbaz.

'Ali (II.), who followed, being determined to outdo them all, commenced his own mausoleum on so grand a scale that he had not time to complete it ere his death dispersed the workmen, and it remains a splendid ruin and a lasting monument to his ambition. With this tomb ended, virtually, the building age of Bijapur. It flourished from the laying of the foundation stone of the Jami Masjid, about 1537, to the death of 'Ali (II.) in 1672, a hundred and thirty-five years.

In the Jami Masjid we have the style, which is so peculiar to Bijapur, coming upon us in its full development, in its purest and best form. It would appear that the style and its architects were imported, and that subsequent buildings were built upon the lines laid down by these men by their descendants and local builders who copied them. It is a fact that no subsequent building is equal to this one for its perfect proportions. The art weakened, and a sign of this is the lavish and profuse ornament which was spread over some of the later buildings.

The domes of Bijapur are, as a rule, lost internally in their own gloom; they have seldom any clerestory lights, and where these do exist, as in the mosque at the Ibrāhīm Rauza, they are too low. The earlier domes of Ahmadabad are raised above the general roof upon pillars, and the light and air are freely admitted. In some of the high stilted domes here the interiors rise so far that it is almost impossible to see them for the darkness which ever fills them; they are more like great dark circular caverns hanging overhead. In these cases, which are so frequent, the best corrective would have been double domes, the inner or lower forming the ceiling. But this device is met with nowhere save in the Ibrāhīm Rauza, where a curious flat intervening ceiling between the floor and the dome takes the place of an inner dome and really forms a second story, and in the cenotaph of Afzal Khān, beyond the village of Takki, where there is an inner and outer dome, with the space between them forming an upper chamber. As a rule the interior was sacrificed to the exterior without any attempt to correct the defect. Where the diameter of the domical ceiling is great compared with its height, as in the best examples, light enough is admitted to show the ceiling, but there are scores of examples where the interior height is from two to three times the diameter of the dome so that little light can reach them, and they are thus great hollow cylinders.

In connection with the domes it may be mentioned that all those of the State buildings are, or have been, surmounted by a finial bearing the crescent, the Turkish emblem, declaring the origin of the 'Adil Shāhi family.

The arches are mostly two-centered, but are sometimes struck from a single centre, and the curves are carried up from the springing to a point in the haunches whence tangents are struck to the crown. This is the prevailing form of arch, but others are in use as well, such as the true *ogee* arch, the Gothic and segmental, and, in one case at least, an almost flat arch. They are sometimes built with rough voussoirs and sometimes corbelled forward on the cantilever system from the piers. They are often ornamented with richly moulded cusps and they then look particularly well.

Another prominent feature is the graceful minarets that flank the mosques, and rise above the corners of many of the tombs. These are, with the exception of an ancient pair, which are rather towers than minarets, attached to the Makka Masjid, entirely ornamental, and not, like the Ahmadabad and Gujarat ones, receptacles for staircases leading to balconies around them at different heights from which to call to prayer. They are purely ornamental adjuncts to the façade, being more attenuated than those of Gujarat. The staircases leading to the roofs of the Bijapur buildings are usually constructed in the thickness of the end walls.

Excepting in the case of the two converted Hindu temples, and the *chauri* at the citadel gate, there is no example of the trabeate style which was practised so much in Gujarat. There was originally in or about Bijapur, or Vijāyapura as it was then called, one or more Hindu temples of some note. When the Muhammadans under Mālik Kāfur took possession of Bijapur in 1309 they seem to have dismantled its temples, some of which may possibly have been then in ruins, and used the material to build their mosques. The entrance porch of the old mosque near the Chini Mahal is a portion—the *mandapa* or hall—of a small temple *in situ*. It seems to be the only part not shifted from its original position; and the inner doorway by which we enter the present courtyard of the mosque was the doorway into the shrine. There are portions of an old Chalukyan temple about the south gateway of the citadel which have all the appearance of being still in their original positions. If so, we have the sites of two Chalukyan temples, at least, within the citadel. At the citadel gateway, built into the wall on one side, is a beautifully cut inscription in old Kanarese characters. It is of the time of the Chalukyan king Bhuvan-aikamalla or Someśvara II., with an addition by Vikramāditya VI., dated *Saka* 996 (A.D. 1074-5)*. It records the building of the temple of Śri-Svayambhu-Siddhesvara at the capital of Vijāyapura.†

Walls and fortifications.—The city is surrounded by a fortified wall having ninety-six bastions, connected by its curtain wall, and five principal gates with their flanking bastions. The walls have been well built of stone and mortar, backed up with a good breadth of rammed earth between the inner and outer casings. Along the top of this a broad platform or terreplein runs from bastion to bastion and over the gates, and this is protected by a high battlemented wall which rises from the top of the curtain. The bastions which are placed at almost regular intervals, are generally semi-circular in plan, sometimes polygonal, but nowhere square. Upon these guns were mounted, and gun platforms were constructed for them. They are curious and well worth examination. In the centre of the paved platform is a small circular hole for the pivot upon which the carriage revolved, and at a distance from it decided by the length of gun to be mounted, are two opposite segments of a channelled ring, in which the wheels of the carriage travelled as the gun was swung round. Connecting the ends of these two segments, towards the back of the gun, is a segmental recoil wall, built back at such a distance that the breach of the gun very nearly touches it. When firing, this small space between the two was probably wedged up firmly, thus counteracting the recoil of the gun, and preventing undue strain upon the pivot. It appears that in the original construction of these bastions no cover was provided for the gunners, but it has been subsequently added to

* *Indian Antiquary*, volume X, page 126.

† The inscriptions on the pillars in this gateway are both Western Chālukya and Devagiri-Pāḍava, and range from *Saka-Samvat* 958 to 1225. They show that those pillars belonged to a Vaishnava temple of the god Narasimha.

some, if not all, by building a low shelter wall round the crest of the bastions, having embrasures at intervals, big enough to fire through. Where these shelter walls exist they are very light and flimsy, and could only have afforded protection against musket balls; shot from cannon would have knocked them to pieces very quickly. The Faranghi Burj, unlike the rest, is hollow and has been built to accommodate several pieces of cannon, one before each embrasure, mounted upon blocks of masonry, and each provided with a kind of universal joint, so that it may be quickly turned about and pointed in any required direction. Outside the walls, and running nearly the whole length round them, is a deep broad moat, and beyond this can still be traced remains of a covert way.

The whole circuit of the walls is about six and a quarter miles, and the whole area within them is about two and a half square miles.

The Arg-qil'a, or citadel, walls, with a circuit of one and a tenth mile, were very similar in structure to the outer walls. More than half of these have been levelled and cleared away, but it is probable there were three gates—one still existing on the south, one on the west near the Sāt Manzli, and one on the north. There is another on the east, behind the 'Asar Mahal, which is still used, but it is a postern. On this side an arched viaduct connected the interior of the citadel with the 'Asar Mahal across the ditch without the walls, and was used when the 'Asar Mahal served its first and original purpose of a hall of justice.

The Gates.—The principal gates are five—the Makka gate on the west, the Shāhapur gate at the north-west corner, the Bahmani gate on the north, the Allahpur gate on the east, and the Fath gate on the south-east. They are well protected by flanking bastions, double gates and covered approaches. The Fath gate was originally known as the Mangoli gate, called after the town of that name, 12 miles distant, to which the road through it leads. But when Aurangzib entered the city in triumph by it, he caused it to be thenceforth called the Fath Darawāza or Gate of Victory. The Makka gateway has, subsequent to its erection, been further strengthened and fortified upon its inner side, and converted into a small stronghold, safe against enemies within or without. It is said to have been further added to by the Peshwa's Government, probably as better protection for their small garrison and revenue offices. The British, on taking over Bijapur, also located their Government offices in this place until later conversions of some of the old buildings of the citadel provided them with better accommodation. It is now occupied by a school. It is a great pity this fine old gate should not be opened out and used. It is the natural outlet on the west to the long road that traverses Bijapur from east to west, and which road now, just as it abuts upon the gateway, and seeks exit, is diverted at right angles and follows the wall four hundred yards further to the north before it reaches the smaller Zohrāpur gate.

The Waterworks.—The waterworks of Bijapur, like those of almost all old Muhammadan towns, were in their day perfect; abundance of pure wholesome water was brought into the city from two principal sources, *viz.*, one from Torweh, four miles to the west, and the other from the Bēgam Talāo to the south. These sources being without the walls could easily be cut off by any army investing the city; but this contingency was evidently foreseen and met by the plentiful distribution of tanks and wells within the walls, supplied from these sources, and which, when once filled, would render the besieged independent of the source for months together. Wherever the remains of Muhammadan buildings are met, this characteristic marks them all. The Muhammadans had a special fondness for the presence of water, and they knew full well and appreciated the cooling effect of tanks and cisterns of cold water within and around their dwellings. These, together with cool chunam or marble pavements, covered in with thick masonry walls and roofs, afforded a luxurious retreat from the glare and scorching heat of a summer sun. In their palaces, even in cool subterranean vaults, they had their chunam-lined baths and fountains. In the Sāt Manzli they had at least one basin or bath on each floor with octagonal, square or fluted sides; and away upon the highest storey now remaining are traces of a bath. Their palaces usually had a large square tank within the walled enclosure. It may be seen in the ruined palaces of Fath Khān and Mustafa Khān. The reservoir of the latter was filled from a well close by, the water being drawn up by a *mōt* into an elevated cistern, from which it ran to the tank through earthen

pipes set in masonry, and of which traces may be seen from the well to the tank. When the tank was filled to the brim, the water was allowed to run off down shallow stone channels in different directions through the garden that surrounded it; and to give a prettier effect to the running water, the floor of the channel was cut into zigzag ridges, against which the water struck and rebounded in myriads of little ripples. These ripple-stones were in many instances of very much more complicated patterns. Collected with the guns in front of the Gagan Mahal are several fragments of them.* They are divided into large compartments, and each of these is channelled into a maze or labyrinth. The water entered at one end and travelled through all these channels in and out, redoubling on itself a dozen times, and finally, slipping out at the opposite end, flowed into another where it had to go through the same meanderings. The effect must have been exceedingly pretty, for the divisions between the channels are very narrow, being just enough to separate the two streams of water running in opposite directions upon either side. Then again in some the water is made to beat against innumerable little fishes, carved in all sorts of positions, in high relief, on the floor of the channel, and thus conveying an apparent motion to them.

There is a curious little building, well worth inspection, in the south-east corner of the town, not far from the Jami Masjid, called Mubarak Khān's Mahal, which was built entirely for a display of waterworks. It is a three-storeyed pavilion, the lower storey being square, the next octagonal, while the upper, a small one, supports the dome. Water was carried all through the building in pipes buried in the masonry. Around the plinth is a row of peacock brackets, which are channelled along their tops and out through the mouths of the peacocks, while behind, on the plinth, are two rows of pipes, which supplied them with water. Around the next storey was a cornice, some of the brackets of which were channelled in the same manner, and at intervals around the swell of the dome are the outlets of small pipes. When the water was turned on it spouted from all these brackets and the dome and fell into the cistern, in the midst of which the pavilion stood. In the second storey was a small cistern, and what appears to be the remains of a fountain occupies the floor of the third. On the roof of the small building beside this one was a large shallow tank, and in the bottom of this, let into the ceiling, is a large circular slab pierced with holes and intended as the rose for a shower bath. There are several of these buildings out at Kumatgi, about ten miles east of Bijapur, which will be described further on.

From the Surang Bāori, near Torweh, the water was brought towards the city by a great subterranean tunnel. At the *bāori*, near the Khān Sarovar at Afzal Khān's wives' tombs, it may be seen low down in the north side of the well as a masonry tunnel with an arched top, curving rapidly round to the eastward. It then makes a bee line for the Moti Dargah, where it deflects more to the east and passes through the gardens of the Ibrāhīm Rauza enclosure. To this point its direction is easily traced by the manholes, or air shafts, placed at frequent intervals along its course; but beyond this it is lost, and only extensive excavations would settle its further course. During the greater part of its length it is roughly cut through the *murum*, the water being in some parts over sixty feet below the surface. As far as can at present be gathered the tunnel appears to have entered the city by the Makka gate, and then to have branched off in different directions, one branch steering westward through the old palace of Khawas Khān, thence under the road in front of the Tāj Bāori, possibly connected with it by short branch pipes, on to the garden at Khawas Khān's tomb, and thence along the road in front of the Basel Mission house towards the south gate of the citadel, and round to the smaller of the two water towers near the 'Asar Mahal, while another struck out in a north-easterly direction and possibly supplied the water towers between the unfinished tomb of 'Alī II. and Fath Khān's palace.

From the Bēgam Talao, on the south of the town, the water is brought in through earthen pipes. These pipes are in short lengths, made with a shoulder on one end of each length into which the next pipe fits, the whole being embedded in concrete. Along the line of these pipes, at intervals, are tall open water

* Now removed to the museum at the Yāqub Mahal.

towers, built for the double purpose of relieving the great pressure there would otherwise be in the pipes, and to trap the silt that might come through the pipes with the water. The construction for this latter purpose is very well seen in some small open towers along the line of a ten-inch main west of the Khān Sarovar. Here the pipe on one side enters at a certain level and discharges into the tower. The silt falls to the bottom, and the clearer water near the top is taken off again, at a much higher level than that at which it entered, at the other side. These towers, being not very far apart, keep the pipes free, and they can themselves be periodically cleaned out. Some of the larger towers in the town and citadel are distributing centres, and from one of these alone, that on the north side of the Makka Masjid, upwards of seventy pipes lead away in different directions amongst the buildings in the citadel.

The principal tanks and wells in the town are the great Tāj Bāori, the largest and most important; the Chānd Bāori near the Shāhapur gate; the Bari and Mubārak Khān's Bāoris in the south-east; the Māsa and Nīm Bāoris in the north-east quarter of the city; the Ilāl and Nāgar Bāoris; and the Jami Masjid Bāori to the south of the Jami Masjid. There were many other large ones, the ruins of which may be still seen, but they have been neglected and now hold no water.

BUILDINGS IN THE CITY.

For the sake of easy reference the buildings of Bijapur are here described in classes, *viz.*, Mosques, Palaces, Tombs, Tanks, &c. The numbers after each are the numbers by which they are indicated on the accompanying general plan of the city, and the dates in brackets indicate definitely or approximately the time of their erection.

MOSQUES.

The Jami Masjid, 196 (Cir. 1537).—This building, the principal mosque in the city, is situated in the middle of the south-east quarter of the town, and stands upon the south side of the road leading from the Allāhpur gate to the citadel. Including the great open courtyard, embraced between its two wings, it occupies the greatest area of any building in Bijapur—about 54,250 square feet to the bases of the towers at the ends of the wings, beyond which there is a further extension up to the eastern gateway. The main building, the mosque proper, is built across the west end of the great court. The massive square piers, which support the roof, divide the length of the façade into nine bays, and the depth into five, which would give a total of forty-five bays in the body of the mosque; but nine in the centre are taken up by the open space under the great dome, *i.e.*, the four central piers being absent a great square open area is enclosed by the surrounding twelve piers. Over this space, and towering above the flat roof, rises the dome.

The dome of the Jami Masjid is generally looked upon as the best proportioned in Bijapur. It is a true dome and is not, what many in the town are, a sham: it is the roof over a domical ceiling. Perhaps we test it too much by European models when passing such favourable judgment upon it. The bulbous dome, so characteristic of Saracenic architecture, is foreign to Christendom, our domes being as a rule segmental, or intended to appear so when constructed. Thus, since the Jami Masjid dome is segmental, it pleases the European eye more than the bulbous ones do. But this is hardly a fair way of criticising it, for, as an example of Saracenic architecture, it must be judged by what is best in that order, and using this test it will probably be found to err as much in being too flat as many others do by being too elongated and strangled at the neck. Its general appearance would have been improved had it been raised four or five feet out of the square upon which it rests. One of the most perfect in outline as a Saracenic dome is that over the tomb of 'Ain-ul-Mulk, to the east of the town, and next to this is that of Khawas Khān's tomb—one of the "Two Sisters."

The interior of the mosque, save the decorated *mihṛāb*, is severely plain. There is a quiet simplicity about it which adds much to the impressive solemnity of the place. The walls and piers are all faced with a creamy tinted plaster. High up in the back walls, and in the walls of the wings, is a row of small windows filled with geometric tracery in perforated stone, and the multitudinous small lights thus produced have been filled with little panes of coloured glass, probably at a late period, and not unlikely at the time when this same coloured glass was being used in the wooden windows of the 'Asar Mahal. Before the *mihṛāb* hangs a great thick curtain, the drawing aside of which reveals a sight of gorgeous splendour. The whole front and recess of this *mihṛāb* is covered with rich gilding upon a coloured ground. There are representations of tombs and minarets, censers and chains, niches with books in them, vases with flowers, and the whole is interspersed with bands and medallions bearing inscriptions. These are as follows:—

"Place no trust in life; it is but brief."

"There is no rest in this transitory world."

"The world is very pleasing to the senses."

"Life is the best of all gifts, but it is not lasting."

"Malik Yāqub, a servant of the mosque, and the slave of Sultan Muhammad, completed the mosque."

"This gilding and ornamental work was done by order of the Sultan Muhammad 'Adil Shāh, A.H. 1045" (A.D. 1636).

As the mosque was commenced by 'Ali (I.) 'Adil Shāh it will thus be seen that the decoration of the *mihṛāb* was no portion of the original design. The colouring of this part was conceived and carried out by Sultan Muhammad, who appeared to have had a great leaning towards painted decoration. He adorned the walls of the 'Asar Mahal, and the painting in the water pavilion at Kumatgi is probably his work. He also gilded and decorated the walls of the Sāt Manzli, the abode of his famous mistress Rambha. Surface decoration in colour was used in the tombs of 'Ali I. and Ibrāhīm II., but it was confined to geometric patterns and conventional foliage. It was not until the time of Muhammad, when the prohibition against it was disregarded, that figure painting was introduced into Muhammadan buildings.

The floor of the mosque has been most carefully plastered and polished, and divided by thin black lines into compartments, each of which is supposed to accommodate one worshipper. There are, altogether, over 2,250 such spaces. These are in the body of the mosque, and the wings are not taken into account, as they were probably never intended for worshippers. It is said that these divisions were ordered by the Emperor Aurangzib, who caused similar divisions to be marked out on the floor of the 'Asar Mahal, and who is also said to have built the large gateway on the east side of the courtyard of the Jami Masjid. These are in the body of the mosque. The front of the mosque proper, which faces the great courtyard, is very plain and simple, the only decoration being about the central archway which is cusped, and has its spandrels filled with stucco ornament. High up, round the outside of the building, runs a deep corridor, and it is mainly the row of arches in this corridor that breaks the monotony of the otherwise sombre plain walls of the exterior.

In one of the little rooms in the south corridor, inside the mosque enclosure, are kept some of the old coloured cotton praying carpets. The designs, of which there are several varieties, divide the length of each carpet into compartments, each space intended for one worshipper. These carpets were generally spread upon the floor of the mosque on special occasions, or when persons of more than ordinary rank attended worship.

Batula Khan's Masjid, 149.—About three hundred yards further along to the westward of the Jami Masjid, and abutting upon the roadway, stands the gateway to this mosque, but it is now in disuse and is blocked up, and the entrance to the mosque, which stands back behind it to one side, is by a gap on the west side of the gateway. It is now occupied by a small Kanarese school, and the better to convert the building to this purpose, the three front arches have been closed up, a door and two ugly barred windows have been inserted, and the whole façade, save the cornice and parapet, white-washed.

The vaulting of the ceiling of this mosque is peculiar. Two main arches are thrown transversely across the body of the mosque, dividing the roof into three bays, while each of these is further subdivided into three small compartments by two flying arches which connect, and spring from, the haunches of the main arches, and these are so spaced that the central compartment is square while the end ones are oblong. In each of the three central spaces is a small dome, the others being wagon-vaulted.

The plan of the *mihṛāb* is polygonal, and is bounded by seven sides of a nine-sided figure, the two open sides in front forming the entrance to it. It is a peculiar feature in these *mihṛābs* that where they are polygonal in plan, as they nearly all are in Bijapur, the figure is almost invariably made up of an odd number of sides such as nine, seven, five, etc., and another peculiarity is that, generally, the springing line of the arches in the body of the mosque is governed by the level of the spring of the arched front of the *mihṛāb*.

The deep cornice over the front of the mosque, though now sadly damaged, is very graceful and light, and this is surmounted by a neat frieze and ornamental perforated parapet. The south-east corner *minār* has been broken off short at the level of the tops of the *kanguras*, but the others, with the intermediate little *chhatris* over the façade, are entire.

The masonry of this building is very good indeed and is quite equal to that of the Andu Masjid, which, perhaps, is the best built structure in the town.

The courses have been kept horizontal, and have been well bedded. The arches are of the *ogee* type; there is some very pretty stucco ornament at the crowns of those in the façade.

The mosque with its large gateway is arranged much in the same plan as the noted Mihtari Mahal, but, unlike that building, the gateway here is the worse built of the two buildings, and has none of the beautiful surface decoration or carving that has been so profusely spread over the Mahal. The masonry is very bad, and was certainly not built by the same architect who constructed the mosque.

In the courtyard, before the mosque, is a raised platform with the tomb of a male upon it, and away in the south-west corner is the little grave of a European child who was accidentally killed here in Bijapur.

Kanathi Masjid, 145.—Still further west of this last, and standing out into the road, is a little mosque called the Kanāthi Masjid. There is nothing remarkable about it, but the story of its origin shows what sanctity, in Muhammadan eyes, surrounds their mosques. Tradition records that a certain man wished to build a mosque here, but the authorities objected as the site was in the main road. The man, under pretence of performing a marriage ceremony, enclosed the space with *kanāths* or screens, and under cover of these erected the mosque. The mosque once built could not be destroyed, not even by the king, and it has so remained under the name of the Kanāthi Masjid. There are some curious patterns in raised stucco along the parapet of the wall, and on the outside walls of the buildings is some very flat arching.

The Haidariah Masjid, 146 (1583).—This mosque stands on the north side of the road close to the last, in a little enclosure which is entered through a small porch and doorway. The mosque was built, we are told, by an inscription over the entrance doorway, by Haidar Khān bin Jamil in the year A.H. 991 (A.D. 1583), during the reign of Ibrāhīm II. Haidar Khān was one of Ibrāhīm's generals who also built the Haidar or Upli Burj, and who took sides in the quarrel and subsequent tumult between the adherents of Hamid Khān and Ikhlās Khān. Save for its connection, through the inscription, with a noted character in Bijapur story the mosque has nothing to make it worthy of attention; it was probably Haidar Khān's own household chapel and was possibly attached to his own dwelling which may have stood near here. It is a small plain plastered and white-washed mosque, with a three-arched façade, and surmounted with a plain dome. The *mihrāb* here is, in plan, part of a thirteen-sided figure, and the springing of the arches are on the same level as that of the *mihrāb*, the arches slightly curving upwards at the crown. The *minārs* are of a regular chimney-pot pattern surmounted by a ball. The inscription, which measures $7\frac{1}{2}$ in. \times 6 in., is built in over the lintel of the doorway leading into the court-yard, and says:—

494.

Transcript.

بني في زمان السلطان العادل ابراهيم عادلشاه المسجد المبارك المسمي
بالحيدريه من حيدر خان بن جميل في سنة احد وتسعين وتسعمائة

Translation.

In the reign of the just Sultān Ibrāhīm A'adilshāh was built the blessed mosque, named Haidariah after Haidar Khān bin Jamil in the year 991 [begun 25th January 1583].

Note.—Here Ibrāhīm A'adilshāh II. is meant who began to reign at the age of only nine years in 1583 and reigned till his death in 1626. His *rauzah* is the first building of any importance now met in Bijapur.—E. R.

Yusuf's Old Jami Masjid, 124 (1512).—This is the oldest building in the city, and is for that reason interesting, although, at present, one of the most insignificant structures within the walls. An inscription over the entrance doorway to the courtyard tells us it was built by one Asen Bēg in A.H. 918 (A.D. 1512) during the time of Sultan Mahmud Shāh of Bidar. If, as is

generally believed, Yūsuf died in A.D. 1510, he could have had little or nothing to do with this mosque although it is still known as Yūsuf's Old Jami Masjid. It is very curious that the reign of Yūsuf or Ismā'il should be totally ignored in this inscription. It is most likely that the mosque was built after the death of Yūsuf, during the minority of Ismā'il, when the Bahmani Court had more or less influence, through its minister, over Bijapur affairs.

It is a fair example of the very early Bijapur style before the State was rich and prosperous enough to import more proficient and accomplished architects and artizans from Northern India, as appears to have been the case a little later on, when 'Ali I., enriched with the booty from the sack of Vijāyanagar, commenced the noble pile of the Jami Masjid. The masonry is very poor, being nothing more than rubble; but it has been plastered and decorated with surface ornament, some nicely worked bits of which may still be seen around the doorway to the courtyard. The façade arches are noteworthy on account of their shape. They are two-centred, but the arcs are of such small radius that the tangents from them to the crowns are very long indeed. In later buildings the tangent diminished while the length of the curved haunches increased until in the latest examples—the tomb of 'Ali II., for instance—the tangent disappears entirely and the curve is carried up to the crown as in ordinary Gothic arches.

The central bay of the ceiling is domed, and the tall drum and dome sit very awkwardly upon the building. The side bays are wagon-vaulted with transverse and longitudinal ridge lines in the vault. A little double nich, some height off the floor, serves for a *mihrāb*. Above each of the four corners of the mosque is a small brick and plaster *chhattri* with dome.

The carved blackstone door frame let into the court-yard doorway is from some old Hindu temple. The inscription above this doorway is as follows:—

428.

Transcript.

این مسجد در دور سلطان محمود شاه بن محمد شاه بهمنی بنا کرده خرجه
 اسنبیک نایب غیبت عادلخان شهور سنه ثمان عشر و تسعمایه هجریه

Translation.

This mosque was built during the period of Sultān Mahmūd Shāh, son of Muhammad Shāh Bahmani. Its cost was defrayed by Asen-Bēg Nāyib Ghībet A'ādilkhānī, in the months of A.H. 918 [began 12th March 1512].—E. R.

Over a ruined gateway close to Yūsuf's old Jami Masjid is the following inscription:—

429.

Transcript.

قال الله سبحانه وتعالى [IX. 18.] قد وقف هذه بنیاد المسجد بامر فی
 دولة مجلس رفیع و منصب منیع یتمی الله جلالهم بن عادلخان خلد بامر دولته
 وقف شرمی نمود ملک امین الملک غازی خان یک خانه و شش دکان متصل
 مرتب اتین دروازه دهلی بر مسجدی اکبر مقابل خانه او که اگر خانه و نه
 دکانها خرچ عماره مسجد و آن یک خانه ثابت بماند [در] سبیل [الله] و هر که
 این خانه نذر ویران کند در لعنة الله تعالى باشن کتبه حافظ نظام الدین فی سنه ۹۴۳

Translation.

Allah, who he praised and exalted, has said:—[Qurān, ch. IX. part I. of v. 18]. Verily this edifice of the mosque has been made a Waqf [pious endowment] by order—in the government of the exalted assembly and inaccessible dignity, may Allah complete their glory—of Ben 'Aādīl-Khān to be perpetual by order of his government. It has been made a Waqf Shar'ayī [Waqf according to the provisions of the law] by Melik Aminu-l-Melik Ghāzi Khān [with] one house containing six contiguous shops, arranged, near the Atin Darwāzāh Dēhli on the greatest mosque opposite to his own house which [is the] Akar Khānah with nine shops. The expense of the edifice of the mosque and of that one house is to remain fixed [in the] way [i.e. for the service of God]; and whoever ruins this vow-house is to be under the curse of Allah the Most High. Written by the Hāfez Nizāmu'-ddin [memoriser of the Qurān] in the year 943 [begun 20th June 1536].—E. R.

'Ali Shahid Pir's Masjid, 128.—This is a small but very peculiar mosque in the fields to the south of the Mihtari Mahal. Its peculiarity lies in its singular wagon-vaulted roof which covers the whole building, and which, with the exception of a smaller and more rudely constructed mosque a short distance to the west of this one, and, perhaps, the Chhota 'Asar, is not found elsewhere in Bijapur. The wagon-vault occurs often enough as roofing for a single small bay of a ceiling where the principal bays are domed, but not, except in these cases, as one vaulted roof covering the entire mosque. In the smaller examples it is a more or less flat vault without a central ridge line, whereas in this masjid it has a very great rise, and a central ridge line running across the whole width of the building. The end walls rise vertically to meet the vault and do not, as in the smaller examples, arch into it. In a section taken across east and west the vault shows as a high pointed arch, but, in a section north and south, the outline of the floor, side walls, and ridge, forms a rectangle. Two transverse arches, slightly projecting from the surface, divide the vaulted ceiling into three sections, and these are further subdivided by vertical and horizontal ribs into small panels. The transverse span of the vault is 22 feet, and its curve is struck from one centre. In a space of 7 feet 3 inches at the crown the curve changes and inverts to a point above the summit of the semi-circle.

The façade of this mosque is very pleasing from the effect gained by introducing a number of receding lines of moulding round the arches, giving them a deep-set appearance, and these lines are carried down the piers. The outer ring of arch moulding is cusped and the spandrels are ornamented with beautifully designed medallions in stucco. There are short thin minarets, one at each end of the façade, and over the *mihirāb* recess is a dome whose top rises above the ridge of the roof. A curious thing in connection with the *mihirāb* is the presence of a little doorway inserted in one side of it, thus giving access to it from the outside of the mosque at the back, which is very unusual.

Over the *mihirāb* is an inscription in coloured enamel. The letters are white upon a blue ground, and this is surrounded by a border composed of two yellow bands between which is a row of flowers, yellow and white alternately, each separated by a vertical green bar on a dark blue ground. The inscription contains only verses from the Qurān, namely, XIX. v. 12 and 13, LXXII. v. 18; and IX., also verse 18 partly, with the words "Allah the most high has said" prefixed to each verse.

The whole front of the *mihirāb* was covered with inlaid encaustic tiles or enamel, but nearly all has been picked off and carried away. The inscription is perfect, but the lower part of the border around it has just commenced to suffer, and if it is not better cared for will certainly disappear altogether.

Beside the mosque is the insignificant-looking tomb of Hazarat Sā'id 'Ali Shahid, after whom the mosque is named. He was killed in battle fighting against infidels, and hence became a *shahid*, or martyr, and the mosque is said to have been built in his honour by 'Ali II.

This mosque is most deserving of special attention and conservation, but as the Dargah *Jāghirdār* claims it, and the question of the claim has not been decided, nothing has yet been done for it, and no notice board against mischief has been placed in it, although one has now been placed in almost every old building in the town. The delay is very risky, as the temptation to remove the tiles is enhanced by this being so accessible. The place is used at present for no better purpose than as a barn to store field produce in. As a proof that the encaustic tiles are being broken away several handfuls of fragments were picked up on the floor at our visit to the mosque.

Mustafa Khan's Mosque, 137 (Cir. 1600).—About five hundred yards to the east of the citadel, in the fields, are the mosque and palace of Mustafa Khān. The mosque is a very lofty substantially built edifice. The front has three tall arches, the central one being very much wider than the side ones, and, being almost devoid of ornament, the façade has rather a bald appearance. A deep heavy cornice overhangs the front, and the octagonal buttresses, which were to carry the minarets, flank the front of the building. The minarets have never been built. The large dome is stilted by the introduction between it and the flat roof, as in the Jama mosque, of a second storey with a row of arched recesses on each face.

Two cross arches within divide the ceiling into three bays, the central one of which is worked up by pendentives to a fourteen-sided figure from which rises the dome. The side bays are wagon-vaulted. Although the mosque is so lofty its effect is much spoiled by the want of elevation in the springing lines of the arches—the piers are too short. Here the springing lines of the arches are upon the same level as that of the *mihṛāb*. The latter, in plan, is bounded by seven sides of a ten-sided figure. The masonry of this building is very good and almost equal to that of the Andu Masjid; the front and interior are plastered.

There is no inscription on this building but tradition connects it with Mustafa Khān Ardistanti, who was at one time in the service of Ibrāhīm Qutb Shāh of Golkonda, and was the emissary and agent who conducted the arrangements between the kings of Golkonda, Bidar, Bijapur and Ahmadnagar, which led to the battle and glorious victory of Talikot and destruction of Vijāyanagar. After this event he entered the service of the Bijapur king and his subsequent career and murder are subjects of Bijapur story.

The mosque is also locally called the Ek-Chip-ki-Masjid, on account of a very small block or “chip” of stone about two or three inches square being built into the masonry in its south-west corner.

Nau Gumbaz, 138.—The Nau Gumbaz or Khawas Khān ki Masjid is a very neat and compact little building situated in what was once the grounds of Khawas Khān's palace, about two hundred yards to the north-east of Mustafa Khān's mosque. The peculiarity of this mosque is its roofing which is carried out more on the lines of the Ahmadabad and Gujarat buildings than on those of the rest of the edifices at Bijapur. This multiple doming, so common in Gujarat, is quite a foreign feature at Bijapur, and so much so, that this unusual circumstance has given it the name by which it is best known, the Nau Gumbaz, or “nine-domed” mosque. As the body of the mosque is divided by its arching—three on the face and three deep—into nine bays, there are consequently nine distinct ceilings. Of these the four corner ones and the central one are covered by regular domes, the latter being larger and loftier than the former, while the intermediate bays are covered with domical ceilings whose exteriors are pyramids standing upon the roof between the domes. These break the monotony of the domes and help to lead up to one general pyramidal form for the whole group, and, in order to keep this general outline, tall corner *minārs* are dispensed with and their places occupied by short elegant miniature pavilions whose tops are in line with the apices of the corner and central domes, while the little slender *minārs* over the central piers are rather taller.

The façade, when intact, must have presented a very pleasing and handsome elevation, but the cornice is sadly damaged though its beautiful brackets are hardly injured. Save for the want of a little more elevation in the arches, this mosque is remarkably well proportioned in all respects. The arches are of the true Bijapur type, and have a graceful and easy outline. The four long brackets under the cornice, which project from the faces of the piers between the façade arches, are particularly worthy of notice.

The whole of the *mihṛāb*, which is but a sunk flat recess, is built of fine black partly polished basalt, while around it, and also about the small black stone niches in the side bays of the wall, are bands of inscriptions containing extracts from the Qurān. The plaster ornament in the interior has been very good but has been choked with successive layers of white-wash.

Several partition walls have been built up within of loose rubble in order to convert the place into a dwelling, so the mosque is in a very dirty state in consequence. These walls should be removed and the place cleaned out.

The Andu Masjid, 92 (1608).—The mosque known by the name of the Andu* Masjid stands on the east side of the road running from the citadel to the Lānda Qasāb bastion, and not far from the former. It is a two-storeyed building, but not a two-storeyed mosque, as the latter occupies the upper floor only, the lower or ground floor being a hall or rest-house. The reason for placing this mosque upon the second storey is not apparent; it was perhaps a whim and nothing more. A long inscription above the entrance doorway below tells us the mosque was built in A.D. 1608 by 'Itibār Khān† who was one of the ministers of Ibrā-

* So called on account of its egg-shaped dome.

† His tomb is outside the city near the Ibrāhīm Rauza.

him I. The excessive hyperbole in which Muhammadan chroniclers delighted to indulge is well illustrated in this inscription where it says, "at the sight of the rise of this cupola, the cupola of the sky is in lamentation" from grief at the rivalry, and, "the architect of this paradise-like mosque is His Excellency 'Itibār Khān. One has seen few mosques of this fashion : a fashion of this kind is heart-ravishing."

This mosque is about the best built of any in Bijapur, and the surface of the stone is all but polished ; the joints of the masonry are so fine that the edge of a knife could hardly be inserted into them ; and the weathering of two hundred and eighty years seems hardly to have left its impress upon it. The ornament is sparingly and discreetly applied, and its general appearance is greatly enhanced by the numerous offsets and recessed angles in the perpendicular lines. The front seems not to have been quite finished ; the two large lower brackets under the cornice, one on the face of each pier, have not been inserted, but the corbels and slots have been made for them ; some of the bands of ornament about the *mihṛāb* are also unfinished. Around the walls, inside, is a pretty horizontal string course of *pān* or leaf ornament. The mosque occupies the west side of the roof of the lower storey, the east side being a terrace before it, from the two outer corners of which stairways lead down through the walls. The dome is of the ribbed melon-shaped variety which occurs in two or three instances in Bijapur, and the bulbs or tops of the *mīnārs* are also ribbed. These *mīnārs* rise from each of the four corners, and in an additional group of four above the *mihṛāb* buttress at the back of the dome. With the large-ribbed dome rising between them, and the little *mīnārs* clustered round the shafts of the large ones, the effect from a little distance is very pleasing ; and this is still further heightened by a handsome perforated parapet, forming a lace-like fringe along the crest of the building. A plain horizontal string course on the outside of the walls shows the line of meeting of the upper and lower storeys, and while the upper is very ornate, the lower is severely plain. The ground floor was evidently intended as a rest-house for travellers.

The only two-storeyed mosque in or about Bijapur is that connected with the cenotaph of Afzal Khān, some distance to the west of the city, and a short distance beyond Afzalpur or Takki.

The following is the inscription round the lower doorway of the Andu Masjid :—

493

Transcript.

ای مباد ز دعای دولت شه * بند آن دار تا که خان باشد

Translation.

O ! Let to prayers for the prosperity of the Shah that house never be closed as long as life lasts.

Six pieces.

Transcript.

- A. در زمان شهنشاهی دوران * استاد سخن و روان باشد
- B. { جان بشن یافت نغمه داود * وصف شه را کجا زبان باشد
یافت اتمام مسجد عالی * در چنین مصریک نشان باشد
- C. { سال تاریخ آن مکان شریف * چشم از عقل کی نهان باشد
سند الف است و هفده بالا * سال تاریخ آن مکان باشد
- D. چون که ز دیده صروج این کتبند * کنبد چرخ در فغان باشد
- E. شاه خان را خدا نگهدارست * این دعا ورد هر زبان باشد
- F. { یانی مسجد بهشت ایمن * حضرت اعتبار خان باشد
کس باین طرح مسجد کم دید * طرح این نوع دلمستان باشد

Translation.

- A. { In the reign of the Shahanshah of the period.
There is a master of those who are eloquent.
- B. { The melody of David has found life in the body
Where can the praise of the Shah have a tongue?
The high mosque has been completed.
In such a period it will be a memorial.
- C. { The year-date of that noble place
I sought from intellect how can it remain concealed?
The year thousand and seventeen more [A.H. 1017 began 17th April 1608]
Is the year-date of that place.
- D. { As at the sight of the rise of this cupola
The cupola of the sky is in lamentation [from grief at the rivalry.]
- E. { Of the Shâh-Khân God is the guardian.
This prayer is the orison of every tongue.
- F. { The architect of this paradise-like mosque
Is his Excellency I'tbâr Khân;
Any one has seen few mosques of this fashion.
A fashion of this kind is heart-ravishing.—E. R.

The Zanjiri, or Malika Jahan Begam's Mosque, 34 (1587).—The building known as the Zanjiri Masjid* or Malika Jahan Bēgam's Mosque is situated among the trees immediately to the west of the Sāt Manzli, just outside the citadel walls. It is an exceedingly neat mosque, with a well proportioned cornice and a particularly rich façade. Of the three arches in front the central one is cusped; the cornice and its brackets are prettily chased, and the outer edge of the former being cut into scollops gives it the appearance of having a narrow edging of lace. Along the top of the building, between the minarets, has been a very ornamental perforated parapet, and vertically above the piers of the arches are little *chhatris* or canopies with small tracery windows, one in each side of them. Almost the whole of this beautiful parapet has fallen—a great deal of it lying upon the roof. The minarets of the façade are very elegant and in good proportion; there are two others over the back corners of the mosque. Great pains have been taken in decorating the surfaces of the leaves round the neck of the dome, above the roof, with stucco ornament, but, unfortunately, these are not high enough to be seen from below. This dome rises over the central bay before the *mīhrāb*, and the ceiling within is carried up the full height of the dome over the forward central bay, and in front of this is a very neat ceiling with plaster ornament. The lines of the arch mouldings intersect very neatly on the piers. Before the mosque is the usual square platform with a large cistern in the middle of it, now dry. There is no inscription in or about the mosques, but old Persian Bijapur MSS. tell us it was built by Ibrāhīm II. in honour of his wife Jahān Bēgam† in A.H. 996, i. e. A.D. 1587.

The Bukhari Masjid, 293.—This small mosque, standing upon the roadside to the north of the citadel, has been converted into a general post and telegraph office for Bijapur. Little is known about the origin of the name given to it, but it is possibly so called after some Bukhāran subject who sojourned in the city and built the mosque. It is a very neat, carefully finished little building, and has a well designed cornice whose brackets are beautifully carved. There is some pretty stucco work about the arches within, but the interior, at present, is not open to general inspection. The mosque has been, or was intended to be, enclosed within a courtyard, part of which, with its outer arcade and gateway, still stands before it. The building of a new post office has been sanctioned, and when it is finished this mosque is to be restored, as far as possible, to its original condition.

Above the doorway leading into the court on the east, and which is now blocked up, is a beautifully cut inscription to the following purport:—

412

Transcript.

(Beautiful calligraphy, late).

الله محمد ورضى الله تعالى عن ابى بكر عمر و عثمان و على و عن بقية الصحابة اجمعين

* On account of the small ornamental stone chains which hung from under the cornice.
† Also called Tāj Sulāna.

Translation.

Allah, Muhammad. May Allah, who be exalted, be pleased with Abi Bekr, U'mar and U'thmān and A'li and with all the rest of the companions [of the Prophet].—E. R.

The Zamrud Masjid, 6.—About sixty or seventy yards to the north of the Bukhāri Masjid, and between it and Mālik Sandal's mosque and tomb, stands, upon a high platform, a miniature mosque, only twelve feet square. It is well built and quite unique in being the smallest mosque in Bijapur. About the *mīhrāb*, and serving as ornament to it, are beautifully cut inscriptions containing extracts from the Qurān, viz., v. 87 of Chapter VII., v. 18 of Chapter LXXI., with benedictions to the Prophet and the *bismillah* formula.

Karim-ud-din's Mosque in the Citadel, 281 (1320).—In the citadel, not far from the south-east corner of the Chini Mahal, now Government offices, is one of the earliest mosques in Bijapur. It is wholly made up of pillars, beams, and cornices taken from older Hindu shrines, the entrance porch being, in fact, part of a Hindu temple *in situ*—it is the hall or *mandapa*, with its pillars and niches, but wanting part of its roof. The shrine, which was built on to this hall, on the west, has been entirely cleared away, and a through passage thus gained to the courtyard within. The inner doorway, with perforated screen panels on either side of it, has been inserted by the Muhammadans, and the space between it and the next opening was the antechamber to the shrine of the original temple. An examination of the ends of the walls here will show how the shrine has been broken away.

Across the west side of the courtyard is the mosque, made up of pillars of all patterns and heights, brought to one uniform level with superimposed pieces of others, and over these are laid the cross-beams and slabs forming the roof. The central portion of the mosque has been raised by pillars perched upon the lower ones, thus admitting more light and air into the body of the building. This construction is similar to that carried out in the Ahmadabad and Gujarat mosques, and, with the exception of another old converted mosque like this near the 'Adālat Mahal, it is the only example of that style in Bijapur. In the courtyard is a mound which is said to be the place of burial of several Muhammadans who, in a *melee* with the Hindus, fell fighting for their faith, when the former first settled here.

An inscription on a pilaster inside the mosque tells us, in old Kanarese, that Malik Karim-ud-din erected the upper part of the mosque in A.D. 1320, and that Revoya, a carpenter of Salhasdage, carried out the work. Karim-ud-din was the son of Malik Kāfur, the general of 'Allah-ud-din, who conducted several successive campaigns against the Hindu kingdoms of the south.

Old Mosque, 294 (Cir. 1300).—This mosque, like the last, is a composition of rifled pillars, beams, cornices, &c. from Hindu temples. It is situated close to the road which runs through the Arg-qil'a, or citadel, from north to south, and on the west side of the 'Adālat Mahal. The arrangement is very simple and it is very much smaller than Karim-ud-din's mosque. On the shafts of some of the pillars are a few old Kanarese inscriptions, but the hard surface of the stone has prevented their being cut very deeply, and a good impression cannot well be taken.*

The Makka Masjid, 285 (Cir. 1669).—In the south-east corner of the Arg-qil'a, shut in between high walls, is an exceedingly neat little mosque known as the Makka Masjid. The great heavy-looking towers or minarets, standing out before it, and from which the call to prayer was cried, are, without doubt, the only remaining portions of a very early mosque. On the east side of the enclosure is buried a *pir* or saint, who is said to have built a mosque here about the end of the thirteenth century. It is very possible that this was so, and that the towers are the remnants of it, the mosque itself, having become a ruin, being rebuilt upon the same site in later times as we have it now. It was only after the inroads and conquest of the land by Malik Kāfur, in the beginning of the fourteenth century, that the Muhammadans became sufficiently masters of the country to break up with impunity old Hindu temples for materials with which

* They are of the Dēvagiri-Yādava dynasty and range from S'aka-Samvat 1144 to 1180. They show that the pillars on which they are engraved belonged to a S'aiva temple of the god Svayambhu-S'ivalinga.

to construct their own mosques; before this time the few Muhammadans who may have penetrated into these districts remained here on sufferance, and if they wished to build they had to make their own bricks. So we find from these towers that they are constructed of rough material and apparently very unskilled labour; in fact they must have been built almost entirely by the few Muhammadans then living there with little or no assistance from Hindu builders, for mortar is the chief ingredient in the masonry—a material the former had the greatest faith in, but which the latter never trusted, save perhaps as white-wash. It is, indeed, very difficult to say, with any certainty, with what object the great high walls were built which partly encompass this mosque. It is certain they were not intended as a defence of any kind, for the four great arched openings in the south face have never been provided with doors, nor has any arrangement in the masonry jambs been provided for their subsequent insertion. The uniform distances of these arches from the end show that it was intended to completely enclose the rectangular space, which work was stopped by the presence of the towers, and, perhaps, the old mosque to which they belonged. It is possible that it was intended to clear away the old ruined mosque to carry the wall round, when the sanctity of the mosque, and consequently the site, was pleaded in opposition to this proposal, and to prevent any such sacrilege being again attempted the new mosque may have been built in the place of the old one. Looking at the mosque and enclosure as it stands, it would seem, at first sight, that the end wall of this enclosure had been partly demolished and the present mosque had been inserted into that end. But this could not have been the case since the old towers attest the presence, before this mosque, of a much older one. The broken masonry is not demolished but unfinished work. On examining the end and north walls of this enclosure we find great square holes knocked through the masonry in a line, at a good height above the ground, which were apparently intended to receive the ends of horizontal beams that supported the roof of a shed of some kind. The only thing that suggests itself, upon taking every thing into consideration, is that this great enclosure was intended for, and the west end was actually used as, elephant stables. The high wall may have been intended to shelter the animals from the heat of the sun and the arches, each high enough to allow an elephant with his keeper on his back to pass under freely, are all on the south side, *i. e.* furthest away from the palaces and buildings in the citadel. This idea receives some confirmation from the fact that, just outside the enclosure, on the south, and almost touching the wall, is a tower* which on close inspection turns out to have been a storehouse for grain or food of some kind. It was roofed over, as may be seen from inside, where the slots in the top of the wall show where the roof timbers were let in, and was covered with eight or ten inches of concrete. Outside are the plastered channels or drains, down the sides to carry off the rain from the roof, such as exist down the west face of the Sāt Manzli. A doorway was made on the north side, near the high wall, and steps lead up the outside to the top, up which, as in the granaries near the Jami Masjid, the grain was carried and poured down through an opening in the roof into the chamber.

The two old towers of the former mosque are included in the angles of the corridors of the new one, and their staircases are repaired, or rather rebuilt, with stone, as far as the roof of the corridor, beyond which the old shattered brick and wood ones were left as they were. The present mosque is said to have been built for the use of the ladies of the royal household, and this accounts for its being completely enclosed by its own corridors. In the ordinary mosques, used by the men, there should always be a *mimbar*, or pulpit, from which the address is given, but in the women's mosques this was not provided, for the simple reason that no man could be allowed in to address them; hence there is no *mimbar* in this mosque.

The style of the masonry, the surface decoration, the finish, and the material used agree more closely with the little pavilion before the 'Arash Mahal than with any other building in Bijapur; in fact, one cannot help thinking the same workmen built both. I would thus be inclined to place its construction at about

* Called the Bijjanhalli or Bickkanhalli tower, as it has hitherto been supposed to be the old watch tower of the village of Bijjanhalli, which village existed somewhere in this neighbourhood before Bijapur became a city.

the same date as this other little building, *viz.*, about A.D. 1669, that is, during the reign of 'Ali (II.) 'Adil Shāh; and the high walls, perhaps, during the time of Sultan Muhammad, upon whom, we know, religion sat lightly, and who would not have scrupled to clear away an old mosque to complete his elephant stables. The mosque is said to have been built after the same design as the mosque at Makka—hence its name.

The edges of the masonry and the carving are almost as sharp to-day as when they left the hands of the masons, and this is due, in most part, to the protection of the high walls around. There is some very neat and crisp surface carving around the central *mihṛāb* representing tombs, niches, and hanging lamps or swinging censers. It is well worth while to examine the masonry round the sides and back of this mosque, from which it will be seen how the builders of those days, even in their best work, often ignored the laying of their masonry in parallel courses. The blocks, as they obtained them, were dressed to the nearest rectilinear figure. The wall thus became a veritable patchwork.

The Chinch Diddi Masjid, 288.—This is perched upon a bastion at the south-east corner of the citadel, and overlooks the 'Asar Mahal and the town between it and the Jami Masjid. It is a very plain building with little about it of interest save the remains of some wall painting within, which in itself is very poor and weak, and has more the appearance of the designs of common wall-paper. The building known as Mubārak Khān's Mahal was decorated in the same way, but neither it nor this is anything like the more solid looking wall painting at Kumatgi, described further on. The Muhammadans are fond of elevated spots for their evening prayers, and the terraces on the roofs of houses were favourite places; or, perhaps, it was built up here for the use of the guards on the walls, so that they could attend to their daily devotions without leaving the parapet.

This is evidently a late building; and to make the bastion which had been previously built, strong enough to carry it, the latter was further encased within an extra thickness of arched masonry, while a firmer foundation has been obtained upon the top by laying great heavy cross beams of wood under the foundations of the mosque.

The Anand Mahal Mosque, 276.—This is a very small plain building now forming part of the outhouses at the back of the Anand Mahal and fitted with doors and windows to suit its new character. Within the *mihṛāb* is an inscription containing the profession of faith followed by—

462.

Transcript.

در تاریخ غرة ماه شعبان العظیم سنہ ۹۰۰

Translation.

On the date of the first of the honoured month Sha'bān, year 9.

Note.—The two other numbers of the year required are illegible, but a slanting stroke appears near 9, which is very likely the remnant of the figure 7, so that the year must have been between A. H. 970 and 980.—E. R.

Ibrāhīm's (I.) Jami Masjid, 72 (Cir. 1551).—This mosque, also called the Dātri ki Masjid, is known, too, as 'Ali's (I.) old Jami Masjid, probably so called when it was abandoned for the great Jami Masjid commenced by that king. It is situated in the fields about three hundred yards to the south-west of the Andu Masjid. It is one of the old-fashioned early mosques, of which there are a few other examples in Bijapur, with brick and mortar minarets, not only over the corners of the building, but also over the central piers. Another mosque of this type is that of Ikhlās Khān near the Fath Gate. The cornice has been stripped of its upper slabs, the brackets only, which supported them, remaining. The interior is very plain. Round the back panel of the central *mihṛāb* is let in a band of dark-coloured polished stone, and on this, traced carefully in black paint, but rather indistinct, appears to be the *bismillah* formula. The mosque is ascribed to Ibrāhīm I., and is said to have been built in A.H. 958 (A.D. 1551).

A curious feature connected with this mosque is that it has no dome, nor has it ever had one, the roof being chunamed over in one flat terrace.

Ikhlas Khan's Mosque, 253 (Cir. 1560).—This mosque is situated about three hundred yards west of the Fath Gate. It is now very much dilapidated, but what is left shows us at a glance that, though small, it was originally a very ornate building. It is constructed upon the old lines before Ibrahim II. inaugurated the more elaborate style of well dressed and decorated cut-stone building. Here we find very ordinary rough block-in-course masonry carried up as far as the upper string course round the edge of the roof, while above this the *kanguras* and *minārs*, requiring finer work, were carried up in brick masonry and covered with a coating of plaster, on the surface of which was traced elaborate ornamental detail. The whole building, save the cornice, was also plastered both inside and out and the façade was richly decorated with discs, medallions, and string-courses in raised stucco work. A great deal of this still remains around and above the arches, but from the side walls, the frieze above the cornice, and the lower portions of the piers, it has peeled off.

The cornice, as in all these old mosques, is of cut-stone, since it could not well be constructed with the same lightness and strength in brick-work, but here all the slabs have been taken away leaving the bare brackets and struts. The horizontal tie-pieces between the brackets are neatly carved as smaller brackets meeting with a hanging lotus bud between each pair. The tall chimney-like *minārs* over the central piers changed places, in later buildings, with the little *chhattries* over the corners of the roof. The dome here, a very small one, is mounted, two storeys high, above the *mihirāb* recess. In later buildings it became more an ornamental adjunct, increased in size, and was better supported by the central piers of the mosque. When this took place the tall minarets were probably found to be too close to the high dome and were removed to the outer corners.

The tall tower rising above the *mihirāb* is peculiar, and seems to point to the fact that in these earlier mosques the architects sought to emphasize the greater importance of the *mihirāb* than any other part of the mosque by such an erection. Beside the two tall central *minārs* and the two corner *chhattries*, there was a *minār* at each of the back corners.

The interior of the mosque is very much damaged, and, like so many others, it has been converted into a store-house, stable, or dwelling, for which purpose the façade arches have been roughly walled up. Around the *mihirāb* has been painted a design like an open trellis work with the name "Muhammad" and a flower filling the spaces and alternating with each other.

Before the mosque are several cut-stone tombs two of which bear inscriptions. These are ;—

This is written in the shape of an irregular Indian arch, topped by the word *Muhammad* with the invocation *Ya 'Ali* to his cousin, first convert, and son-in-law, under it. The inscription is as follows in four pieces :—

514.

Transcript.

فرزند دلبنده کز رفتن خود * صد داغ حسرت جان بمن افزود
بخون شایع بود در گلشن دین * تاریخ گفتم شایع گلی بود

Translation.

The beloved son by whose going, a hundred wounds of grief were added to my soul, by blood became known in the rose-garden of the religion. The date :—I said, he was a known rose,

Note.—The year 993 obtained above began on the 3rd January 1585. If the word *gustam* "I said" is not reckoned, the date will be 540 years less, i. e. A.H. 453, which began on the 26th January 1061; of that early time, however, probably not even one Persian inscription exists in the whole of India,

515 and 516.

These two rubbings, each of which is enclosed in a frame with a pointed but flat arch above, contain together the identical Litany of the 12 Emāms, which occurs on one of the mosques of Bijapur. The last words of the first part of the Litany are, *Bless the Emām Mūsa*, and the first

word on the second is *Al-Kāzem*, who was the 7th Emām. Also the superfluous words '*Ali Ebn*' occur here as on the said mosque, before the name of the 8th Emām, and, instead of the name *Muhammad* always prefixed to the 11th Emām *Al-'Askari* we have here *Hasan*, which by a clerical error figures on the mosque as *Ahsed*, as I have already remarked. Only these two rubbings are in Arabic, all the rest are in Persian.

These are four lines in as many separate compartments, two on each rubbing :—

517.

Transcript.

شد علی یار من دل افروز * کز روی خود آن جهان افروز
تاریخ وفات او خرد گفت * دلهای حزان ما بسوزد

Translation.

'Ali, my heart-illuminating friend, has departed to illuminate by his face the next world. Wisdom spoke the date of his decease :—He burns our sorrowing hearts.

Note.—By calculating the last line we get only the number 226, and by adding to it the value of *guft* "spoke" which makes 500, we get 726, which yet being less than the 993 obtained above, we add the value of *kherad* "wisdom," namely 804, and obtain as a total the number 1630; but we happen even at present to be only in the 14th and not yet in the 17th century of the Hegira era; but after all the number first obtained may designate the year of some other era, now extinct, and forgotten.

519 and 520.

(Two lines in separate frames.)

Transcript.

سروی بالا تو در خاک دریست دریغ * این زمان جای تو در خاک دریغست دریغ

Translation.

The cypress of thy stature is in the ground, [what] a pity. At this time thy place [is] in the ground; it is a pity, a pity.

522.

(This rubbing consists of six compartments.)

Transcript.

ای بخاک لحد و تخته و مانوس [بانور] ابستن * سر آورده تو در خاک دریغست دریغ
ای بصد مرتبه پاکیزه تر آب حیات * برگلی پاک تو خاک است دریغست دریغ
ای بطفلی زن رفته جهان بصد حسرت و درد * دل طفلان تو ذمناک دریغست دریغ

Translation.

O [thou who art] in the ground of the tomb and bier, and [thy] associate [or lady] pregnant. Thy head [has been] placed under ground, it is a pity, a pity. O a hundred times more pure [than this life is] the water of immortality [*i. e.* eternal life]. Upon thy pure rose is earth; it is a pity, a pity. O for the wife with child [of him who is] gone, the world [is] in hundred griefs and pains. The hearts of thy children [are] grieving; it is a pity, a pity.

521.

(Consists also of six compartments.)

Transcript.

زیر خاک آن کهر کرامت دریغست دریغ * دامن بین پهن عمر تو ای
یوسف عهد * شده چون دامن گلی در خاک دریغست دریغ * ماه روی تو خود
در خاک لحد رفت و هنوز * ماه و خورشید افلاک دریغست دریغ * جای آن
بود که جای بود بودن دریده *

Translation.

Under ground [is] that jewel of generosity; it is a pity, a pity. Behold the broad skirt of thy life [*i. e.* prospective longevity] O Joseph of the period. It has gone like the skirt of the

rose into the earth, it is a pity, a pity. The moon of thy very face has departed into the ground of the tomb and yet the moon and sun of the spheres, it is a pity, a pity, were in the place [of exaltation] which was the place of the position [of him who was] torn up.

Note.—It will be observed that some expressions are rather hyperbolic; but also the language is inelegant and debased.—E. R.

The only Ikhlās Khān of note, to whom the building of this mosque is probably attributed, was he who, during the minority of Ibrahim II., marched in from camp to the city on hearing of the treachery of Kishwar Khān, and who released the Queen Chānd Bibi from her prison in the fort of Satara where the latter had imprisoned her, and who was eventually decoyed to the fort of Miraj by his enemy Dilavar Khān, and blinded. He died there in captivity in A.D. 1597.

The Chhota 'Asar Mosque, 14.—This is a small mosque about two hundred and fifty yards to the east of the Dakhani Idgāh, remarkable for the abundance of rich ornament in stucco which covers the walls, ceiling, and part of the façade; otherwise there is little worth note about the mosque. It has a very flat wagon-vaulted ceiling, a kind often met with in Bijapur, but nothing like that in 'Ali Shahid Pir's mosque. The manner in which the designs are worked out on the walls deserves notice. Instead of forming the ornament, as it is elsewhere, at once in raised plaster on a flat surface, the workmen have here cut into the thick flat coating of plaster on the walls and removed that part of it which filled the interstices between the lines of the pattern. The result is that, although the design is in raised plaster, yet it is on the same level as the general surface of the wall. This plaster-work appears to have been further embellished with colour, but it is doubtful whether this addition was an improvement upon the uniform gray stucco with its delicate lights and shadows. It was certainly more gorgeous, but the pattern must have been somewhat obscured by it.

The Dakhani Idgah, 12 (1538).—This building, being, as all *Idgāhs* are, practically a short length of walling flanked by *minārs* or bastions, is one of the ugliest buildings in the city. It is placed upon high ground in the west of the city not far from the last mosque. It is generally ascribed to Yūsuf, but an inscription upon the face of it tells us it was built by Khwājah Najjār Ghafīlat in A.H. 945 (A.D. 1538) during the reign of Ibrāhīm I.

410.

The word Allah is placed on the top; then comes the profession of Faith, and after it the following:—

ایام عدالة خان عالمجاه ابراهیم عادلشاه خلد الله ایام دولته بنا کرد بملک خواجہ
 نجار غفلة این نمازگاه فی سنه ۹۴۵

Translation.

[In the] Days of the justice of the Khān of high dignity Ibrāhīm 'Aādilshāh, may Allah perpetuate the days of his government, this Namāzghāh [prayer-place] was built with the property of Khājah Najjār Ghafīlat [?] in the year 945 [Began 30th May 1538].

There is a terrace along the top with rooms in the two end towers, access to which is gained by a flight of steps about the middle of the east face of the building, which also serve the purpose of a *mimbar* or pulpit.

The Rangi Masjid, 216.—About three hundred yards east of the hamlet of Shāhapet, amongst ruined buildings, thickly overgrown with prickly pear and the wild custard apple, is a small mosque known as the 'Rangi Masjid', and so called on account of the traces of some painted decoration which embellished its walls and ceiling. The front of this little mosque was very tastefully decorated with raised stucco ornament, and the arches, being very nearly of the *ogee* type, improve the general appearance. The medallions in the spandrels of the arches, and the surface ornament upon the *minārs*, are very neat. Judging from what remains, blue and magenta appear to have been the prevailing colours used in the interior colour decoration, and a few scraps of gilding are still quite bright and untarnished. Over the *mihrāb* is an inscription in plaster, and others adorn the façade and other parts of the mosque, all of them being extracts from the Qurān.

Mosque, 2.—This is a small, rough, and coarsely built mosque behind (north of) the 'Ali (II.) Rauza, and of no consequence. It has a wagon-vaulted roof. Before it was a tomb (?), but this has been broken down just lately, and the stones removed by the owner of the field in which it is.

Mosque, 3.—A small mosque about eighteen feet square, with a one-arched front, standing a little way to the north-west of the last. It has two *mīnārs*, is very plain, but fairly perfect; and out in front of it stands, on a high basement, a cut-stone tomb which has been split in two by a *nīm* tree that has grown through it.

Mosque, 4.—This mosque is not now of very much account, though what remains of its plaster decoration both inside and out shows that it was a very neatly finished building. It is now in a very dirty state having been used for living in, and for this object rubble partition walls have been built up within. It is not far from the last two buildings, being about a hundred yards north-west of the 'Ali (II.) Rauza.

Mosque, 7.—This small mosque, in the northern part of the new bazār, has been converted into a Hindu temple in which is placed the *linga* and *nandi* with a snake stone. Round the whole has been built an enclosing wall. This building is of no account.

Mosque, 11.—This is a small strongly built mosque close under the west side of the Haidar bastion or Upari burj. It is in fair preservation but of little architectural merit. It is now used by a family who have taken up their quarters in one corner of it.

Mosque, 13.—A small substantially built mosque in good condition situated in a hollow, a little way to the south of the Dakhani Idgāh. Its parapet and cornice have been damaged, only the brackets of the latter remaining. Of no particular interest.

Mosque, 15.—A small mosque, fairly well built, but of no merit, about one hundred and fifty yards east of the Chhota 'Asār. The design of the bracketting under the cornice is slightly different from the usual patterns.

Mosque, 17.—A small mosque near the tomb of Sikandar 'Adil Shah with its north-east corner broken down. Of no account.

Mosque, 18.—A small stone mosque of no particular merit with six brick and plaster *mīnārs*. It is known as the Fath Masjid.

Mosque, 19.—Known as the Ghās Mandi Masjid, and an insignificant little place.

Mosque, 21.—A small mosque at the back of the Chānd Bauri and so called the Chānd Bāori ki Masjid. It has two large corner *mīnārs* and six smaller ones. The building is in good repair, is a fair specimen of its class, and should be cared for.

Mosque, 54.—A small mosque of little account. There is an inscription in plaster over the *mīhrāb* and there are some good plaster discs on the front of the mosque, and on the face of the *mīnār* buttresses.

Mosque, 60.—A small mosque of no account: now used as a stable.

Mosque, 62.—A small mosque with one *mīnār*, of no merit, used as a stable.

Mosque, 66.—A small mosque of no consequence.

Mosque, 68.—A very small mosque of no account.

Mosque, 70.—Another very small mosque of little interest, with four *mīnārs* standing.

Mosque, 73.—A small white-washed masjid having a complete cornice, with geometric patterns carved in low relief on the under sides of the cornice slabs, but much obscured by frequent applications of white-wash. Nothing of particular interest about the mosque.

Mosque, 74.—A small plain mosque of little account occupied by some Muhammadans as a dwelling. In the *mīhrāb* is an inscription, the upper part of which tells us the mosque was built by Malik Sandal.

ملک مندال چون این مسجد بنا کرد * فیض قدس تاریخ ادا کرد

Translation.

When Malik Sandal built this mosque he prepared the date *only by divine effusion*.

Note.—The last four words are probably a portion only of the chronogram, and therefore insufficient to express the date.

The lower portion is from the Qurān, ch. CX. v. 2.

Mosque, 84.—A small partly damaged stone mosque of no account.

Mosque, 85.—A small mosque converted into a police *chauki*.

Mosque, 88.—A small masjid with one broad low arch in front: of no account.

Mosque, 90.—A small plain mosque with short brick *minārs*: of no interest.

Mosque, 95.—Ruins of a small insignificant mosque.

Mosque, 96.—A small mosque of no account; used to store grass in.

Mosque, 97.—A small mosque of no consequence, and used like the last to store grass and hay in.

Mosque, 99.—A small mosque of not much account and greatly damaged. It has a three-arched façade, and most of the plaster with which it was coated, both inside and out, has fallen away.

Mosque, 101.—This is a small clean-looking plastered mosque with one large arch in the façade. It has brick and plaster *minārs* and *kanguras*.

Mosque, 102.—A small mosque of no account.

Mosque, 103.—A small mosque with four small blackstone tombs of females in front of it. The building is of no interest.

Mosque, 107.—Of no importance.

Mosque, 109.—An ordinary mosque with a three-arched façade, plastered within, and with little ornament. It has a deep cornice, but much damaged, and a row of plastered *kanguras* along the roof line.

Mosque, 111.—A small damaged mosque of no account.

Mosque, 112.—A small masjid of little account called Shāh Sā'id ki Masjid.

Mosque, 113.—This mosque is situated in the corner between the roads leading to the Jami Masjid and 'Asar Mahal from the citadel gate. It is not of very much account, but from its position might be cleaned out and kept so. The vaulting of the roof is peculiar and looks antiquated, and is carried out in the same style as that of the tomb of 'Alī I. in the south-west corner of the city. The *minārs* are short ball-topped pillars rising but little above the roof.

Mosque, 117.—This mosque, which was originally a fairly well finished building, stands close behind the Mihtari Mahal mosque with so little space between the two that it is very evident it was built before the latter, as it would never, otherwise, have been built so close up behind another mosque. The masonry, which has been plastered, is not nearly so good as that of the Mihtari Mahal buildings adjacent to it.

Mosque, 119.—This is called Nazir Husain Sāheb ki Masjid. It is a small mosque with two short round chimney-like *minārs* of brick and plaster-work connected by a row of *kanguras*. One large single arch spans the front, over which projects a deep but much damaged cornice. The only ornament is a little plaster decoration around the little niches inside the *mihṛāb*.

Mosque, 112.—A small mosque of no account.

Mosque, 126.—A small mosque very like No. 113 and vaulted in the same manner. The cornice is very plain and shallow and hardly dips at all. The central ceiling is worked in plaster into radiating spiral ribs. The *mihṛāb* appears to have had painted letters upon the front of it.

Mosque, 129.—A small mosque of little interest, with a much broken cornice, and plastered within and without.

Mosque, 130.—A small mosque behind 'Alī Shāhid Pīr's mosque and, like it, wagon-vaulted, but it is very much smaller and more roughly built; in fact it looks like an experimental structure where the peculiar vaulting introduced into 'Alī Shāhid Pīr's mosque was first tried. It is of no account.

Mosque, 131.—*Hamza Husaini ki Masjid*. This is a very plain-looking building with its central arch similar in outline to those of Yūsuf's old Jami Masjid, and on the roof, straight above its apex, and breaking the continuity of the *kanguras*, is a small *chhattri* with a dome similar to those of the corner ones above Yūsuf's old Jami Masjid.

Mosque, 132.—Called *Shāhzādi Sāheb ki Masjid*. This is a small stone building with two plain little thin octagonal *minārs*, surmounted with ball tops, above the forward corners of the roof, and smaller ones over the two back corners. The façade arches, which have a distinct turn-up at the crowns after the ogee type, have some very good plaster-work round their crowns. The interior of the mosque is vaulted like No. 113 and the tomb of 'Alī I. The arch springings and those of the *mīhrāb* arch are on the same level.

Out in front of this mosque are the ruins of a mahal, and before this again is a laid-out garden and graveyard, in the centre of which is a high square masonry platform. Upon this an octagonal pavilion was to have been raised over three graves, but only the beginning of the basement and piers was accomplished.

Mosque, 135.—An old rubble built mosque of not much account. The arches are of the very straight-lined style used in Yūsuf's old Jami Masjid and in mosque 131.

Mosque, 144.—A small mosque of no account.

Mosque, 153.—*Munshi Āmin Sāheb ki Masjid*, of no particular interest.

Mosque, 154.—*Nāgar Bāori Walla ki Masjid*. This is a well built mosque of cut-stone, with the courses of the masonry, as a rule, level and regular. The *minārs* have octagonal shafts; the cornice slabs have been removed but the brackets, which are fine heavy substantial ones, remain. Along under the cornice, between each pair of brackets, is a shallow niche or panel holding a censer and chain. There are two end arches in the building, one each in the south and north end walls; the interior is vaulted like the tomb of 'Alī I. Close beside it is the *Nāgar Bāori* which is used to irrigate the surrounding gardens.

Mosque, 155.—A badly built mosque, in ruins. In front of it, on the east, is a partly built twelve-sided tomb, the piers being carried up as far as the springing line of arches. Within this are two ruined graves.

Mosque, 161.—The *Kāli Masjid* is a well built plain mosque standing on the north side of the main road running past the Jami Masjid and not far from the latter. There is nothing of interest about the mosque itself, but in a room attached to it is kept a *panja* called "*Husain Ālam*" which is set up at the Muharram. It is said to be of old workmanship; it certainly is a splendid piece of perforated metal-work, the perforations leaving an interlaced Persian inscription. It is said to be made of an alloy composed of five metals with gold and silver among them.

Mosque, 162.—Small ruined mosque of no account.

Mosque, 165.—An old mosque converted into a dwelling.

Mosque, 166.—*Ibrāhīm Bodād ki Masjid*. A small whitewashed insignificant mosque.

Mosque, 169.—A very small mosque of no account.

Mosque, 175.—Called the *Gatch Mahal ki Masjid*. This is a plain substantially built mosque in very fair condition. The *minārs* and *kanguras* are very plain; a neat string course, carrying a row of little balls or drops, runs round the sides and back.

Par Khan ki Masjid, 181.—A neat little mosque with two slender *mīnārs* and a good but damaged cornice. Of the three arches of the façade the central one is cusped and between the brackets under the cornice, as in Malika Jahān's mosque, are niches with the censer and chain. A gateway with two *mīnārs*, facing the road and at right angles to the mosque, likens the buildings in arrangement to the Mihtari Mahal and Bātula Khān's mosque, and the corbelling of the roof inside this gateway is on the same principle as in the former. The mosque is said to have been built by Pār Khān, a Pathān.

Dhai Wadi ki Masjid, 182.—This mosque is situated between Pār Khān's mosque and the Allāhpur Gate. Its minarets, only one of which now rises above the roof, are of a different style to any others in the city. Their plan is what might be called an octofoil, that is, it is bounded by eight convex curves, so that in elevation the minaret has something the appearance of a clustered column with narrow horizontal fillets binding it at intervals. The pendentives inside are rather well designed, and those in the central bay are prettily ornamented. On the façade are some good plaster medallions containing interwoven Persian or Arabic letters, and other ornament decorates the crowns of the arches. The cornice is fair but the slabs are damaged.

Mosque, 187.—Small mosque whose façade is spanned by a single arch, but of no account.

Mosque, 199.—A small mosque of no account.

Mosque, 203.—This is an ordinary looking mosque built on a high plinth and standing out before the 'Adālat Mahal or Collector's residence. Instead of the regular *mīnārs* it had little ornamental finials above the corners of the roof, some of the back ones alone remaining. The building appears to be of very late workmanship.

Mosque, 206.—A small mosque partly ruined beside the first milestone on the new road, but of no interest.

Mosque, 207.—This small mosque was, in its day, a very ornamental one, but it is now sadly dilapidated. The façade, *kanguras*, and *mīnārs*, have been covered with delicate stucco ornament, the *kanguras*, themselves, being of a more ornamental style than elsewhere. There is not the usual sunk *mīhrāb*, but two small niches, with gable tops, in the central panel of the back wall. The forward central dome of the ceiling, which is fluted, has its ribs decorated with ornament in each flute. There appears to be an inscription above the *mīhrāb* buried beneath the plaster.

'Ali Razza ki Masjid, 210.—This is a neat-looking mosque the body of which is built of good cut-stone, with its surface well dressed. The central arch of the three in the façade is slightly wider than the side ones. Although the stone-work is so well dressed yet there is the usual disregard of all rules for laying the masonry in level courses, and the patch-work way in which even the arch rings are built up by corbelling forward, and the dressing of the stones to the nearest straight-sided figure, is remarkable.

The building, beyond the cornice, seems not to have been finished, but a square block with a very high stilted dome of brick masonry would appear to have been added at some subsequent time. The mosque has a neat good cornice with the censer and chain ornament between the brackets, and beneath these runs a band of panelling with various designs in surface carving. The manner in which the top of the flanking buttresses are corbelled out to give a greater area for the base of the *mīnārs* is peculiar.

Mosque, 212.—This is a small mosque with a three-arched façade, but of not much account. The interior is like that of 207. Wings have been built forward apparently with the intention of extending the front, before which is an enclosed courtyard with a gateway in the north wall.

Mosque, 213.—This is a plain-looking mosque but it has some very prettily designed pendentives between the arches within. These spread out fan-like, deeply fluted between the radiating ribs, and scalloped round the upper edge where they meet the overhanging octagon, under the corner of which they

arch forward from the pier as supports. All the arches are of the *ogee* type, while the piers are all octagonal. The spandrils of the arches are everywhere decorated with plaster medallions containing interlaced Arabic letters.

Mosque, 217.—A small ruined mosque of no account.

Mosque, 218.—A small mosque of not much interest and vaulted within like No. 113. There is a well built tank beside this.

Mosque, 221.—A small mosque with a good solid-looking cornice in fair condition. The front arches are rather small and low. Beside the usual corner *mīnārs* there were others, though smaller, over the central piers of the façade arches. In front of the mosque is a square masonry tank.

Mosque, 229.—This is a well built stone mosque, with a plain cornice and *mīnārs* similar in style to those of No. 207, but the façade is much damaged. The *kanguras* are rather ornamental and the central arch is cusped or feathered. Above the mosque rise four *mīnārs*, one at each corner, and two over the *mīhrāb*.

Mosque, 230.—A small mosque of no particular interest domed in the same manner as No. 113.

Mosque, 231.—This is a substantial mosque vaulted in the same manner as Batula Khān's mosque, No. 149, the central dome being decorated with spiral ribbing. The *mīnār* arches are slightly *ogee* in outline. Its cornice, which was rather pretty, is greatly damaged, and the whole of the north *mīnārs*, with a portion of the end wall, has gone. This end should be pointed to prevent further ruin. Ornamented medallions occupy the spandrils of the arches.

Mosque, 234.—A small ruined mosque of no account, like No. 113.

Mosque, 235.—A small mosque of no particular interest.

Mosque, 236.—A small plain mosque of no interest with a vaulted roof similar in style to that of the Chhota 'Asar, No. 14.

Mosque, 237.—This is but part of a mosque—the façade and forward bays—the back wall not having been built above its plinth. It goes by the name of the *Kābuta-khāna*. Out before it was a small square tank, and the whole was enclosed by a low well built wall.

Mosque, 238.—A small mosque with a single arch façade, with a *mīnār* rising above each of its four corners and two above the *mīhrāb*.

Mosque, 240.—A ruined mosque of no account.

Mosque, 241.—A small mosque with a three-arched façade, the central arch being larger than the side ones, but of no interest.

Mosque, 242.—A small mosque of little account, arranged inside like No. 113.

Bashir Baori ki Masjid, 243.—A mosque with a three-arched façade, of no account.

Mosque, 248.—Ruins of a mosque.

Mosque, 250.—A small mosque with a single-arched front, of no interest.

Mosque, 252.—A small mosque of no interest.

Mosque, 257.—This is described with the Gol Gumbaz, to which it is attached.

Mosque, 261.—This is a neat little mosque vaulted like No. 113. There are slender *mīnārs* above the corners and two over central arch piers. The cornice is plain but perfect. Over the *mīhrāb* was originally an inscription stone, but it has been taken out.

Mosque, 262.—A very small mosque with a one-arched front, and four small *mīnārs* over the corners; of two that rose above the *mīhrāb* recess one remains.

Mosque, 263.—This is a curious little mosque situated between the Bari Khudan and New Bazārs. The façade is pierced with three very low small arches.

The walls in the south end of the mosque, with the *mīhrāb* recess, are covered with little niches. A doorway leads out through the north bay of the back wall, and there are two cisterns in the north end with a small one-and-a-quarter inch pipe leading into them from the north-east corner.

Mosque, 265.—A plain-looking mosque, not far from the Sunda Burj, with the front arches built up and a door inserted, thus converting it into a store for field produce.

Mosque, 267.—This is a very primitive-looking mosque. Two heavy-looking wings, each pierced with a single painted window, flank the one single central arched entrance, above which is a rough cornice. The masonry façade rises considerably above the cornice and is brought to the same level as the tops of the wings. Inside, these two wings have been partitioned off so as to convert the mosque into a dwelling, and as such it is now used. There is no *mīhrāb* recess in the back wall, but a little niche, about three feet off the ground, was probably used as such. On either side of this, staircases lead up through the thickness of the back wall to the roof. Before this building is a tank with a platform beside it on which are the tombs of two *pīrs*, another *pīr's* tomb is near the south-east corner of the tank.

Mosque, 269.—A small mosque with a plastered façade much like those round about the Rangī Masjid, No. 216, but of no account.

PALACES AND RESIDENCES.

The Anand Mahal, 273 (1589).—This, the most conspicuous palace in the citadel, with a particularly fine large open hall, has been converted into a residence for the Judge and First Assistant Collector of the district. Its very imposing façade was never finished, it having been the intention of the builders to continue the arching further along on both sides of the present three arches. The appearance of the building has suffered very considerably from the new additions, and its former comeliness has been improved away. It is said to have been built by Ibrāhīm II. in A.D. 1589. It is difficult to say which was the finer palace of the two, this, or the Gagan Mahal beside it. When in use the latter had the advantage of displaying a great amount of painted and gilded wood-work, of which the first floor and the balconies were constructed. The Anand Mahal, or Palace of Delight, was probably the king's residence, containing his private apartments, whilst the Gagan Mahal was the great Darbar or Audience Hall where public business was transacted. Immediately behind the Anand Mahal, and connected with it by a flying arch, constructed by the Public Works Department, are some small buildings, the nearest being a plain little mosque with two inscriptions in its *mīhrāb*. This was no doubt a kind of private chapel. In the next room to this is the station library.

The Gagan Mahal, 274 (1561).—The Gagan Mahal, or Hall of Assembly, a little to the west of the last, is notable for the immense arch which, with two tall narrow ones flanking it, forms its façade. Its construction is ascribed to 'Alī (I.) 'Adil Shāh, when it was originally intended to serve the twofold purpose of a royal residence and a council chamber. The private apartments were above the great Hall of Assembly on the first floor which was supported in front by two massive wooden pillars. Projecting above were probably balconies from which the ladies of the royal household could see, through the suspended screens, all that was going on below. Staircases ascend to these upper apartments through the thickness of the back wall, and one stairway descends to the out-houses and kitchens on the west of the palace.

The façade now stands out alone from the rest of the building, the cross arches and vaulted roofing, which connected it with the main block, having fallen. This was probably due to the sinking of the back wall, and consequent canting over of the building, when the façade arches refusing to yield, the two parted company, with the result that the intermediate ceiling and transverse arches fell. In the Sangat Mahal at Torweh, four miles west of Bijapur, we have a duplicate of this building, though not quite so large, the roof of which is in great part remaining, and here may be studied the manner in which the Gagan Mahal was roofed over. All the timber work, which must have been very

valuable, was cleared away by the Marathas, the beams and brackets being ruthlessly torn from the walls.

The main feature of this palace is its great central arch which has a span of 60 feet 9 inches. It was desirable, of course, to have a clear open front before the Darbar Hall, unobstructed by piers or masonry of any kind, so that the king and his nobles could have an uninterrupted view of the assemblage without, and also witness tournaments and duels that appear to have frequently taken place on the sward before the hall. To accomplish this the architect made his span equal to the length of the front of the hall, but, unfortunately, the result is not pleasing. He seems to have forgotten the height of the building when he determined upon this great span, and the consequence is an unwieldy arch, out of all good proportion, and much too low for its width. It should have been at least one-third, or better, half as high again, in which case the narrow side arches would have been divided each into two arches one over the other, the second starting from the first floor. Many a stirring scene took place here, and it was on the green sward before the palace that Colonel Meadows Taylor in his delightful story "A Noble Queen" makes the deadly encounter take place between the Abyssinian and the Dakhani. It was within this hall that the glory of the 'Adil Shāh departed for ever, when Aurangzib, after his capture of the city, commanded its unfortunate king, Sikandar, the last of his line, to appear before him in silver chains, while he at the same time received the submission of its nobles.

The Sat Manzli, 278 (1583).—The pile of apartments known as the Sāt Manzli, or seven storeys, stands a little way to the south-west of the Gagan Mahal, at the corner of a range of buildings enclosing a quadrangle, and called the Granary. At present it rises to a height of five storeys, 97 feet over all, but a narrow stair ascends from the fifth to a sixth which does not now exist. It is probable there was one still higher than this again, or perhaps a roof terrace, but it must have been very small, for the different storeys diminish in area as they ascend. It is said to have been built by Ibrāhīm II. in 1583 as a palace, but if it was even used as such it must have been far more extensive than it is now, for its accommodation is very restricted. It certainly extended a little way further on the south side and still further along the walls on the north. One peculiar feature of this class of buildings is the number of water pipes and cisterns about them, such as are found at Mubārak Khān's mahal in the south-east of the city, and the water pavilions at Kumatgi. Here we have cisterns on the different floors, and, like those, the walls were subsequently painted with figures and other ornament. Traces of two of the figures still remain on the north wall of the first floor, in which a lively imagination has detected the outlines of the portrait of Rambha, the favourite of Muhammad, and the Sultan himself. The walls are said to have been beautifully gilded, until the Rājā of Satara ordered the precious veneer to be scraped off, thinking thereby to reap a veritable golden harvest, but, as the Muhammadans resentfully remark, he got nought but dust for his pains. As with the Gagan Mahal all the wood-work has been carried away. It is certainly by no means a handsome-looking building now, but there can be no doubt that the richly carved window frames, brackets, screens, and weather boards, when they existed, added greatly to enhance its general effect.

The building seems rather to have been erected as a pleasure house, or perhaps as royal baths, wherein to spend an idle hour, and from the higher storeys of which, commanding as they do an uninterrupted view of the country round, to sit and watch what might be going on in the city or its surroundings. And from this coign of vantage a sharp look-out could be kept up during troublous times when even the king's person was not free from attack by his own ministers. I incline to think the Sāt Manzli was rather an adjunct to the Chini Mahal, which was then used as the royal palace, than a separate palace itself.

Immediately in front of the Sāt Manzli, on the north, is a neat little structure, standing alone, the use of which is not very apparent. It was not unlikely a fountain or water pavilion standing in the middle of a reservoir, since filled up, and thus similar to those at Kumatgi and Mubārak Khān's Mahal, but more ornate. Its finish and general workmanship are much like that of the little

ruined pavilion in front of the 'Arash Mahal. The Hindus have a belief among them that it is a *rath*, having its wheels buried in the ground below; but it is only a slight resemblance to such that has started this idea. There is a very similar edifice, though not quite so fine or so large, in the fields a short distance to the north-east of Mustafa Khān's mosque.

From the top of the Sāt Manzli a very fine view of the city and surrounding country may be obtained. Commencing with the buildings on the north, and going round the compass, we have, among the trees in the near middle distance, the minarets and dome of the little Bukhārī Masjid (the Post Office), while a little further to the right are the unfinished arches of the 'Ali (II.) Rauza. Immediately below us is part of the citadel moat, and straight above its far end, in the distance, rise the towers of the Bahmani Gate. Further to the right, or eastward, and close under us, is the bare back wall of the Gagan Mahal with one of its front arches appearing at one side, and the tennis courts before it. Partly covered by it, and further away, is the 'Adālat Mahal or Collector's residence, below which, and nearer to us, is the little building which has been converted into the station church. To the right of the 'Adālat Mahal is the 'Arash Mahal, the residence of the Civil Surgeon, which is partly covered by the larger building, the Anand Mahal, the residence of the Assistant Collector and Judge. Behind this last building, and connected with it by a flying arch, is the station library. Right above the Anand Mahal, in the distance, rises the 'Ali Burj, upon which is a large iron gun. To the right of the Anand Mahal is the Gol Gumbaz with its great dome, while close under it is the white dome of Hasham Pir.

Due east, in the middle distance, is the back wall of the 'Asar Mahal with a row of small lancet openings along its top, and immediately below it is a line of arches and the ruins of buildings on the citadel wall. Above all these, in the far away distance, on the plain beyond the city walls, may be seen the dark mass of the unfinished tomb of Jahān Bēgam at 'Ainapur. Further to the right, and in line with the 'Asar Mahal, are two domes, close beside one another, the first and smaller belonging to the Chinch Diddi Masjid, built upon the citadel walls, while the next and larger one is the dome of Mustafa Khān's mosque. Immediately below this, standing up out of the high walled enclosure around it, is one of the heavy-looking towers of the Makka mosque, the other being hidden behind a large tree. Below this, again, and much closer to us, are the ruins of a building which has been erroneously called the "old mint." Still further round to the right, above the top of the crenelated wall of the citadel, is the dome of the Jami Masjid, and beyond this are the two minarets and upper portion of the Mihtari Mahal, with the line of the city walls in the distance above it. South-east, and closer to us, are the bastions that flank the old citadel gate, and below this again is the old mosque of Malik Karīm-ud-dīn, with the centre of its roof raised on small pillars above the rest. Coming round more to the south we see on the horizon the Ibrāhimpur mosque, while below it, and a little further round is the tall Andu Masjid with its ribbed dome and cluster of little *mīnārs*. Further on still, in the middle distance, is the Chhota Chini Mahal, converted into a residence for the Superintendent of Police, and immediately above it is the Lānda Qasāb bastion upon which is the largest gun in Bijapur. Below all these and at our feet, is the range of buildings called the Chini Mahal, now metamorphosed into public offices.

Due south is a short length of well built crenelated wall, a repaired portion of the city walls. Round more to the south-west, we pass Ibrāhīm's old Jami Masjid, with its partly ruined brick minarets, and beyond this, almost covered by trees, is the 'Ali (I.) Rauza. Then comes, in the distance, the dome of Pir Shaikh Hamid Qādir's tomb, with the incomplete tomb of Kishwar Khān down below it. To the right of the last is the large enclosure of the Bēgam Sāheba's Rauza, where Aurangzib's wife is said to have been buried. Now follow the "Two Sisters," so named from the similarity and close proximity of the two domes. Immediately on the right of these, but in the far distance, is the square tomb of Haider Khan.

In a straight line west of us are the dome and minarets of the Ibrāhīm Rauza, the mosque behind it being exactly covered by the tomb, and beyond it is seen the white dome of the Moti Dargāh. Close down below us to the right, at

the cross roads, is Jahān Bēgam's mosque. Further away again may be seen the tiled roof of the station hospital, and to the right of it the white walls of Aurangzib's Idgāh, now the police lines. To the north-west, and nearer, is the clumsy-looking Dakhani Idgāh, with the lofty Haidar Burj beside it, upon which is the longest gun in Bijapur, while beyond them, in the distance, is the white dome of the Āmin Dargāh. This completes the circle.

The 'Adalat Mahal, 295.—The 'Adālat Mahal, or Hall of Justice, is now the residence of the Collector. There is nothing about it worth notice. It has been extensively rebuilt and added to, so that little of the original walls of the old ruin can be distinguished from the new work. Beside it, serving now as out-houses, is what was once the Suraj Mahal, and beneath these are extensive underground vaults.

The 'Arash Mahal, 272.—Like the last, this is also a converted building, and is now the Civil Surgeon's residence. It is on the east of the 'Adālat Mahal. Standing out before it, on one of the bastions of the old citadel wall, are the remains of a small pavilion. This was originally a little garden house, or pleasure resort, and beneath it ran the moat which divided it from the plain without the walls. It was probably here that the king sat and watched military manœuvres and reviews of his troops which are said to have taken place on this plain. The front of this little building, judging from the grooves in the masonry for the insertion of wood-work, was hung with curtains or screens of some kind, while behind are traces of brick-work where a cook-room appears to have been, and where, in the middle of the floor, is let in a stone, with a hole hollowed out in the middle of it, for husking rice or pounding curry stuff. The walls are covered with very clean-cut surface ornament, in which is represented, in low relief, plates with melons and other fruits and wine bottles. There are a number of inscriptions so disposed as to add to the surface decoration, one of which tells us that "on this bastion is built the mansion of pleasure." Another gives the name of 'Ali (II.) as Abul Muzaffar Padshāh 'Ali 'Adili. A third gives the date A.H. 1090 (A.D. 1669). A fourth says: "The writing was written by the slave of the palace, Tāqi Alhusaini, in A. H. 1081. A fifth has the Shiah declaration that 'Ali was the vicar of Allah. A sixth tells us the verses (or it may be read, houses) were composed (or built) by his majesty 'Ali 'Adil Shāh Ghāzi. The masonry of these walls is particularly good and bears a striking resemblance to that of the little Makka mosque.

The Chini Mahal and Granary, 279.—The great quadrangle, together with the Chini Mahal at its south end, of which the Sāt Manzli forms the north-west corner, has been known as the Granary, which is altogether a misnomer. The Chini Mahal, called so from the amount of broken china found about there, was at one time a very fine building. It had a great lofty open verandah or hall in front between its two wings, and in this respect was somewhat similar to the Gagan Mahal. Within is a splendid hall 128 feet long by 29 feet broad, rising to the roof of the building, and flanked with suites of rooms on different levels. Here again the staircases lead through the back wall. It is difficult to say what the building was originally intended for, most probably a palace; but it has been turned to account of late years and is now the location of the public offices of the collectorate. All round the quadrangle was an arcade, which has also been converted, and is now used as record rooms, &c. It is most likely this arcade was used by the household troops who lived in the open verandahs and tethered their horses to rings let into the basement or plinth, as is usual in the houses of *thākkurs* and Chiefs at the present day. It was at the excavations carried on here that the beautiful wrought iron screen was found which, with a coat of gilding subsequently added, now stands in the little church beside the Gagan Mahal.

The 'Asar Mahal, 396 (Cir. 1646).—Upon the outer edge of the citadel moat, towards the east, and facing in that direction, is one of the ugliest buildings, yet the most sacred, in Bijapur, the 'Asar Mahal, or Palace of the Relic. In one of the rooms within is supposed to have been enshrined a hair of the Prophet's beard.* Many years ago burglars broke into this room one

* When Aurangzib took Bijapur he plundered the shrine of one of the two hairs originally placed there.

night, through an outer window, and rather disarranged its contents, and, as the opening of the relic box is now forbidden, and the room itself is only opened once a year, no one can be sure that the thieves were pious enough to leave the gold-mounted relic tube in its box. The Muhammadans now would rather not meddle with it, but prefer believing it to be there to risking the opening to find their fondest hopes dispelled.

The general shape of the building is rectangular, the open front being towards the east. The depth of the building, from front to back, is divided into a forward hall, occupying the whole length and height of the building, and a set of two-storeyed rooms filling the whole length of the back half. The rooms are two deep, and the best apartment in the place is the long central one upstairs, towards the back, which is 81 feet long by 27 feet broad. A doorway leads out through the east side of this into a gallery with open front looking into the hall below. In the room off the north side of this gallery the relic is supposed to be enshrined. The two rooms to the south are the principal show rooms of the palace. The three doors leading out of the gallery, which is known as the Gilded Hall on account of its ceiling being covered with gold leaf, are worth notice. They are perhaps the best works of art, next to the carpets, in the building. Like most native doors they consist of two flaps, with a chain and staple above for fastening them. The whole surface of each has been ribbed with blackwood into geometric patterns and borders, and the intervening panels have been filled with ivory tablets. These have, unfortunately, been subjected to rough use, and mischievous fingers have assisted to make them what they are—wrecks. Most of the ivory panels have disappeared.

Entering the room to the south we find ourselves in a gorgeously painted apartment. The walls are covered with the interminable windings of the stems, leaves, and flowers of the blue creeper *Clitoria ternatea**. On the backs of the wall niches are painted vases and urns containing flowers, and the ceiling and its beams have also been profusely decorated. A good deal of gilding remains on the walls, and, like that on the ceiling of the hall outside this room, retains its lustre remarkably well. This is sufficient proof of the purity of the gold leaf used, for had it been contaminated with alloy it would have tarnished long ere this. The next room beyond is also elaborately painted, but in a different style, the lower portions of the walls being covered with figures which have been so damaged that it is not easy to trace the different forms, and impossible to solve the stories of the scenes portrayed. From what can be seen they savour very strongly of western handicraft, and, indeed, in one instance, regular European wine glasses are represented. These paintings were probably done by European artists in the employ of Sultan Muhammad, who, on their arrival at Bijapur, had little knowledge of eastern manners, customs, or traditions, and had therefore to fall back upon western ideas and mythology for subjects, and then clothe them, as far as they were able, in Indian habiliments. Paintings of figures, like images, are never tolerated by strict Muhammadans, and it is said that Aurangzib was so incensed at seeing these upon the walls of a Muhammadan building claiming a certain degree of sanctity that he ordered the faces of all the figures to be erased. The upper parts of the walls are painted to represent trees, sky, and cloud, a background in fact to the figures below. In this room are two large boxes containing a great number of coverings for the relic box, curtains, and other hangings in silk and *kinkh-wāb* which have been carelessly kept, are sadly moth-eaten, and are falling into rags. The fine old Persian carpets, which are also badly used, especially at the *urus* ceremony when they are spread upon the floors and trodden upon by hundreds, are generally kept in the large room behind the gilded hall. Beside these there are other articles of olden times, such as old China candlesticks, quaint copper kettles and pans, and some old glass bottles, but nothing among them of any merit as a work of art.

The geometric tracery of the upper parts of the windows upstairs is very neat. In the last two rooms some of the blue and yellow stained glass still remains in them, but from all the rest it has gone or was never inserted. The rail along the front of the gilded hall is neat and very appropriate. An ingenious device of perforated wavy lines, radiating from a centre, in the tops of some of the back windows, represent, when a strong light shines through them, the rays of the setting sun.

* Called by the natives *Gokarna*.

Returning downstairs we pass the closed door of a room on the left near the foot of the staircase. This was the *kitābkhāna*, or library, and the room is lined all round with small cupboards in which the old 'Asar Mahal MSS. were once kept, the bulk of which are said to have been carted away by Aurangzib. The other rooms on the ground floor are all dirty lumber rooms. In the one below the relic chamber, and before which is a curtain and a wooden platform, is a model of the tomb of Muhammad at Medina. It is a curious-looking thing, but a very poor piece of work, similar in appearance to a nursery Noah's Ark. It is carefully stowed away in a huge chest.

The general aspect of the great hall, if ever worth much, has been ruined by two tall Gothic arches built across it many years ago to strengthen the roof. The outer edge of the roof is supported by four huge teak pillars. The ceiling is neatly panelled in wood in geometric patterns and has been painted in light tints.

Before the building is a great square tank which is alway kept full, it being fed by the Bēgam talao and Torweh conduits, and it is the addition of this, with its reflection and ripple, that in a great measure makes up for the barelooking exterior of the place itself and saves its *tout ensemble* from absolute meanness. Built by Muhammad Shāh about 1646, it was originally intended as a hall of justice or Dād Mahal, but Shāh Jahān, who was even then meddling with the internal affairs of the Dakhan States, obliged him, it is said, to hold his court, as had previously been the case, within the walls of the citadel. The building was subsequently made the resting place of the relic of the Prophet, which, about 1596, had been brought to Bijapur by Mir Muhammad Sāleh Hamadani from Makka. To make the place more accessible for its original purpose a viaduct was constructed across the moat, supported upon substantial piers, connecting the interior of the citadel with the back of the building, and entrance to the latter was gained through doorways off different levels of the viaduct into both the lower and upper rooms. Right in the middle of the roadway on the viaduct, and above the citadel walls, is a water cistern where it was probably intended to wash the feet before entering the hall.

Beside the 'Asar Mahal, on the north, are the remains of a contiguous building called the Jahāz Mahal, from, as some say, its fancied resemblance to a ship, but it certainly has nothing about it now which would remind one of a ship. Others say it was so called because the offices of the Bijapur Admiralty were established here, and we know Bijapur possessed a considerable fleet at one time. With bare walls and hollow gaping doors and windows, from which all its old woodwork has gone, it is certainly now a wreck. It is of two storeys, the lower or ground floor being divided by a central wall into an outer and inner arcade, with a transverse room on each side of the central gateway. At the ends of the building, in the outer sides, are cook-rooms, while on the inner sides are staircases leading to the upper storey. The upper floor was divided into suites of rooms, the walls of which are filled with pigeon-hole niches. Below, in the middle of the building, is the great gateway leading into the 'Asar Mahal, the ponderous wooden gates of which still swing in their sockets; and the huge cylindrical wooden beam, which held the door fast behind, still lies upon its many rollers in the wall behind the door. On the east side of the enclosure of the 'Asar Mahal are the ruins of a smaller building called the Pāni Mahal.

An *Urus*, or religious festival, is held at the 'Asar Mahal once a year, and for this purpose former Governments gave a yearly grant of six hundred rupees. An allowance has been kept up, but it has been reduced by the British Government to three hundred rupees.

The Mihtari Mahal, 118 (Cir. 1620).—On the south side of the road between the Jami Masjid and the citadel gate, and nearer the latter, stands one of the prettiest little buildings in Bijapur. Though called a mahal or palace, it is really a gateway to the inner courtyard of a mosque, with upper rooms and balconies where men might assemble and converse and from its windows enjoy the different views of the city. The principal object of the group, the mosque within, is a neat little building and would have attracted more notice than it now does had it not been so completely thrown into the background by the more pretentious design—the gateway. The general outline of the latter is that of a tall three-storeyed square tower, surmounted by two slender minarets rising from

the two forward corners of the roof, the main entrance running through the middle of the ground floor, and the four faces adorned each with a magnificent balconied window which projects from the first floor above the entrance. The most remarkable feature about the building are these windows. They are bay or oriel windows, the projecting sill of each, which also forms a seat within, being supported beneath by a row of parallel bracketting which is decorated with lines of hanging buds or drops, and the brackets or consoles themselves are connected together into a whole by decorated transverse tie pieces in ascending tiers. The window guard or parapet, with its rosette panels and neat capping, is carried, not only across the front of the window, but also right across the face of the building, and serves its purpose to two little side windows as well. From this rise, in the main window, three lancet-shaped lights in the front, and one each in the ends, and from the mullions between these project forward a row of most richly wrought stone brackets supporting the deep overhanging cornice. These are exceedingly thin long rectangular slabs, freely pierced and worked into the most beautiful arabesque. They are such as one would expect to find wrought in wood, and look far too delicate for brittle stone, but they have lasted without snapping for over two hundred years, during the greater part of which time the building has not been cared for. The hanging fringe round the edge of the cornice above has, unfortunately, been mostly knocked away, but a few little bits remain to show how pretty it was. The face of the building, from the window upwards, is decorated with lancet-shaped panels corresponding in size to the lights of the window, but below this, and around the doorway, the whole surface is embellished with some exceedingly neat surface ornament. Up the two flanks of the face of the building rise the octagonal buttresses of the minarets, with horizontal mouldings and cornices at the levels of the different floors. Along the crest of the building, between the minarets, was a most beautifully perforated parapet, but this too has suffered very much. Its slabs were easily removed and were probably carried off in days gone by when the relics of old Bijapur were a prey to the occasional visitor, and a quarry to local builders, whose very familiarity with these unused buildings blunted their respect for them; at a time when this old deserted city was lying almost in oblivion, uncared for, and desolate.

Passing within we enter a hall, through the centre of which, between two raised platforms, is the passage to the courtyard. The most noteworthy thing here is the very curiously arranged ceiling. This, as well as the ceiling of the upper floor, is constructed in the same manner as that at the Ibrāhīm Rauza, which is fully described in the account of that building. The old wooden doorway is worth inspection, with its heavy massive framing and quaint iron bosses and nails. Similar iron-work, very prettily perforated, may be seen on the doors of the tomb of Shāh Karīm, near the south-east corner of the Jami Masjid. The Mithari Mahal is about 24 feet square in plan and 66 feet to the tops of the minarets.

The mosque is a neat little building; it had a very fine cornice and brackets, and has a rich parapet along the top. The minarets, however, look not quite in keeping with the rest. They are very primitive looking and inelegant, and compare very unfavourably with those of the gateway. From the roof upwards they are exceedingly plain, being simply tall tapering round shafts with a band of leaves about half way up to relieve their monotony of outline. They are not even surmounted by the usual large ball or bulbous finial, but are plainly rounded off with a very small ball and trident. This latter is an unusual device. There are so many points of resemblance between this mosque and that of Malika Jahān Bēgam (or the Janjiri mosque as it is also called) that one cannot help thinking there was some connection between the builders of that mosque and this. The Janjiri mosque is generally ascribed to Ibrāhīm II. and is said to have been erected in 1587.

There are several very unreliable stories current accounting for the origin of the name of the Mihtari Mahal. It is just possible that this is not the original name at all, but one subsequently applied to it meaning the 'Superior' Mahal, and given to it to indicate its surpassing beauty; for it is more likely that the mosque and gateway would, like Bātula Khān's mosque and gateway, a little further down the road, have been originally called after him, who caused them to

be erected. Then, as it was probably private property, and the great door being generally closed against intruders, the mosque within may have become lost sight of, and the gateway, whose upper rooms were perhaps in use as a dwelling, or lounge apartments, was raised to the dignity of a Mahal. One story ascribes its origin to a sweeper who was unexpectedly enriched by the king in fulfilment of a vow, and who, not knowing what else to do with so much wealth, built this mahal which was on this account called the 'Mihtar' or Sweeper's Mahal. Another credits one Mihtar Gada, a faqir, in the time of Ibrāhīm II., with the building of it, but the details of this story are very improbable.

That the mosque and gateway were built at the same time is evident from the fact that a peculiar kind of stone, found nowhere else in Bijapur, so far as I am aware, is used in the back wall of the mosque and the upper chamber of the gateway. On the Andu Masjid, already described, and which is of much the same style of work, though less profusely decorated, we have the date of its erection given as 1608. On the little pavilion before the 'Arash Mahal, which is covered with precisely the same kind of surface decoration as is used on the face of the Mihtari Mahal, we have the date twice over, 1669. The masonry is of the same class as that of the Andu Masjid. I would thus be inclined to place the latter between these two, and I do not think 1620, *i. e.* during the reign of Ibrāhīm II., as far wrong as the probable date of its erection.

The Fath Mahal, 8.—This is a picturesque group of ruins situated on the north of the New Bazār and to the left of the road leading down to the Bahmani gate. The fallen walls of the palace with the dry cistern in front of it is surrounded by a high wall with its entrance gateway on the north. The palace, like most of those at Bijapur, faces north. It consisted of a great open hall or verandah, and leading off the back of this were three rooms, the centre one being the largest, and the whole of these flanked on either side with a long room whose length is the total depth of the palace. The only man of note in Bijapur who bore the name of Fath was Shāh Fath Ulla Shirāzi, a noble who was more or less mixed up in the intrigues that accompanied the accession of the young king Ibrāhīm II. But there is nothing whatever to connect him with this palace.

Mustafa Khan's Mahal, 80.—A short distance to the south-east of the 'Asar Mahal, in the fields, is a group of buildings composed of Mustafa Khān's mosque and palace with its surroundings. A new road running north and south, under the Bari Kamān, now separates the former building from the latter. As in all the other palaces this one faces the north. It is now in ruins, and several families have taken possession of nooks and corners within its crumbling walls. Its general arrangement appears to have been upon the usual plan. A great open hall supported in front by two wooden pillars, with rooms off the back and wings flanking the same, and a large tank in the gardens before it. In this building there seems to have been a large inner court, parts of three of its surrounding walls still standing. It was two storeys high, and the walls, against which rooms were built, have double rows of shelf niches.

The tank before the palace has been constructed of varying depths, the portion nearest the palace being the most shallow. This was probably for the purpose of bathing. From the north side the surplus overflow ran into a narrow shallow channel, constructed in cut stone, which traversed the gardens, and the bed of this channel was cut into transverse zigzag ridges against which the water, as it rebounded, formed myriads of little rippling waves throughout its course. The tank was fed through earthen pipes from an adjoining well, at the top of which was a *mōt* to which the water was drawn up.

The Nakta Mahal, 81.—This is now an insignificant ruin in the field on the other side of the road, opposite the Chhota Chini Mahal, or residence of the Superintendent of Police. It is being knocked down and carried away. It has two segmental arches (nearly semi-circles), a rare form at Bijapur.

Bakshi ki Haveli, 82.—A little distance south-west of the last, forming part of the hamlet, Haveli, are the ruins of this building. It is of no consequence. It had some very good carved wood-work about it which was bought by one of the Muhammadan families living in front of the Jami Masjid.

The Chhota Chini Mahal, 93.—Once one of the old Bijapur palaces, this building has been converted into a residence for the Superintendent of Police.

Khwaja Shah ki Haveli, 108.—The ruins of a small residence. Has some very neat pigeon-hole niches in one of the walls.

The Pailu Mahal, 110.—This octagonal building, now converted into a modern dwelling which stands at the corner of the two roads from the Jami Masjid and Fath Gate, forms part of a long range extending from the corner down to the Mihtari Mahal. This consists of a row of more or less ruined arches, facing the road, above which rise portions of the walls of an upper floor. Towards the east end the building extends further back, and the ruins of rooms and vaulted chambers exist, partly buried in their own debris. This place is said to have been the site of the old mint, and the garden adjoining it, which is still cultivated, is yet called the *Taksāl-ka-bagīcha*, or mint garden. There is an old well here at the back, with an arched passage leading into it from under the *mōt* apparently proceeding from some under-ground chambers connected with these buildings; or, this arched opening may have been upon the original ground level, for all around here the ground has been very considerably raised by the masses of fallen masonry.

The main entrance to this range of buildings was under a lofty arch, about the middle, which faces the main road. It is of the true *ogee* type, and is a good specimen.

Rassulbi-ka-ghar, 116.—Of no consequence.

Mahal, 120.—Ruins of a mahal of no consequence.

Mahal, 133.—Ruins of a mahal out in front of which, in a laid out garden, is an octagonal basement upon a square plinth, where it was evidently intended to raise an octagonal pavilion over three graves which are upon the basement. Of no interest.

Khawas Khan's Mahal, 141.—Of this building but a few vaulted chambers remain in ruins, with the entrance gateway, which stands alone, at some little distance away. This is said to have been the residence of Khawas Khān, Vazir to Sikandar, and son of the traitor Khān Muhammad, who lies buried with his father in the tomb, one of the "Two Sisters," which is used as a residence by the Executive Engineer.

The Daulat Koti, 164.—The Daulat Koti, or 'House of Happiness,' is a very complete little residence in very good preservation, situated on the right of the road leading north from the Jami Masjid. It was for some time used as a distillery until the new distillery was built, after which it was rented by Ralli Brothers. It faces north as usual, is a solid-looking building, and is constructed of fairly good masonry. The general plan of the rooms is **I**-shaped, a large open hall on both the north and south sides being separated from one another by a central line of rooms, and flanked by suites of rooms which lay at right angles to the direction of the middle ones. Ornamental niches decorate the walls.

The building is said to have been erected during the time of Sultan Muhammad.

The Gatch Mahal, 178.—This is an old building still used as a private residence. Being almost wholly plastered it is called the *Gatch Mahal*, i. e. the 'plastered residence.' Within is some very neat wooden ceilings in geometric tracery picked out with gold, and the carved wood-work which surrounds the court is very good.

Mubarak Khan's Mahal, 197 and 198.—Mubārak Khān's Mahal is situated near the city walls to the south of the Jami Masjid. The principal feature about it is the water pavilion or fountain which has already been described in connection with the waterworks of the town. It was but a pleasure-house, possibly a hot weather resort, and does not appear from its scanty accommodation to have been used as a permanent residence. The walls of the mahal have been plastered and painted, but most of this has now gone. The reservoir or tank, in which the fountain stands, has been filled in, and a great deal of the stone-work of this has been dug out. As this is an interesting little building it ought to be properly conserved.

Mahal, 224.—Ruins of a dwelling of some sort, of no account.

TOMBS.

The Gol Gumbaz, 256 (A.D. 1656).—By far the largest and most conspicuous building in Bijapur is the mausoleum of Muhammad (or Māhmūd as he is sometimes called) 'Adil Shah. In the time of the "Merry Monarch" Bijapur attained its zenith of architectural greatness. Luxury held her court within its walls, and the Sultan and his nobles worshipped at her shrine. One of the first concerns of the king on ascending the *masnad* was to build his own tomb, so as to secure a dignified resting-place for his old bones when death should call a reckoning. In this there was naturally great rivalry, for each monarch wished to leave such a tomb behind him as would eclipse those of his predecessors, leave no room for improvement to his successors, and so single out his name conspicuously from them all. And Muhammad certainly succeeded in doing this in a manner beyond anything attempted before or after him. Ibrāhīm II., his father, had just been buried in his own tomb, the like of which was not to be found anywhere in the Dakhan. With its lavish abundance of decoration, its slender and graceful minarets, its exquisite proportions, and surroundings of lovely gardens, it made his father's simple tomb sink into insignificance and become a hovel beside it. How was Muhammad to surpass it? In this last work the architects and builders had done their very best: they could do no more. The only thing left for him, then, was to substitute quantity for quality. As he could not surpass the delicate chiselling and lacelike balustrades of the Ibrāhīm Rauza, he seems to have determined, as a contrast, to affect the most severe simplicity combined with effect, and to build such a tomb as would, by its immense size, dwarf this and every other building in the city; a tomb that would arrest the eye from every quarter for miles around, and carry with it the name of the great Sultan Muhammad. And this severity of design he seems to have carried into its surroundings, and to have banished those well laid out gardens which, as a rule, surround all great Muslim tombs.

Roughly speaking the building is a great hollowed-out cube of masonry, surmounted by a huge hemispherical dome, with an octagonal tower at each of its four corners, each crowned by a small dome. The only prominent feature on the faces of the building is the great deep overhanging cornice which, at a high level, runs round all four sides. The doorways, small lancet windows, and sparse surface decoration by no means assert themselves, and, from a short distance off, are hardly noticed on the bare-looking walls. The monotony of this, however, is broken by the towers which are pigeon-holed with windows from base to summit—seven in each of the seven storeys into which the tower is divided. The crest of the walls, above the cornice, is crenellated. A winding staircase ascends in each of the corners of the building, just where the towers abut on to it, and, communicating with each storey of the tower, at last leads out on to the flat roof, between the corners and the dome, whence passages lead, through the thickness of the dome, into the whispering gallery round the interior of the same.

The dome is practically a hemisphere of 124 feet 5 inches interior diameter, and is rather less than the breadth of the building. The thickness of the shell at the springing is 10 feet, whilst near the crown it is 9 feet. Thus the total external diameter at the springing is 144 feet. The curves of the surface are nowhere perfect so that the measurements taken across different diameters vary several inches. The great compartment below, which is covered by the dome, is 135 feet 5 inches square at the floor level, and this gives an area of 18,337·7 square feet, from which if we take 228·3 square feet for the projecting angles of the piers carrying the cross arches, which stand out from the walls into the floor, two on each face, we get a total covered area, uninterrupted by supports of any kind, of 18,109 square feet, which is the largest space covered by any dome in the world, the next largest being that of the Pantheon at Rome of 15,833 square feet.

The total exterior height of the building above the platform on which it stands is 198 feet 6 inches exclusive of the wooden pole at the top. But this, when it held the gilt finial, formed part of the building, and another 8 feet must be allowed for it, and this would give an extreme height of 206 feet 6 inches. The interior height, from the level of the floor around the tomb platform to the top of the dome, is 178 feet. The drop from the gallery to the floor below is 109 feet 6 inches.

In this colossal mausoleum we have the system of the *pendentives**, used with such effect throughout the Bijapur buildings, displayed to its greatest advantage. Theoretically there is no limit to the size of the building that could be raised and covered in on these principles, but with the material the Bijapur builders had, it is very doubtful whether they could have erected a larger building without great risk of accidents. Here they had no trouble with their foundations, for they had selected a spot where the solid rock comes to the surface, and the whole of the foundations are planted upon it. One of the greatest troubles and risks of subsequent unequal settling, that the builders of great and heavy works have to contend with, did not exist here.

On the great raised platform in the centre of the building, under the dome, are the duplicate tombs of the grandson of Sultan Muhammad, his younger wife 'Arūs Bibi, the Sultan himself, his favourite mistress Rambha, his daughter, and his older wife, in this order from east to west. The real tombs, where the bodies lie, are in the vaults immediately below these, the entrance to which is by a staircase under the western door. Over Muhammad's tomb is erected a wooden canopy.

The most remarkable feature about this tomb is its whispering gallery or Gallery of Echoes. This, as mentioned before, runs round the interior of the dome on a level with its springing, and hangs out from the walls into the building. It is about 11 feet wide, the dome itself forming the back wall of the same. On entering the building one is struck with the loud echoes that fill the place in answer to his footfall; but these sounds are far more intensified and distinct upon entering the gallery. One pair of feet is enough to awaken the echoes of the tread of a regiment; strange eerie sounds, mocking whispers, and uncanny noises emanate from the walls around. Loud laughter is answered by a score of fiends, the slightest whisper is heard from side to side, and a conversation can be most easily carried on, across the full diameter of the dome, in the lowest undertone. A single loud clap is echoed over ten times distinctly.

Instances of multiple echoes, such as this, are the Pantheon, the tomb of Metella the wife of Crassus, which is said to have repeated a whole verse of the *Aeneid* as many as eight times, and the whispering gallery of St. Paul's. It is not at all likely, as some have suggested, that the architect of this building had the production of a remarkable echoing gallery in view when he constructed the dome, for it is no more than a duplicate of many a dome at Bijapur, on a much larger scale, with nothing extra about it in any way. The echo is, of course, a purely natural result of the size of the dome. In the smaller ones we get what is called *resonance*, their diameters not being sufficiently great to allow of a distinct, and, as it were, detached echo. It requires rather more than 65 feet between a person and the reflecting surface in order that the sound on return may reach his ear immediately upon the cessation of the original sound, and so create the impression of a second sound—an echo. If a greater distance intervenes the echo is more distinct, as a greater interval separates the reflected sound from the original sound. If the distance is less no distinct echo results, as the original and reflected sounds overlap and produce a confused sound or *resonance*, such as we get in many of these buildings with smaller domes.

Over the south doorway below, and inside, there is a large boldly cut inscription in three compartments. Each of these three sections is a complete sentence in itself, and each, on computing the values of the Persian letters, gives the date A.H. 1067 (A.D. 1656), the date of Muhammad's death.

495.

Consists of three compartments each containing the year 1067 which began on the 10th October 1656.

Central Compartment.

Transcript.—عاقبت محمد مكمون شد

Translation.—The end of Muhammad has become laudable.

To the right of it.

Transcript.—محمد سلطان جنت اشوانی

Translation.—Muhammad Sultan whose abode is in paradise.

* For description of these see my "Guide to Bijapur," page 18.

To the left of it.

Transcript.—دارالسلام محمد شاه شہ

Translation.—The abode of peace became [of] Muhammad Shah.—E.R.

The addition to the back or north side of the building is said to have been intended to afford a resting-place for Jahān Bēgam, the Queen of Muhammad Shāh; but whatever or whomsoever it was built for, it was never finished and never occupied. An inspection of the masonry shows that it was added after the main building was erected. In building the walls of the Gol Gumbaz the builders appear to have first erected four great arches, just as has been done in the tomb at Aināpur, and then to have walled them up flush with the rest of the surface of the building; so that an addition such as the above could have been easily added at any subsequent time by knocking out the wall under the arch, to give access to it, without impairing the building. Below it is a vault corresponding in plan with the upper chamber, which goes far to show it was intended for a tomb.

Standing out before the Gol Gumbaz, on its south side, is the great gateway over which was the *nagārkhāna*, where music was played at stated times. It appears never to have been finished as its *minārs* were not carried up beyond the roof.

On the west, and standing on the edge of the platform, is the well proportioned mosque attached to the tomb, but which has, unfortunately, been converted into a travellers' *bangalā* by unsightly cross walls, doors, windows, and white-wash. It is an elegant building with a rich deep cornice and slender well proportioned minarets. The stairways leading to the roof, as in most of the Bijapur mosques, are in the thickness of the end walls. In this they differ very much from the Ahmadabad buildings where the stair is almost invariably a spiral passage winding up through the minarets. Two adjuncts were necessary to every Muhammadan tomb, namely, a mosque and its tank. Here we find two tanks, one before the main entrance to the tomb, and another between the latter and the mosque. The general style, finish, and proportions of this mosque show clearly that it was not due to the want of cunning artizans that the Gol Gumbaz was built so plainly and covered with plaster instead of being decorated with a profusion of chiselled stone-work. Moreover, there are parts about the great tomb itself—the general cornice, and the cornices of the little *minārs* on the top—which indicate the presence of skilled workmen in stone. Its severity of outline and decoration was thus designedly so, and was the outcome of an ambition to overshadow all previous work by simple mass, which has resulted almost in clumsiness.

'Ali (I.) Rauza, 55 (1580).—This tomb is situated in the fields in the south-west quarter of the city. We have nothing but tradition to fix upon this as the last resting-place of 'Ali (I.) 'Adil Shāh, and if this be true—we have no evidence to the contrary—he was the first king of Bijapur who was buried within the walls of his own city, Yūsuf, Ismā'il, and Ibrāhīm I. having been interred in an old family graveyard at the village of Gogī, an *inām* village given to Yūsuf by Sultan Muhammad of Bidar.

This is an exceedingly plain building. In plan it is a plain rectangular room surrounded by a corridor. The roofing of this room is a good example of a style of vaulting carried out in several early buildings in Bijapur. In the inner room are four graves—two of adults, male and female, and two of children. The exterior of the walls of this chamber has been painted, but it has so weathered that little of it can now be seen, but, if cleaned and varnished, the colours and designs would be much more distinct. Over the north doorway are painted inscriptions containing the Shiah profession of faith, the throne verse, and the words "Allah and Muhammad (his) apostle," but neither the names of the occupants of the tombs or a date.

The outer arches of the corridor have been filled with mud walling to convert the tomb into a *bangalā* at some time or another; this should be removed and the tomb cleaned out.

Tomb, 56.—Off the south-east corner of this building is a well built, high, square platform, upon the middle of which stands a tombstone of highly finished

greenstone. The sides of the platform are divided into panels with censers and chains in each, and at each corner is a projecting foot or support, such as are seen under the corners of trays, and which are here intended to appear as supporting the platform. There is no other tombstone at Bijapur that is so neatly designed and carefully finished as this. No one knows whose tomb it is, tradition even being silent. This is a great pity, as it seems to be the resting-place of a person of rank.

'Ali (II.) Rauza, 1 (1672).—The unfinished tomb of 'Ali (II.) 'Adil Shāh lies a short distance to the north of the citadel and the Gagan Mahal. The great high basement, upon which the building stands, is 215 feet square. The basement of the Gol Gumbaz, or tomb of Muhammad Shāh, is 158 feet square. The former, with its projecting corner buttresses, gives a total width of face of 225 feet, while the latter, with its corner towers, measures 205 feet over all. This would, then, if completed, have been the greatest covered space in Bijapur; but, of course, it was not intended to cover the whole of this with a single dome; the sepulchral chamber only, in the centre, 79 feet square, would have carried the dome. As the building has been left in an unfinished state, the masonry being carried up only as high as the tops of the arches, it is difficult to say what the finished tomb would have been like. But as to the dome, we know to within a foot or so what its size would have been from the measurements of the room and the eight buttresses, or wall piers, which were to carry it when arched over. These were to have been worked inwards from the square by cross-springers, and included pendentives, to an octagon from which the dome would have risen. The diameter of the latter would not have exceeded 55 feet internally, for the probabilities are against the idea of a gallery inside like that of the Gol Gumbaz. Around the central area is a double arcade. The general plan is very similar to that of the tomb of Mubārak Sā'id at Sojāli near Mahmudabad in Gujarat, and it would probably have been finished off somewhat after the same design. The front façade of the Jami Masjid would very nearly represent each of the four façades of this tomb, with the dome rising from the centre. There would, no doubt, be a number of small ornamental *mīnārs* along the top, with little *chhatris*, or pavilions, at the corners, as in the tomb and mosque of the Ibrāhīm Rauza. The most peculiar characteristic of the building is its arches: they are quite Gothic in outline, being struck from two centres with the curves carried up to the crown. The main characteristic of the majority of Bijapur arches is that the curves of the haunches are only continued up to a certain point, from which the arch ring becomes a tangent or straight line to the crown. The whole surface of the masonry has been only roughly dressed so as to receive, like the Jami Masjid, a coating of plaster.

On a raised platform in the central chamber is the tomb of 'Ali 'Adil Shāh, or what is supposed to be his tomb, for, like that of Ali I., we have no definite evidence to settle it as such. In the south-west corner of this apartment, on a little platform, is the tomb of a female with the *bismillah* formula inscribed upon it, which is said to be the tomb of Khurshe Khānam, the wife of 'Ali 'Adil Shāh, and mother of Sikandar. In addition to these two graves there are thirteen others, eleven of them being those of females. The very high basement would have very greatly enhanced the general effect of the finished building.

Every tomb should have its accompanying mosque; and, since the mosque for this one was never commenced, a small temporary one of rubble has been raised within the tomb, blocking up the west entrance to the sepulchral chamber, thus fulfilling the required conditions. It has evidently been done subsequent to the interment of the king.

Tombs of Khan Muhammad and 'Abdul Razaq Qadir, &c., 35 to 39.—The tombs of Khān Muhammad (36) and 'Abdul Razaq Qādir (35), the domes of which are very conspicuous from afar, are known to European residents as the "Two Sisters," and to natives as the Jōd Gumbaz, or 'pair of domes,' on account of their close proximity and likeness, in size and shape, to one another. The octagonal building on the south is the resting-place of the traitor Khān Muhammad, or Khān Khānan as his sovereign called him, and of his son Khawas Khān, Vazir to Sikandar. Khān Muhammad, who was in command of the troops in the field, was bought over by the commander of the imperial forces

of Dehli, and remained inactive at a critical juncture when he had the enemy entirely in his hands. Afzal Khān, who was in the field with him, thoroughly disgusted, withdrew and returned to Bijapur, and reported to 'Ali (II.) 'Adil Shāh how matters stood. Khān Muhammad was recalled, and as he entered the city by the Makka Gate he was assassinated. Subsequently Aurangzib gave instructions that the tax for one year, which Bijapur was now annually obliged to remit to Dehli, should be devoted to the building of a tomb over Khān Muhammad. Khawas Khān, his son, was infected with the same treasonable impulses which possessed his father, and he, too, after being imprisoned at Bankapur, fell under the executioner's sword. His body was brought to Bijapur and buried beside his father, and the tomb has thus been generally called after him. The larger square tomb (35), north of this, is that of 'Abdul Razaq Qādir, Khawas Khān's religious preceptor or domestic chaplain, and was, no doubt, built at the same time as the other. The saint sleeps in the vault below, where he is not yet forgotten by devoted followers who still attend to the little ceremonies connected with the tomb.

The tomb of Khawas Khān and his father is an octagonal building, completely closed in, with doorways and lattice windows in each of its sides. Within is one of the finest halls in Bijapur, unoccupied even by the usual duplicate tombs, now used as part of the residence of the Executive Engineer of the district. The absence of any tombstone in this apartment is unusual, and the fact has been taken by some to indicate that the hall was used as a dwelling. This was hardly so. As the tombs were built by Aurangzib, probably by artizans from Dehli, it is very likely he had ordered marble tombstones from Northern India or elsewhere, such as are usual in Gujarat and Hindustan, but for some reason or other they may never have reached Bijapur. He did precisely the same thing for his wife's tomb in the Nau Bāgh, and some of the marble slabs still lie in the lower rooms of the 'Asar Mahal.

The floors of both tombs are at a very considerable elevation above the surrounding ground level, which is due to the vaults, which contain the graves, being built upon the ground rather than beneath its surface, as is the case in most tombs. The tomb of 'Abdul Razaq Qādir is exceedingly plain, the square walls rising almost unbroken from the ground to the cornice.

To the west of these two tombs is a third, which is said to be that of Siddi Rehān. Siddi Rehān Sholapuri was an officer of note who distinguished himself during the reign of Sultan Muhammad. It is related that he was purchased as a boy of seven years old, with his mother, by Ibrāhīm II. from a merchant at Nawraspur, and was sent to the palace to be the playmate of young prince Muhammad, who was of the same age. One day the prince, in play, snatched the cap from Siddi Rehān's head and threw it into a tank. Siddi Rehān indignantly demanded his cap back, and complained to the king, who had been looking on. The cap was brought, and the king at the same time prophesied that when prince Muhammad should become king Siddi Rehān would be his minister.

Out of deference to the religious feelings of the Muhammadan community the tomb of 'Abdul Razaq has not been used as a dwelling. These two tombs are the only other buildings, besides the Gol Gumbaz, that have galleries within the domes, but owing to the small diameter of those domes they have no distinct echo.

Tomb of Pir Shaikh Hamid Qadir, 45.—This building, which stands close to the walls in the south-west corner of the city, nearly four hundred yards west of 'Ali (I.) 'Adil Shāh's tomb, covers the remains of the saints Shaikh Hamid Qādir and his brother Shaikh Lātif Ulla Qādir, who lived in Bijapur during the reign of Ibrāhīm II. A local MS. says the tomb was built by Fatimah Sultāna, relict of 'Ali (I.) 'Adil Shāh, and that these two men died in 1602 and 1612 respectively. In Fatimah's well close by, and which is generally called the Gumat Bāori, just in front of the mosque attached to this tomb, is an inscription which tells us that in the Sultanate of Shāh 'Ali 'Adil Shāh this *bāori* was constructed by Setti Fatimah Sulamansetti in the year A.H. 970 (A.D. 1562)*. It is evident the same Fatimah is intended in both cases, so that there must be some mistake about the first two dates, or she was an old lady when she had the tomb built.

* A translation of this inscription is given with the description of the well further on.

This building was never completed, the outer corridors remaining unfinished. If it was being built by Fatimah, who constructed the well, it is possible her death may have interfered with the completion of it. In her old age she possibly gave herself up to religious works, and, before going to her rest, hoped to obtain extra favour in the eyes of Allah by erecting this tomb over two of his saints, whose disciple she may have been. The corridor has been finished on the west with parts of the north and south sides. For the size of the building the dome is very lofty, and the ceiling within runs up to its full height. The manner in which the ring of the dome is made to rest over the square room below is peculiar. The middle portions of the surfaces of the four walls are brought considerably forward so that the corners appear recessed. Across from corner to corner of these projecting flat faces, above, are beams which thus cut off the corners of the square room, and reduce the figure to an irregular octagon; these beams are supported below by corner arches to strengthen them and finish off the work better.

Over the north doorway of the tomb are two inscriptions, one of which (476) is simply an extract from the Qurān (Ch. II, part of verse 55), while the second is as follows :—

476 a.

Transcript.

Above, the word "Allah", then :—

و من دخله كان آمنا

Translation.

"Allah":—And whoever entereth therein shall be safe (Qurān, ch. III., part of v. 91).

Note.—I have given the above words to indicate that this tomb may possibly have been a place of refuge for criminals, as is still the case with certain specially sacred localities of this kind in Persia and in other Muslim countries.—E. R.

Close beside this tomb is the mosque, and before it on the east are two other tombs in line, one having a pyramidal roof, and, on that account, said to be that of a Shiah.

This south-west corner of the city would seem, from the number of early buildings, tanks, and wells crowded into it, to have been the favourite quarter in times preceding the reign of Ibrāhīm II., and was possibly laid out with gardens and terraces.

Tombs of Karīm Muhammad Qadir and Sa'id 'Abdul Rahman Qadir, 156 and 158.—These two tombs are situated near the south-east corner of the courtyard of the Jami Masjid. They both have ceilings which are said to have been coated with a wash of pulverised mother-of-pearl, which gives them a silvery sheen. The tomb of Sa'id 'Abdul Rahman has also some very pretty raised stucco work in the ceiling. Over the doorway of Shāh Karīm's tomb, which is the better cared for, is an inscription which is as follows :—

467.

Transcript.

طرفه درگاه مبارک استوار و مستقیم * خوش زیارتگاه شد بر مریدان بس عظیم
 آمد این تاریخ حسب اهل اعتقاد * عالمی در سایه این کعبه شاه کریم

Translation.

The wonderful Dargah, blessed, solid, upright,
 Has become a delightful spot of pilgrimage for disciples, great enough.
 The following date came according to the mode of believers,
 The world [or, the scholar is] in the shadow of this cupola of Shāh Karīm.

Note.—The year 1154, resulting from the chronogram above, began on the 19th March 1741.—E. R.

There are some very neat iron bosses, prettily worked in wrought-iron, on the doors of this tomb.

Malik Sandal's Tomb, 5.—About one hundred and fifty yards to the north-west of the Post Office (Bukhārī Masjid) is a group of buildings known as Malik Sandal's tomb and mosque, with its surrounding arcades and walls. It is an

exceedingly modest-looking group for the last resting-place of the greatest of Bijapur's architects, the man who carried out the construction of some of the finest buildings of the city. It certainly could never have been built by him, and is, in all probability, the tomb of some other person.

Within the enclosed courtyard is a small canopy, beneath which is the tomb of a female, said to be the wife, or mother, of Malik Sandal, while near it are tombs in the open air, one of which is said to cover the remains of the great architect himself. In one corner of the courtyard is the mosque, a very primitive-looking structure. The surrounding buildings contain rooms, arcades, and tanks, as if intended as a *sarāi*, and above these are open terraces.

The Kamrakhi Gumbaz, 9.—The small canopy covering a tomb, and seen at a little distance to the north of the last, with a ribbed egg-shaped dome, is called the Kamrakhi Gumbaz. Four piers set square, and arched over, support the dome, and beneath it is the tomb of a female. The measurement over all is but 8 feet 4 inches each way. A great deal of its cornice has been knocked away, and only one of the little *mīnārs*, which were placed at each corner, now remains, and that without its little dome: the stumps only remain of the others.

Tombs, 16.—Two tombs, of no account.

Sikandar Shah's Tomb, 18 (1689).—Not far from the south-east corner of the Chhota 'Asar, and three hundred and thirty yards due east of the Dakhani Idgāh, is a small walled enclosure containing within it a plain white-washed and chunamed grave, which is pointed out as that of Sikandar 'Adil Shāh, the last king of Bijapur. There is, however, no inscription, or apparently any evidence, to support this tradition.

Chand Baori ki Gumbaz, 22.—This is a small square building upon the west margin of the Chānd Bāori close by the Shāhāpur gate. It has no dome, and the only decoration upon the roof are four stumpy-looking *mīnārs* at the corners. In each of the three sides is a small trellis window, while in the south is the doorway. Within are the tombs of two females, one occupying the centre of the floor and the other upon the east side of this one, and both placed upon a high platform. The interior of the building and its surroundings are very dirty and requires to be kept clean.

Tomb, 47.—This is a small well built tomb, close beside that of Pir Shaikh Hamid Qādir already described, and having within it the grave of a man. The ceiling is wagon-vaulted, while the roof without is pyramidal in outline, a form occurring but seldom at Bijapur. There is a neat circular window in the east side. Lying near the south doorway, which is filled up, is the middle block of the tombstone within, the lower slab being in position with the uppermost one lying upon it. This block, which has either been removed from its original position, or was forgotten to be placed there by the masons, ought to be put in its proper place.

Tomb, 48.—Close beside the last is another plain well built tomb, with two graves (of males) within it. Up in the dome are two bands of writing in stucco.

Tomb, 50.—In the next field, to the north-east of the last, stands a solitary, small and damaged tomb with some curious pot and flower ornament in stucco under the dome.

Jaffar Sakhab ki Rauza, 51 (1647).—To the east of the last is a small masjid with a graveyard before it, in which are a number of graves in the open air, in some of which marble has been freely used. The principal grave is that of Jāffar Sakhāb, a saint, who is said to have come from Arabia to Bijapur, and to have died there in A.D. 1647.

Tomb, 52.—This is a small unfinished tomb, of no particular account, which, with Nos. 53, 57, 58 and 59, cluster around that of 'Alī (I.) 'Adil Shah.

Tomb, 53.—This is another small unfinished tomb of no interest.

Tombs, 57, 58 and 59.—Small open four-piered canopies over tombs, but of no interest.

Tombs, 63 and 69.—Small tombs of no account.

Kishwar Khan's Tomb, 75.—This tomb is situated close to the south-east corner of the Nau Bāgh, and not far south-east of the "Two Sisters." It is unfinished, its brick dome not having been carried up beyond the ring of leaves around its neck. There is some very fair plaster ornament around the arch rings, with bands of ornamental inscription. Within the tomb is a much damaged brick and chunam grave to the east of the centre. Over the south doorway of the tomb are inscriptions in plaster containing the *Bismillah* formula and sundry extracts from the Qurān.

Tombs, 76, 77, and 78.—These buildings are close beside the last, and are of no particular interest.

Tomb, 79.—This is situated in a large garden, or what was once a garden, in the Nau Bāgh. The garden is surrounded by a high wall. In the east side is the entrance gateway, in the north and south walls are small rooms, while in the west wall is a small masjid with a little room built on to either end of it. Around the four sides of the enclosure runs a broad raised path, and two other raised paths cross the whole area at right angles, dividing the garden into four quarters. At the intersection of these, *i. e.*, in the centre of the garden, is a raised square platform around which is a broad masonry channel for water. Upon this is an octagonal plinth, in the middle of which is a single grave; but both the grave and the platform have been rifled of their marble (?) casing, and it is not possible, from external evidence, to say now whether it be the grave of a man or a woman. It is, however, said to be the grave of the wife of Aurangzib, who died here of the plague soon after he took possession of the city. The ground within this enclosure is now all waste land.

Tombs, 87 and 89.—No. 87 is a small building used as a dwelling, but evidently built for a tomb. Number 89 is a small plain domed tomb in a hollow. Neither of any account.

Tomb, 93.—A small domed canopy upon four piers, with a very good stone tomb within. The rest of the building is of no account.

Ganja 'Ilim Saheb ki Rauza, 106.—This is situated on the road leading from the citadel to the Fath Gate, and not far from the former. It is known as Ganja 'Ilim Sāheb ki Rauza. The walls within the tomb have been painted a dark red picked out with black and yellow lines around the arches, and around the octagonal string course above the arches is a painted inscription. The dome has been painted to represent black, white, and red clouds. The grave is a plain whitewashed one of stone. The walls that enclosed the small court, in which this tomb is, has bands of perforated plaster-work in plain patterns. At the south-west corner is a small ruined mosque (107). Number 105 is a gateway. On the other side of the road, and belonging to this group, is a small mosque, of little account, called Ganja 'Ilim Sāheb ki Masjid (104). It has four circular-shafted Hindu-looking pillars.

Shaikh Mera Mutwalli ki Rauza, 121.—A small square chunamed tomb, standing beside the Mihtari Mahal, of little account.

Hamza Husaini's Tomb, 134.—A very plain little square-domed building like No. 106, and like it, too, in having been painted within. The second grave is that of Hamza Husaini's son.

Tomb, 150.—Commencement of a small masonry tomb with some graves.

Manur Badi Saheb ki Gumbaz, 160.—A small plain domed building of no account.

Shamsa Zaha ki Gumbaz, 163.—A small domed tomb of no account.

Shah Qasim Qadir Tarfari ki Dargha, 168.—A fine black stone tomb under a small canopy, upon a large square platform. Upon the platform are a number of graves.

Tomb, 170.—This is a whitewashed stone tomb with four bands of inscription round it. The tomb was buried until recently when it was uncovered by persons who were building close by. The inscription contains the *Bismillah* formula, the profession of faith, and part of v. 256, ch. II, of the Qurān.

Qasim Qadir's Tomb, 176.—Within this courtyard are two tombs and a mosque. Qāsim Qādir's tomb is a plain square whitewashed building surmounted by a dome, with little ball ornaments along the edge of the roof, four on a side.

Shah Abu Tarab Qadir's Tomb, 177.—This tomb is close beside the last, and is a small plain building. It has but four walls—a *chaukandi*—without roof, surrounding the grave.

Haji Hasan Saheb's Tomb, 179.—This is a square tomb in the south of the road, about midway between the Jami Masjid and the Allāhpur Gate and near the junction of that road with the cross road leading to the Gol Gumbaz. Around the four sides are rows of little windows with wooden shutters, and the doorway is, as usual, on the south. The manner in which the dome is carried up from the square is worth notice. The usual buttresses or piers, within, to strengthen the walls for the cross arching, do not exist here. Above the octagon there are three tiers of arched recesses, one above the other, with sixteen in each. These have been decorated with painted borders and representations of foliage, but very coarsely. Within the building are three tombs, the central one of which is that of a male; on his left (east) is the tomb of a female, while the one on the other side has been destroyed.

Tomb, 180.—A small domed tomb of no account.

Tomb, 183.—Small building in three bays, domed above the central one, in which are three graves. To the west of it is an *Idgāh* wall, and beyond this again is the platform of a building of no interest.

Tombs, 184 and 185.—Small tombs of no particular interest.

Tomb, 188.—Two well built but ruined platforms for tombs. Of no account.

Husain Padshah ki Gumbaz, 192.—Of no importance.

Tomb, 139.—A small domed building of no importance.

Sa'id Shah Abu Tarab ki Chaukandi, 294.—This is but the commencement of a building, being the four walls only. Good masonry.

Tomb, 208.—Three bays of arcade with a high stilted dome over the centre. Very poorly built, of no particular interest.

Tomb, 211.—This is a raised platform with ruined gravestones upon it. A high wall is built on the west margin of the platform, with a gateway through it and steps leading down from it.

Tomb, 214.—A small well built tomb in ruins.

'Allah Babu's Tomb and Mosque, 223.—These buildings stand upon a very high basement and are thus a very conspicuous and rather picturesque group. They are remarkable for their very high stilted domes which are mere ornamental adjuncts, since they are not the outer shells of domical ceilings. They are poorly built and are of no particular interest, save for the peculiarity just noted. Beneath the high platform on which these buildings stand are vaults for graves.

Tomb, 226.—A substantial-looking small-domed pavilion with the grave of a female within it. There are some pretty plaster medallions in the spandrels of the arch on the north face.

Tomb, 232.—A small ruined tomb of no account. It has a grave within covered with a white cloth.

Tomb, 233.—A small tomb with a pyramidal roof, and on that account said to be that of a Shiah or Rabzi. Of no interest.

Tomb, 239.—A walled enclosure, octagonal in plan, apparently intended to be a tomb. The walls are very thick. Of no account.

Tombs, 246.—A fallen tombstone with an inscription in two lines round the top giving a part of the throne verse, Qurān chapter II. v. 256.

Sakina Bibi's Tomb, 249.—A small square-domed tomb. Near it, upon a platform in the open, is a dark green, well polished tombstone.

Shah Alangi Majzub's Rauza, 251 (A.D. 1579).—Four walls enclose a small square court in which there is a grave said to be that of Shāh Alang

Majzûb. Over the lintel of the doorway in the south wall is the following inscription :—

472.

Transcript.

بنا کرده این کتب غلام خاندانی هلال مصطفی خانیه من شجرة نبی سنه ۹۸۷

Translation.

This cupola was built by the family-slave Hillâl Mustafa Khâni in the year 987, after the Prophet's exile.

Note.—Of the said year only the first figure is quite distinct, and the two others are almost circular. (But I prefer to give the year as I believe it stands ; it began on the 28th February 1579.)—E. R.

Tomb, 255.—A small Shiah tomb of no interest.

Hashim Pir ki Gumbaz, 259.—Of no particular interest archaeologically, but of great sanctity in the eyes of Muhammadans as being the tomb of a celebrated saint.

Tomb, 264.—In the north-west quarter of the city, of no account.

Tomb, 268.—A small building of two bays, much ruined, with a man's grave in the north bay.

TANKS, WELLS, WATER-TOWERS, AND MISCELLANEOUS BUILDINGS WITHIN THE CITY.

TANKS AND WELLS.

The Chand Baori, 20.—This tank, whose name is sometimes converted into Chandā Bāori, and which is next in importance to the Tāj Bāori, is situated in the north-west corner of the town, not far from the Shahapur Gate. This was the model upon which the Tāj Bāori was constructed, and in general arrangement it is like the latter, though not so grand as its later rival. The arch spanning the entrance, which is on the east, and the terrace around the inside with rooms in the south, are copied, with improvements, in the Tāj Bāori. Its construction is attributed to the famous Chānd Bibī, Colonel Meadows Taylor's "Noble Queen."

The Taj Baori, 42.—This tank stands alone as the most important reservoir, and the most ambitious design, in the city. It is nearly square in plan—223 feet each way—and is enclosed within high walls on the east, south, and west, and a range of apartments on the north. The entrance is through the middle of this last side by a broad flight of steps over which is thrown a lofty arch, 35 feet in span, flanked by octagonal towers. The apartments on the east and west of this entrance were intended for the temporary accommodation of travellers. Descending the broad flight of steps between the towers, and passing under the great arch, we come upon a landing which juts out into the water of the tank, from which flights of steps on both sides lead down to the water's edge. Around the inner side of the high wall that encloses it, runs a narrow gallery or terrace, with a low parapet wall on the inner side. This communicates with sets of rooms in the middle of each of the three sides which overlook the tank, those on the south side being appropriated and converted into a Hindu shrine dedicated to Bāladev. Above the sides of the tank are arrangements for raising water, those on the south being still used to irrigate the gardens behind.

Part of the western wing is used as municipal offices, while the eastern wing is partly used by a Kanarese school, and is partly in ruins. In connection with the description of the flat ceilings in the Ibrāhīm Rauza and the Mihtari Mahal, already described, it may be as well to notice the construction of a large but rather flat dome, partly fallen, at the end of the east wing here, and observe how the stone slabs form a lining to a concrete roof, and are not really self-supported; they are held in their places simply by the adhesiveness of the mortar used.

There are different stories current about the construction of this work. One says it was built by Malik Sandal, the architect of the Ibrāhīm Rauza, in honour of Tāj Sultāna, the Queen of Ibrāhīm II., in the year 1620. Another affirms that Sultān Muhammad, having done Malik Sandal a great injustice, and wishing to make reparation for the same, asked him to name anything he liked and he would grant it him. Having no children, through whom to hand down his name to posterity, he asked that he might be allowed to construct some substantial piece of work by which his name might be perpetuated. This was granted, and the king himself supplied him with the necessary funds.

Bibi Bandi ki Baori.—A tank close to the walls on the west of the Tāj Bāori, now all filled in.

The Gumat Baori, 49 (A.D. 1562).—This is a small well close by the tomb of Pir Shaikh Hamid Qādir in the south-west corner of the city. It is a small square excavation, with steps leading down to the water on the north side. On the east side of the steps, built into the wall, is an inscription tablet which tells us the well was constructed by Setti Fatimah Sulmansetti in the year 970 (A.D. 1562).

477.

Transcript.

یا اللہ یا محمد یا علی قال اللہ
در دور سلطان فی البلد خامی دین اللہ البجاء فی سبیل اللہ المظفر حضرت شاہ
علی عا دلشاه ذلک اللہ ملکہ وسلطانہ این بایری بنا کردہ فی سبیل اللہ از مغفورہ ستمی

فاطمه سليمان ستي وملکها في الدارين درجات عاليه... سنه اثنین ستین وتسعمایه
بتاریخ ۲۰ ماه ذوالحجه واین بنا وقف است کسی که منع کند یا مانع آید.....
از شفاعت حضرت رسول بی نصیب شود.....

Translation.

On top :—"O Allah ! O Muhammad ! O A'li !" Then :—"Allah has said ". Then Qurân ch. II. v. 263 in full. Then :—

In the period of the Sultân in the country, protector of the religion of Allah, warrior in the path of Allah the Victor, his majesty Shâh A'li A'âdilshâh, may Allah perpetuate his monarchy and his Sultanate, this *Bairi* was constructed in the path of Allah by the pardoned [*i.e.* deceased] Setti Fatimah Solmânsetti; her possession in both worlds are high degrees.... in the year 970 on the 20th day of the month Zulhejjah and this edifice is *waqf* [pious endowment], whoever prohibits or becomes a prohibitor..... will have no share in the intercession of his majesty the Apostle [the rest consists of minatory expressions].—E. R.

Baori, 94.—An old well behind the Chhota Chini Mahal, of no account.

Baori, 136.—To the north of Mustafa Khân's palace is an old well, upon the south side of which is a stairway leading down to the water. This well appears to have supplied Mustafa Khân's reservoir and gardens with water, and several earthen pipes may be seen leading from it.

Baori, 140.—This is an old underground well of very clear water on the premises of Khāwas Khân's palace. It seems to extend some distance under ground, and the temperature below is deliciously cool.

Padshah ki Baori, 157.—A small well to the south-east of the Jami Masjid, partly underground and vaulted over. In use.

Raffia ki Baori, 167.—A large square well; of no interest.

Peti Baori, 171.—An old well with steps leading down to it; of no account.

The Ilal Baori, 189.—A partly ruined well, being, like most of them, a converted quarry hole. The lower part of the descent is very dangerous, the steps having fallen away. A rumour says that at a certain time of the year it is covered and surrounded by myriads of little lights (fire-flies?) and no one knows how they come there. Dame Rumour also has it that three men are drowned in it every twelve years. With the very unsafe state of the descent this is not very extraordinary.

The Bari Baori, 200.—This is to the south of the Jami Masjid and not far from the walls of the town. It was one of the largest, but is now silted up.

Mubarak Khan ki Baori, 201.—This is near the last and was intended to supply water to the water pavilion of Mubārak Khān, which is close by.

Jami Masjid ki Bauri, 202.—This is a large tank immediately on the south of the Jami Masjid, and evidently built in connection with that building. This was supplied from the Bari Bāori through earthenware pipes, and from this water passed on, under the south wing of the Masjid, into the reservoir in the quadrangle within. The line of pipes may be traced by the narrow shaft wells, or *usvâses*, along its course.

Bashir Baori, 245.—An old well of no account.

Nagar Baori, 247.—This is a short distance north of Kamāl Khān Bazār, in the fields. It is now used for irrigation purposes. Down below, near the surface of the water, is a deep arcade running round the four sides of the well with three arches in each face.

Baori, 254.—A ruined well out in front of Ikhlās Khān's mosque with arched rooms in it. Of no particular interest.

Masa Baori, 258.—An ordinary well north of the Gol Gumbaz, with a broad arch over the flight of steps which lead down to the water's edge on the west side.

The Nim Baori, 260.—A small square tank with a flight of steps on the south side, and an inscription in Devanagari in the north wall.

WATER TOWERS.

Water Towers, 61, 67, 91 and 115 are all on the line of the Bēgam Talao conduit, and have been built at intervals along its course to relieve the pressure in the earthen pipes. The pipe enters the city, passing under the walls, close to water tower No. 61, and passes on to 67, thence to 91, and on to 115, after which it enters the 'Asar Mahal reservoir, where it mixes with the Torweh water which flows in from water tower No. 114. From the inscriptions upon Nos. 67, 91, and 115 we learn that this work was carried out by Afzal Khān during the time of Sultan Muhammad. The inscriptions on these are as follows:—

No. 418 is on water tower No. 67; 419, 420 and 421 are on No. 91, near the Andu Masjid; 422, 423 and 424 are on No. 115 near the 'Asar Mahal.

418.

(Very crowded writing.)

Transcript.

بر رای صنعت نیرانی طراحان عجایب کار و نادر دکان از نکار خانه روزگار هویدا
 باد که بامر جلیل القدر پادشاه سلیمان بارگاه اقبال اوج سرافرازی سلطان محمد
 غازی خان اقبال توامان سپه سالار دوران سرآمد نوینان ملک دکن مهبط انوار
 الطاف الهی افضلخان محمد شاهي اگر عرض کند سپهر اعلیٰ فضل فضلا وافضل الفضلا
 از هر ملکی بجای تسبیح او اذا یذکر افضل افضل این نقب آب که موسوم
 بمحمد است ندا آن بهزار اسودگی خاق خدا باهنام تمام بظهور آورده تا تشنه لبان
 عالم از این آب سیراب دل واسوده خاطر گشته بدعای دوام سلطنة ابد پیوند
 پادشاه گیتی پناه رطب اللسان باشد سنه ۱۰۶۲

Translation.

Let it be manifest to the intellects of those who belong to the noble profession of constructors of wonderful works and rare edifices in the picture gallery of the world that—by the commands of the glorious and powerful Pādshāh, whose court is prosperous like that of Solomon, and the zenith of eminence, the Sultān Muhammad Pādshāh Ghāzi—the Khān, twin brother of prosperity, commander-in-chief of the period, foremost of the nobles in the country of the Dekhin, recipient of the lights of divine grace, Afdul Khān Muhammad Shāhi—if he should aspire to the highest sphere he would be the excellent among the excellent, and the most excellent of the excellent, his praises resounding from every region when Afdal, Afdal [most excellent, most excellent] is mentioned—has with full care made this excavation of the tank—which is called after Muhammad, a name of the greatest comfort to the people of God—that the thirsty-lipped people of the world may drink to their hearts' content of this water, and that having become contented, they may always keep their tongues moistened with prayers for the ever-enduring Sultānate of the Pādshāh, who is the asylum of the universe, year 1062 [Begun 14th December 1651].

Note.—The pauses above do not indicate omissions, but parentheses, to facilitate the getting at the meaning.—E. R.

419.

Transcript.

اقبال نشان فرزند رشید سپه سالار دوران اگر عرض سپهر اعلیٰ کند فضل فضل
 و فضل افضل از هر ملکی بجای تسبیح سرا او اذا یذکر افضل افضل خلاصة نیکخواهان
 ملک گیر کشور ستان افضلخان محمد شاهي این نقب آب

Translation.

If the sagacious son, endowed with the sign of prosperity, the commander-in-chief of the period, were to aspire to the highest sphere [it would be] excellent excellent, and the excellence of Afdal. In every land his praises are sung when Afdal, Afdal [most excellent, most excellent] the quintessence of well-wishers, the conqueror of the region is mentioned. Afdal Khān Muhammad Shāhi has made this excavation of the tank, &c.

Note.—The rest is entirely as in 418.—E. R.

420.

Transcript.

بر رای صنعت نیرانی طراحان عجایب کار و نادر دکان از نکار خانه روزگار

هویدا باد که بامر جلیل القدر پادشاه سلیمان بارگاه اقبال اوج سرافرازی سلطان
محمد پادشاه غازی عزت و شجاعت دستک مزاجدان کار آگاه عمده وزرای عظام
و بدو امرای کرام نهنگ دریای مردی و مردانگی گوهر فیروزمندی و فرزاندی
فارس مضمار شجاعت و مبارز میدان شہامت شایسته وار عاطفت و تحسین سزاوار
ہزاران مرحمت و افرین خان عالیشان

Translation.

Let it be manifest to the intellects of those who belong to the noble profession of constructors of wonderful works, and rare edifices, in the picture gallery of the world that—by command of the glorious and powerful Pādshāh, whose court is prosperous like that of Solomon, and the zenith of eminence, the Sultan Muhammad Pādshāh Ghāzi, the paragon of honour and bravery—the affable man of business, chief of great Vaziers, foremost of noble Amirs, whale in the sea of boldness and valour, jewel of the mine of success and wisdom, cavalier on the plain of bravery, knight in the field of generosity [is] worthy of favour, and entitled to approbation. A thousand mercies and applause [to] the Khān of exalted dignity.—E. R.

421.

The same as 418 and only the date of the year at the end is omitted. Also the caligraphy is a little more crowded, the length of the former inscription being 3' 6" and of the latter 3 only. The number of lines is the same in both, *i. e.* 5, and also the height.—E. R.

422.

The same as No. 420.—E. R.

423.

Exactly the same as 419 but the stone being several inches longer the writing is less crowded.—E. R.

424.

The same as No. 418.—E. R.

Water Tower, 114.—This is supposed to be on the Torweh conduit, which enters the city by the Makka Gate, passes the front of the Tāj Bāori, and continues thence by the "Two Sisters" to the 'Asar Mahal.

Water Tower, 142.—This is said to have been supplied from the 'Asar Mahal.

Water Tower, 147.—Said to be on the Bēgam Talao water-course. It is situated opposite the Bari Kamān.

Water Tower, 209.—Water tower broken down, apparently of late; of no particular interest.

Water Tower, 225.—Of no account.

Water Tower, 229.—This is a badly built octagonal tower of no account.

Water Towers, 286 and 289.—These are two large towers within the citadel, the former being a principal distributary tower with upwards of seventy pipes leading off it to various parts of the citadel.

MISCELLANEOUS BUILDINGS.

64.—A small gateway to a mosque.

56.—A large gateway, with its upper rooms in ruins. It has had two spiral ceilings in the lower floor worked in chunam.

71.—A long arcade of thirteen and a half arches, partly damaged. Two arches in the middle are broken down.

83.—A small ruin of no account.

100.—Ruins of a deep arcade or vault, of no account.

105.—A gateway of no interest.

123.—Small vaulted chambers which appear to have been part of a *hammām* or bath. In one corner, within, low partition walls seem to form the bathing cisterns. Beside it is a deep narrow-shafted well.

125.—Portion of a row of vaults or arcade, much ruined, and used as dwellings. Of no account.

127.—A lonely ruined gateway with a large slab bearing the inscription already given in connection with the account of Yūsuf's old Jami Masjid.

139.—The remains of a lofty gateway; apparently the main entrance to Khawas Khān's palace.

148. The Bari Kamān.—This great archway, which stands upon the side of the main road leading from the Jami Masjid to the Mihtari Mahal, was originally the main entrance to the grounds of the palace and mosque of Mustafa Khān. It is, from its size, an imposing entrance and it now forms the exit of a cross road which has recently been made connecting the two principal roads in Bijapur. It is much damaged and requires repair.

151.—A gateway very much ruined. The upper storey had a very fine carved wood front with oriel windows, but the whole is falling in.

152.—A solid masonry arched gateway.

159.—Range of old W. Cs. behind the Jami Masjid.

172 and 173.—*Ambar-khāna* or store-houses for grain. These two blocks of buildings are situated by the roadside a little distance east of the Jami Masjid. They are divided into rooms, each provided with a circular hole in the roof, a doorway with shutters fitting in grooves, and air vents in the roof. Staircases ascend to the roof up which grain was carried and tilted through the apertures above, into the rooms. On the face of block 173 is an inscription :—

463.

Transcript.

چون محمد شہ غازی ان محل را بست
ناف حصار چون گوی سرافراز نمود
این عبارت چه قوی نماید بفرح بست سنہ
کہ ہزار و سہ و پنجاہ ز ہجرت شدہ بود

Translation.

When Muhammad Shāh Ghāzi constructed that Mahāl

He raised the middle of the citadel like a ball.

This edifice, how strong it appears! He built with joy in the year

1053 which had elapsed since the exile [begun 22nd March 1643.]—E. R.

186.—Three bays of ruined arcade of no account.

190.—A small *ambar-khāna* or store-house, of no interest.

191.—A small ruin of no account.

215.—Gateway to No. 216.

219.—A ruined fountain.

220.—Three bays of arcade which appear to have been the gateway to some building or grounds to the south of the roadway; possibly another entrance to Khawas Khān's grounds.

222.—A small ruined gateway, flanked by two thin octagonal *mīnārs*. It faces south, and is upon the north side of one of the old streets.

227.—Ruins of some building, with a broken water-pipe high up in the wall.

GUNS.

There are now remaining but thirteen of the old guns of Bijapur, or rather eleven, for two seem to have been left here by Aurangzib. Their positions in November 1888 were as follows :—

1.—The largest gun in Bijapur, *viz.*, that on the Lānda Qasāb bastion, in the south of the town.

2.—An iron mortar beside the last on the same bastion, which Moore, in his narrative of Captain Little's Detachment, calls the "Cuteha-butcha."

3.—The Malik-i-Maidan, of cast gun-metal, the most notable gun in Bijapur, placed beside the Sherza Burj, about the middle of the western ramparts of the town.

- 4.—An iron gun on the Farangshāhi bastion, above the Makka gateway, with a ring of small circles of inscription engraved on the muzzle.
- 5.—An iron gun on the seventh bastion south of the Makka gate.
- 6.—A small iron gun on the fifth bastion south of the Allāhpur gate.
- 7.—An iron gun, the Mustafabād gun, on the first bastion south of the Allāhpur gate.
- 8.—An iron gun on the 'Ali Burj north of the Gol Gumbaz.
- 9.—An iron gun on the Sunda Burj, the second bastion north of the Shāhapur gate.
- 10.—The long iron gun, the Lamchari, on the Haidar Burj, the longest gun in Bijapur.
- 11.—The shorter iron gun on the Haidar Burj.
- 12.—A well finished iron gun temporarily mounted on the platform of Khawas Khān's tomb (the Executive Engineer's Office); and
- 13.—A small mortar in gun-metal beside the last.*

In addition to these there is a collection of small iron pieces called *janjāls* at the Museum. These are small iron tubes having a universal joint about the middle, which carried a ball from an inch to an inch and a half in diameter, being fixed on masonry blocks on the curtain walls, one opposite each embrasure, and were probably worked by one man each.

The Landa Qasab Gun.—The Lānda Qasāb bastion, upon which this gun rests, is one of those in the south wall of the city, some distance to the west of the Fath gate, but a newly made road leads direct to it from the Andu Masjid. It is the second bastion on the left at the end of this road. This great iron gun measures 21 feet 7 inches long, diameter at the breach 4 feet 4 inches, at the muzzle 4 feet 5 inches, calibre 1 foot $7\frac{1}{2}$ inches, length of bore 18 feet $7\frac{1}{2}$ inches and estimated weight nearly 47 tons. It is constructed in the same manner as the guns on the Haidar Burj, described further on. Beside this gun is a smaller one of the most unusual dimensions, which looks like another big gun cut down; but it was probably an attempt at a mortar.

The Malik-i-Maidan.—Upon the largest bastion of the western ramparts of the city, situated about midway between the Makka and Shāhapur gates, lies the famous Malik-i-Maidān or "Monarch of the Plain," and, next to the Lānda Qasāb, this is the largest in Bijapur. It differs from this last, and most of the other guns at Bijapur, in that it is a casting in gun or bell-metal or some similar alloy, whereas they are all worked in wrought-iron. It is more like a huge howitzer than anything else, being a great thick cylinder with a calibre very large in proportion to its length, and which spreads slightly from the breach to the muzzle, thus allowing a very great amount of windage. It is thus evident that it could not have been used with anything like precision of aim even at close quarters, leaving its carrying capacity out of the question. Like Mons Meg at Edinburgh Castle, it has a smaller chamber for the powder, and this was evidently so designed to give the gun greater thickness where the greatest strength was required. The surface of the gun has been chased after casting, the necessary excrescences of metal for this purpose being allowed for in the latter operation. The muzzle of the gun has been worked into the shape of the head of a dragon with open jaws, between the sharp curved teeth of which, on either side, is a small elephant. The tip of the nose forms the foresight, and the small ears are drilled and thus converted into rings to attach tackle to. There are three inscriptions on the top; one records the name of the man who cast it, viz. Muhammad-bin-Hasan Rumi; another gives the date of its casting as A.H. 956 (A.D. 1549) with the name of Abūl Ghāzi Nizām Shāh; and the third, a later inscription, was added by Aurangzib when he conquered Bijapur in A.H. 1097 (A.D. 1685-86) recording that event.

The measurements of the gun have been often taken, and almost as often have they varied. This is accounted for by its slight irregularity in shape, one

* Nos. 4, 5, 6, 9, 12 and 13 have been moved from the positions in which they were, and are being grouped upon the open plain before the Gagan Mahal.

side being longer than the other, and its calibre a little more or less one way than another. The measurements are:—

	ft.	in.
Length on its right side	14	1½
„ left „	14	4
Breadth across the muzzle, vertically	4	9½
„ „ horizontally	4	11
Diameter of bore at muzzle	2	4
„ „ at powder chamber	2	2
„ of powder chamber	1	3
Length of bore to shoulder of powder chamber	7	1½
„ powder chamber	5	6½

It will be seen from the above measurements that in firing ball there would be at least one inch of windage round the ball at the muzzle. But, in spite of this, the gun has been credited with the most wonderful performances. The best story is perhaps the following:—It is said that, during Aurangzib's siege of the town, he was observed from the walls by Sikandar seated by the cistern in the Ibrāhīm Rauza washing his feet before going into the mosque to pray. Sikandar, wishing to take advantage of his opportunity, ordered his gunner, Gholāmdās, to charge the Malik-i-Maidān with ball and to fire upon him. The gunner, however, was unwilling to take the life of the Emperor, but to make Sikandar think he did actually try, he aimed as near as he could to Aurangzib, with the result that he knocked the *lota* he was using out of his hand. Considering the distance, which is fully half a mile in a straight line, and the short spreading bore of the gun, this story is worth recording for the credulous assurance with which it is told. It is much more likely the gun was used to fire grape-shot down upon soldiery at close quarters, and the fine scoring of the bore confirms this view. It is said they generally rammed in bags of double *pice* and fired them, and this is not at all improbable.

The Malik-i-Maidān is said to have been cast at Ahmadnagar, and the place where this operation was carried out is still shown. It is said to have done considerable execution at the battle of Talikōt, having been taken there with Nizām Shāh's artillery.

Subsequently it was mounted on the hill-fort of Paranda, one of Nizām Shāh's strongholds, fifty miles to the north-west of Sholapur, and one hundred miles north of Bijapur. But when this fastness fell into the hands of Bijapur in 1632, the gun was brought away as a trophy of war. This grand old gun was nearly meeting a sad fate as lately as 1854. About that year the Satara Commissioner ordered the sale of useless dead stock lying about Bijapur, and the Mamlatdar, acting up to the letter of these instructions, put up the Monarch to auction! The highest bid for this mass of metal was one hundred and fifty rupees, and the Mamlatdar, considering this very little for so much bronze, reported the bid to the Assistant Commissioner, and pointed out that the gun was held in great veneration by people far and wide. Upon this the Assistant Commissioner cancelled the sale, and directed that the gun should be retained. Later, a proposal was made to transfer the gun to the British Museum, but the Fates ordered otherwise, and it still remains upon the walls it protected in days gone by.

The gun was mounted upon a wrought-iron Y support, which turned on a pivot let into the centre of a stone platform—part of which support still remains—together with a travelling transverse trolley or carriage of some kind, whose wheels ran in channels in the platform. These channels are segments of circles opposite each other, starting forward on each side from the recoil wall. This wall, which is a circular piece of solid masonry at the back of the gun, was built to counteract its recoil, and thus save damage to the pivot or carriage. The end of the gun very nearly touched the wall, enough room being left for free movement, and, at the time of firing, this space was wedged up tightly.

The large Sherza Burj, so named from the lions which are carved upon it, just above the one on which the gun rests, was evidently built as a higher and better platform for this gun; but the latter was never placed upon it. The radius of the circle from centre to recoil wall is the same as on the lower turret, and the large hole for the pivot, twelve and a half inches in diameter, corresponds with that on the other. The masonry is carefully dressed and well laid, while that of the

lower platform is very poor, and looks as if hurriedly built so as to get the gun planted with as little delay as possible. The higher and stronger turret was more deliberately planned and built. Upon it is an inscription which tells us that this turret was built in A.H. 1069 (A.D. 1658) during the reign of 'Ali (II.) 'Adil Shāh, by the king himself, and was made firm as a rock in five months.

411.

Transcript.

در زمان غازي خسرو علي عادل لقب
آن که دارد او از داد مرتضي فتح مبین
از جهد مستعد منجلی شاه شد در پنجاه
اینچنین برجی قوی بنیاد چون کوه متصین
هاتف غیب از کمال حرمی تاریخ سال
بلند شد برج شرزه گفت از چرخ برین

Translation.

In the time of the warrior sovereign 'Ali surnamed 'Adil,
He who possesses by the gift of Murtaḍa [*i.e.* 'Ali] evident victory
By the ready, conspicuous effort of the Shāh in five months was built
Such a bastion of strong foundation, like a mountain preserved,
An invisible herald from perfect joy the date of the year
High became the Sherzeh bastion crowned from the upper sphere.

In the upper platform is a small well which was intended to hold water for washing out the gun, and, sheltered behind the turret, are the remains of small tanks and a magazine, while along the top edge of the masonry are brackets and holes for a railing.

This gun, like all the others, has been dismounted and its carriage has been carried away. From the manner in which these dismounted guns have been carefully placed on huge timbers, it would seem to have been deliberately done by an enemy after capturing the city, perhaps by Aurangzib when he finally conquered Bijapur, who, when he left, carried away the carriages with the intention of bringing them back for his own use should he have occasion again to visit Bijapur. In the meantime these great cumbrous guns would have been next to useless without them. Had occasion required, it would have been an easier matter to slip the carriages in under the guns, supported as they are on these blocks, than it would have been had they been carelessly thrown down or tumbled into the ditch. Aurangzib did remain in the city for some years after its capture, and on his departure may perhaps have thought of returning, as it is said he entertained the idea of making Bijapur his capital for this side of India, in which case he would have again needed the guns upon their carriages.

It is said that two guns were cast in the same mould, and that the other, named the Kadaq Bijjali, was sunk in the Bhima or Krishna, perhaps on its way to the battle of Talikōt, if it be true they were taken there.

The Lamchari.—The Haidar Burj, upon which this and another long gun are lying, stands upon high ground in the west of the town not far from the Malik-i-Maidān. The two guns lie upon the top of the tower and recoil walls have been constructed for them, and, like all the other guns, they were carried on carriages which revolved about a central pivot. The larger one is the longest piece of ordnance in Bijapur, being 30 ft. 8 in. long, with a bore of 12 inches. It is constructed of wrought-iron bars, of square section, laid longitudinally about the bore, and rings were slipped on over these, one at a time, and each welded with the last while red-hot; as these cooled they shrank, and bound the iron bars firmly together. In the whole length of the gun there are over one hundred and fifty rings. Near the breach a second layer of rings has been put on to strengthen it, and at the muzzle a few extra projecting rings have been added to improve its appearance and give it a lip. This gun is called the Lamchari or 'Far-shooter.' The other gun, which is constructed exactly like this one, is 19 ft.

10 in. long with a bore of eight inches. It is likely these were brought on to the tower up an inclined plane, which was afterwards removed.

The tower is, in plan, an oval, its major axis running north and south. Round the south and east sides winds a stair from the ground, on the south-west, to the top on the east of the tower. Let into the wall on the left, near the top, on the stairway, is a tablet bearing a Persian inscription which records the building of the tower by Haidar Khān, a general during the reigns of 'Ali 'Adil Shāh I. and Ibrāhīm II.—no doubt the same man who built the Haidariah mosque, in 1583, near the Bari Kamān. The inscription is as follows:—

409.

Transcript.

در عهد ابراهيم شاه عادل شاه عالم پناه ماهي که در برج چون آفتاب
خاوراست برجی بنا شد ز قضا جود کرد خان چندان بنا تاريخش آمد از سا
برجی بنام حيدر است

Translation.

During the government of Ibrāhīm Shāh 'Aādil Shāh, the asylum of the world—the moon which is among the bastions [or: signs of the zodiac] like the rising sun—the bastion was built. By the decree of fate the Khān's liberality produced so great a building. Its date came from heaven. The bastion is in the name of Haider.

Note.—As may be seen the above chronogram gives 991, which year began on the 25th January 1583. After the said chronogram another is again given, but in order to get the required number a forced construction is resorted to, which is also clumsy and nonsensical.—E. R.

This gives the date of the tower also as 1583, the sentence containing the date saying "This bastion is in the name of Haidar."

The story of its construction is as follows:— Haidar Khān was absent from Bijapur, on the king's business, when 'Ali 'Adil Shāh commanded each of his generals to assist in building the city walls. Haidar Khān, much to his disappointment, was thus precluded from taking any part in the erection of the city's defences when he returned. The king Ibrāhīm, to please him in this matter, told him to construct a tower which should overtop the rest. It is easily seen that the story has resulted from the existence of the tower, and not the tower for the reasons set forth in the story. The State had made, or had got possession of, two extraordinary long guns, and were puzzled as to where they should be mounted. It is clear, from their great length and comparatively small bore, that they were intended to carry a great distance, and to place them upon the low bastions of the walls would be to cripple their capabilities, and render them of no more use than the shorter ones stationed on these; for the want of elevation of the wall bastions, coupled with the undulating nature of the ground beyond them, prevents a good long range being obtained. It was then determined to build a specially high tower, and the high ground on the north-west of the town, close to the walls, presented itself as the best site. Haidar Khān undertook to build it, and hence it bears his name. It is also called the Upari or Upli (lofty) Burj.

The tower shows signs of having been fired at from the west. Being close to the Malik-i-Maidān, which is on the walls beneath, it may have been struck by shot intended for the latter. From the top a good view of the city, and especially of the Shāhapur suburb, is obtained.

BUILDINGS WITHOUT THE WALLS.

MOSQUES.

Mosque, 23.—Tajam Tarak ki Gumbāz. Of no account.

Mosque, 24.—This mosque is situated in Khudanpur suburb, without the Shāhapur gate, and is called Satu Sā'id's mosque. It has two brick and plaster *mīnārs* which were originally very ornamental but are now very much damaged. It has two inscriptions, one within the *mīhrāb* niche, and one built into the wall at the north end of the façade. The first is only an extract from the Qurān (v. 18 of ch. LXXII), while the latter tells us that the mosque was built by Sā'id 'Abdul Qādir Karmani in the year A.H. 974 (A.D. 1566-7). The inscription runs :—

417.

Transcript.

بنای این مسجد نهاد سید عبدالقادر کرمانی در سنه اربع و سبعین و تسعمایه
در سلطنة علی عادلشاهی

Translation.

The foundation of this mosque was laid by Sayyid A'bdu-l-qāder Karmani in the year 974 [begun 19th July 1566] during the Sultanate of Ali A'ādilshāh.

Note.—It is necessary to read this inscription from below upwards.—E. R.

The Mulla Mosque, 25.—This is also called Malik Rehān's masjid, and is situated within the suburb of Shāhapur or Khudanpur. The only Malik, or Siddi, Rehān of note was he whose tomb is close beside that of Khawas Khān and who is briefly noticed further on in describing his tomb in connection with the "Jod Gumbaz." This is a very neat little building in good preservation, and it has its cornice and parapet almost intact. The front minarets are very graceful and well proportioned, and the little *mīnārs* over the central piers enhance the general effect. The façade is, perhaps, a trifle spoilt, just as that of Malika Jahān's Masjid is, by the arches being just a little too low for good proportion. The dome is of the high stilted type, drawn in at the neck where the band of leaves encircles it. The mosque is now used as a Hindustani school.

In the garden, on the north of this mosque, is a very neat little square tomb (26), the resting-place of a woman, and called Shamsa Māsa ki Rauza. It is surrounded with perforated panels having the entrance doorway on the south.

A little beyond this, again, is a curious long arcade (27), open along the south side, and containing a long row of tombs which give it the appearance of a family burying place, more especially as the tombs are those of both males and females. There are about sixteen tombs, the majority being those of the latter. This arcade is divided by its pillars and cross beams into bays, and it would seem that one bay was set apart to one man, with his wife and other relations on either side of him; thus, in some, the central space set apart for the man has not been occupied, but is left unpaved, while to the side of it is the tomb of his wife (?) who may have pre-deceased him, and he, perhaps, dying in some distant part, was never buried here. In the sixth bay from the east is a tomb more ornate than the rest and partitioned off from them by two cross walls. All the tombs up to this, on the east, are of cut-stone, set upon high plinths, while those that continue on the west are meanly built of brick and mortar, and are set flat upon the floor without plinths. This may, perhaps, be the result of a sudden fall of the family from wealth to poverty. In continuation of this arcade on the east, but not joining it, is another section containing two bays of apparently later work, and probably built when the long arcade was filled, and in it are two tombs, one of a male and the other of a female. On one of the cut-stone tombs is the name "Alif Khān," but beyond this there is neither inscription or tradition to give us any clue as to the persons who were buried here.

Alamgir's Idgāh, 32.—This is a large Idgāh, said to have been built by Alamgir (Aurangzib) for the use of his soldiery, situated outside the walls of the city on the west and about three hundred yards from the Malik-i-Maidān bastion. Before it, and extending the whole width of the Idgāh, is the usual high raised platform. A *mīhrāb* occupies the centre of the west wall, and the monotony of

the latter, with the flanking end walls, is relieved by a continuous row of ornamental surface arches. Muhammadans assemble here for worship twice a year—during Rāmzan and the Bakri Id. The Idgah now forms the west wall or boundary of the new Police lines.

Mosque, 303.—This is on the north side of the road leading from the Shāhapur gate to the Jail, and not far from the crossing of the Sholapur road with it. It is of not much account. The coping stones of the cornice are gone leaving the brackets bare, and the plaster work within is much damaged.

Mosque, 305.—A little mosque of no account, close to Shāh Navāz Khān's Tomb, and called Sā'id Shāh ki Masjid.

The Sonahri Masjid, 311.—This is a good-looking mosque with dome and *mīnārs*. Before it, in the high platform upon which it is built, are rows of vaults.

Mosque, 313.—This mosque is in the corner of a large graveyard, within which are two high platforms with well cut tombstones upon them. Mosque of not much account.

Mosque, 314.—This is a very good building surmounted by a dome. The *mihṛāb* front is built in with well finished blackstone masonry. The *mimbār* steps and the flagstones of the platform without have been carried off for the sake of the stone. The plaster patterns within have all been incised as in the Chhota 'Asar mosque, and have been backed with black colour as in the Gol Gumbaz.

Mosque, 315.—This is a small mosque with three *mīnārs* standing.

Mosque, 316.—A mosque with dome and *mīnārs*.

Mosque, 319.—An old mosque on the northern outskirts of Dargahpur, much of the style of Ikhlās Khān's mosque, having large brick *mīnārs* rising above the central piers of the façade as well as smaller ones over the corners. It is called the 'Elephant Slayer's Mosque.' A story is told to the effect that a feud existed between the *malik* of this mosque and that of the Sonahri Masjid, about three-quarters of a mile to the east of it, and the *malik* of this mosque one day killed, with his sword, an elephant belonging to the *malik* of the other.

Mosque, 324.—A mosque situated near the west corner of the Jail.

Mosque, 329.—A mosque with a small tomb before it, in the fields, with a very pretty façade, and good cornice and brackets. It is very badly used, by the owner of the field, as a dwelling in which fires are lighted and rubbish heaped up.

Mosque, 330.—This is a plain mosque, plastered within, with a long platform before it upon which are a number of tombstones.

Mosque, 331.—A group consisting of a mosque, three tombs, and a gateway: of not much account.

Mosque, 332.—An old ruined mosque.

Mosque, 333.—A small mosque, with two *mīnārs*, but no dome; of little account.

Mosque, 334.—Mosque and tomb.

Mosque, 344.—A mosque by the side of the road which leads from Bijapur to Torweh, near the fourth mile-stone.

Mosque, 345.—Another mosque, a little further on than the last, and near the point where an old aqueduct crosses the road.

The Khidaki Masjid, 349.—This mosque stands in the midst of a thicket of prickly pear bush, a little way to the north of the Sangat Mahal enclosure at Torweh, and takes its name from the windows in the end walls of the building. It is in a very dirty state, and almost inaccessible.

Mosque, 350.—Another mosque on high ground, above the stream, to the north of the last.

Mosques, 352 and 353.—Of no particular interest.

Mosques, 354 and 355.—Mosques in the village of Torweh.

Mosque, 356.—A mosque on the western outskirts of the village of Torweh.

Mosques, 360 and 361.—Two mosques a little distance to the north-east of the Sangat Mahal.

Mosque, 362.—A small mosque on high ground to the west of the tombs of Afzal Khān's wives.

The Ibrahimpur Masjid, 364.—This is a good substantial looking mosque close beside the village of Ibrāhimpur, not far from the railway crossing to the south of the city; said to have been built by Ibrāhīm I. in 1526.

Mosque, 366.—This mosque stands on the northern edge of the hamlet of 'Aināpur, two miles east of the Bijapur Railway Station. It was, perhaps, built when the great tomb of Jahān Begam was commenced close by.

PALACES.

The principal palaces or mahals without the walls are the Sangat and Nari Mahals at Torweh and the 'Aināpur Mahal. There is another—the palace of the Navābs of Sāvanur (312) near the Sonahri Masjid.

The Sangat Mahal, 347.—It is recorded that Ibrāhīm II., in 1599, determined to found a new city which, in splendour, was to outshine all other cities. He summoned masons and artizans from all quarters, and placed Navāb Shavāz Khān in charge of the work, when 20,000 workmen are said to have been engaged. Nobles, ministers, and the richer merchants were induced to build, and it is said each vied with the other to produce a better residence than his neighbour's, and thus many fine mahals were erected, and adorned with gilding and other decoration. Tradition says the astrologers interfered, and declared that evil would come upon the kingdom if the capital was removed to the new city: it was then abandoned. What seems to be the more correct account of its desertion is as follows:—In 1624, when Ibrāhīm was at war with Nizām Shāh of Ahmadnagar, the latter sent an army under Malik Ambar against Bijapur. As the walls and fortifications of Nauraspur, the new city, were not finished, Ibrāhīm withdrew to Bijapur, and left the new work at the mercy of the enemy. Malik Ambar, finding it unprotected, entered, and completely wrecked it. Malik Ambar died in the following year, before Ibrāhīm had a chance of wreaking his vengeance upon him. This destruction of Nauraspur raised a spirit of bitter hatred, for the time, in the breast of the king and the nobles of Bijapur against Ahmadnagar.

We have left to us the ruins of the great wall* of this city, surrounding more than half the circuit of the selected site, from which it may be seen that the new city, if completed, would have been more than half as large again as Bijapur. About the centre of this, near the village of Torweh, within a high walled enclosure, are the remains of the Nauras or Sangat Mahal, and beside it is the Nari Mahal. Beyond these are the Tagani Mahal and other mosques, tombs, and buildings of sorts.

The Sangat Mahal is a duplicate, on a slightly smaller scale of the Gagan Mahal in the citadel at Bijapur. It is in ruins, having suffered like the other buildings which had, originally, much woodwork about them. It is a lonely, but picturesque spot surrounded by cultivated plots of ground, forests of prickly pear, and heaps of ruins. The Mahal shews very clearly, by what remains of it, the style of vaulted, concrete roofing which was in use in these buildings, and which, in the Gagan Mahal, has completely disappeared. The Nari Mahal alongside is a ruin. It is without the walled enclosure of the Sangat Mahal.

The 'Ainapur Palace, 367.—In the fields, a short distance to the west of 'Aināpur village, is a very complete little mahal, in a very good state of preservation. It is built on the same general plan as the other mahals, has the same vaulted roofing over the outer verandah as is seen at the Sangat Mahal, and faces in the usual direction—the north. Over the entrance doorway is inserted a slab bearing an inscription, which is rather illegible, but seems to contain neither date or name of any person.

* The outer wall or casing only is built; the earthen ramp and inner retaining wall were not added.

TOMBS.

Masab ki Gumbaz, 28.—This is a plain tomb of no special interest outside the city on the west, in which are the graves of four males and one female. Behind the tomb is a neat little stone masjid (29) with rather graceful corner *minārs*. The various surface designs in geometric tracery, occupying the panels under the cornice, are very good.

Tomb, 31.—An unfinished square cut-stone tomb within a large square mud-walled enclosure. Within the building are the graves of a male and female, and without, in the open, are several graves.

The Ibrahim Rauza, 33 (A.D. 1627).—The group of buildings collectively known as the "Ibrāhīm Rauza" is situated a short distance to the west of the city, beyond the Makka Gate. Upon a high platform, within a great square enclosure, are two large buildings facing one another with a reservoir and fountain between them, and between this platform and the surrounding walls, upon three sides, is a level greensward where, at one time, there were royal gardens. The building on the east side of the platform is the tomb of Ibrāhīm (II.) 'Adil Shāh, his queen Tāj Sultāna, and four other members of his family. In order from east to west the graves are those of Tāj Sultāna, wife of Ibrāhīm, Hāji Badi Sāheba, his mother, Ibrāhīm Jagat-Gir himself, Zohra Sultāna, his daughter, Darvesh Padshāh, his son, and Sultan Salaman, another son. The sepulchral chamber, which is 39 ft. 10 in. square, contains the six tombs in a row from east to west, the tombs themselves, of course, lying north and south. In the middle of each of its four sides is a doorway, and on either side of these is a fanlight window. These are beautiful specimens of perforated stone-work. Each window is filled with interlaced Arabic writing, the perforations being the blank spaces in and around the letters. These let in a subdued light to the interior which, with that of the open doors, is just sufficient to reveal a most remarkable flat stone ceiling. Nearly every building of note in Bijapur has some remarkable feature peculiar to itself either in constructive skill or decoration. The Gol Gumbaz has its enormous dome, the Jami Masjid its glittering *mikrab*, the Mih-tari Mahal its exceedingly delicate chiselling, the 'Asar Mahal its wall paintings and gilded decorations, and the Gagan Mahal its great arch. This hanging ceiling of the sepulchral chamber was the *chef d'œuvre* of the architect of the Ibrāhīm Rauza. The whole span is the same as the breadth of the room, viz., 39 ft. 10 in., of which a margin of 7 ft. 7 in. broad, all round, curves upwards and inwards from the walls to a perfectly flat surface in the centre 24 ft. square. Upon closely examining this it is found to be composed of slabs of cut-stone set edge to edge, horizontally, with no apparent support. There are certainly two deep ribs or beams across both ways, but these are false beams, each being made up of a number of separate stones, and do not in any way support the slabs in the nine bays into which these cross beams divide the ceiling. This is a most daring piece of work, carried out in defiance of the best rules and regulations for the construction of buildings. But the architect not only foresaw exactly what he wanted and how to accomplish it, but he had that thorough confidence in his materials, without which no builder ever yet produced anything that was lasting. South of the walls of the town there is half a dome, a good deal overhanging, which has thus remained since it was partly destroyed by a cannon ball in the siege under Aurangzib, just two hundred years ago. The whole secret of the durability of their masonry is in the great strength and tenacity of their mortar. This is the secret, too, of this flat ceiling. At the north-east corner of the Tāj Bauri is a partly destroyed dome: it is rather flat, and is constructed in the same way as this ceiling, namely, with a lining of great flat slabs which, by themselves, could not possibly remain in position. But they are no more than the stone lining of a concrete ceiling, the sheer adhesive strength of the mortar keeping them in their places. It is possible, as is seen in the upstairs corridor of this tomb, that although the ceiling as a whole may remain intact, yet there is the danger of individual stones dropping out, and this is guarded against by rabbetting and overlapping their edges, and, in many cases, securing the joints additionally with iron clamps. If the mortar failed to hold the slabs, while the clamping held, the ceiling would sag in the middle, but it does not: it is perfectly straight and rigid. The ceilings of the corridors are supported in

the same way, and they may all be examined from below and above, as staircases lead to the upper chambers through the thickness of the walls from behind the east and west doorways.

The exterior walls of the sepulchral chamber are most elaborately decorated with shallow surface tracery of arabesque and beautifully interlaced extracts from the Qurān. The effect has been further enhanced by colour, but, unfortunately, this has weathered badly; still a little cleaning and varnishing would bring out much of it. The doors are of teak, are carved in panels with Arabic writing, and are furnished with deep carved cross bars carrying gilt iron bosses. The pillars in the corridors are very Hindu in style, and have little that is Saracenic about them. The ceiling of the inner verandah is worked all over, with shallow surface carving, into geometric, lotus, fret, spiral, and intricate knot patterns. The arches in the outer verandah are additions made some years ago, when the whole fabric was put in repair.

Above the flat ceiling already described is another empty chamber under the dome. Passages lead up to this from behind the east and west doors, and thence up to the terrace round the base of the dome.

Both the tomb and the mosque opposite to it are noted for their deep rich cornices and graceful minarets. The labour expended on these has been unstinted. Under the cornice of the mosque may be seen the remnants of heavy chains with pendants. Each of these has been carved out of a single block of stone, and some beautiful specimens of this work may be seen at the tomb of Zar Zari Zar Baksh at Rauza, near Aurangabad, and also on the Kāli Masjid at Lakshmeśvar, in which town they are still made. Altogether this group is, with the exception of the Mithari Mahal, the most elaborately decorated in or around Bijapur. The perforated parapets round the tops of the buildings look, at a distance, like a fringe of lace. The grouping of the miniature *mīnārs* round the bases of the corner minarets is very pleasing.

The following inscriptions are carved upon the four faces of the tomb, around the doorways :—

679.

Around East Door.

Mere invocations for the pardon of sin. Difficult to read. Contains neither a name nor a date.—E. R.

680.

Around South Door.

External band in six compartments.

Transcript.

پیر سیدم ز پیر عقل تاریخ بگفت تاج سلطان اهل جنه
زبیده حشمت و بلقیس رفعت ناز و نیاز شیر و تاج عفت
چو زین منزل که خاکي عبر بدار الملک جنه کرد جله

Translation.

I asked the Pir of wisdom for the date,
He said *Tāj Sultān ahl jannet* [diadem of the Sultān, denizens of paradise].
Dignified like Zobeidah and exalted like Bilqis,
Kind and affable in behaviour, the diadem of modesty;
Wher from this earthly abode she passed away
To the abode of the realm of paradise she emigrated.

Triangular pediment inside.

Transcript.

چو شاه بود بکشن فردوس در خلدش جستم از پیر عقل [تاریخ] گفت

Translation.

جای براهر سنه ۱۰۳۷

When the Shāh was in the rose-grove of paradise, in its eternity, I asked the Pir of wisdom [for the date]; he said :—*The place with the guide.* Year 1037 [Begun 12th September 1627.]

Under the pediment in six compartments.

Transcript.

بجسں اہتمام این کار روضہ ملک سندان نشانید بنایات
فرمود روضہ تاج سلطان خلد
بیود خرج یکنیم لک ہون ولی نہصد دکر کشت ہم با آن

Translation.

By handsome efforts this work of the Rauzah
Melik Sandal established in buildings;
He called it the Rauzah Tāj Sultān
Eternal [the line not clear to me]
The expense was one and a half lakh Hūn.
But nine-hundred more were added thereto.—E. R.

681.

Around West Door.

External band in six compartments.

Transcript.

فان تغفر فانت لذلک اهل و انت تطرد من یرحم سواک
الهی عبدک العاصی انا مکر بالذنوب و قد دعاک
ینادی بالتبث فی الیالی یناجی بالنعی یرجو عطاک

Translation.

And if thou pardonest it will be worthy of Thee,
But if thou repellst, then who will have mercy except Thee?
My God! Thy sinful worshipper has come to Thee
Confessing his sins, and has verily prayed to Thee,
He invokes with constancy in the nights;
He will be saved by prayer; he hopes for Thy gift.

Triangular pediment inside.

Begins with the words *وکان ابن بادشاه* "And he was the son of a Bādshāh" at the bottom, and is then to be read upwards, but the rest is so confused that I am unable to make sense of it. It evidently appears to be a panegyric but contains no name nor date.

Under the pediment in six compartments.

Transcript.

فمن ذا الذی تسویت حوال ریقی و مالک فضل فی قصر الفت مجان
ندین بخطانا عنک بانک واقف علی درجک یرتب مما عاف
بجنان و تائف المر یحف عنک عنہا و یرجون فیہا و هو اراج و خاف

Translation.

And who is he whose affairs change and he remains?
And thou hast no advantage in a palace thou hast built in vain!
We shall be judged according to our sins against Thee, as thou art aware
According to Thy dignity will be established that which is forgiven
In paradise; and to the obdurate man—to thee—its grapes will be hidden,
They hope for them, and he is hoping and fearing.—E. R.

682.

Around North Door.

External band in six compartments with "Allahum" above in the middle.

Transcript.

بهر تاریخش صلا داده ملک زوج فلک
یادگار تاج سلطان این بنای دلفرا
.....
.....
روضه و فردوس است این روضه بطراوت برده کوی
هر ستونش در لطافت نیروی از باغ صفا

Translation.

The king allied to the sphere called for the date of it :—

This heart-rejoicing edifice is commemorated as Tāj Sultān
[Two lines not clear to me.]

A garden and a paradise is this Rauzah in freshness, carrying off the ball,
Each column thereof in gracefulness, strength, from the garden of purity.

Triangular pediment inside.

Transcript.

الله محمد و رضى الله تعالى بقيه ابوبكر وعمر وعثمان وعلي وعن اصحابه اجمعين

Translation.

Allah! Muhammad! May Allah the most high be pleased (with him and the) rest (such as) Abu Bakr and O'mar and O'thmān and A'li, and with all his other companions.

Under the pediment in six compartments.

Transcript.

فانك اجمعين قد عصاك فلم يسجد لمعبود سواك
الهى لا اله سواك فارحم على من لا رحيم له سواك
ينجوا عن ضعيف فتحف المكام فحال تايا و ضحاكا

Translation.

For verily all have sinned against Thee
But no other object of worship is adored besides Thee
O my God! There is no God besides Thee; then have mercy
Upon him, to whom no-one is compassionate except Thee,
They have been saved from weakness and the place became easy
And he turns repenting and laughing.—E. R.

The Moti Dargah, 342.—This tomb, which is not far to the west of the Ibrāhīm Rauza, is conspicuous by its white-washed dome. In it rest the remains of Hazrat Molāna Habib Ulla, disciple of Shāh Sabgat Ulla, who died in A.H. 1041 (A.D. 1631). In *Moor's Narrative of the Operations of Captain Little's Detachment* (1794) the following story is told. Speaking of the tomb, he says: "It is called Mootee Gil, or Mootee Gilawur, and to account for its name, the following relation was given of it. A nobleman, of great property, was suspected of being too rich, and it was determined by his sovereign to attain him, and sequester his riches, or to mulct him severely. This coming to the nobleman's ears a short time before the intended plot was ripe for execution, he convened the ladies of his family, and told them his situation. As a great part of the desired property was in pearls and other ornaments for the Zenana, the ladies unanimously agreed to disappoint the mercenary views of their rapacious sovereign, and had all their pearls pulverized to powder. Being no longer an object of jealousy, to plunder him was of no utility, and the nobleman escaped. The useless gems laid a long time in the family, and were at length given to a fakeer, named Maloone Hubeeb Allah, who, during his life, caused this mausoleum to be erected, and whitewashed the inside of it with chunam, made of the aforesaid pearls."

Haidar Khan's Tomb, 343.—A short distance away at the back of the Ibrāhīm Rauza is the square massive-looking tomb of Haidar Khān, one of the generals of Ibrāhīm II., built much after the style of that of 'Ain-ul-Mulk's, on the east of the town. The entrance faces south; and inside, in the west corner of the south wall, is a doorway from which a stair ascends through the wall to the terrace around the dome. In the east end of the same wall is a trap door through which is a passage to the vault below. In the centre of the floor is a fine blackstone tomb over a male, while on the east of it is that of a woman. The dome rises from a twelve-sided figure, which, itself, rises from the square. Around the entrance doorway is a well finished blackstone door frame.

Shah Navaz Khan's Tomb, 304.—Scattered over the site of the old Shāhapur suburb are a great number of tombs, great and small, among which those of Shah Navāz Khān and Khwājah 'Amin-ud-dīn are the more important.

Shah Navāz Khān's tomb is situated off the left of the road leading from the Shāhapur gate to the Jail, and near the latter. It is locally known as the Bāra Pau ki Dargāh, on account of the twelve piers which support the whole of the superstructure. It is a large, imposing, and rather elegant building, surmounted with a high stilted dome. The ceiling within runs up the whole height of the dome, and the latter is very neatly worked up from the square by the insertion between of an octagon and a sixteen-sided figure. Under the dome is a high, well built, blackstone platform, but the tombstone is missing. The *kanguras* and dome are of brick-work. On the west of the tomb, and separated from it by a square tank, is a very neat mosque, with a simple, neat, and perfect cornice. The string course mouldings round the piers, at the springing of the arches, are very pretty.

Hazrat Khwajah 'Amin-ud-dīn's Tomb, 320 (1675).—This is the white-washed dome, perched upon the hill at Dargāhpur, and which is so conspicuous an object from a distance. Khwājah 'Amin-ud-dīn, the son of Shāh Burhān-ud-dīn, died in A.H. 1075 (A.D. 1664). Afzal Khān, Vazir, is said to have erected the tomb over the grave in 1675. There is nothing of much architectural merit about the building.

Tombs, 298—302, 306—310, 316, 321—323, 326, and 328, are minor tombs scattered about among the ruins to the east, north, and west of Dargāhpur.

Afzal Khan's Cenotaph, 337 (1658).—About a mile south-west of Shāhapur and the 'Amin Dargāh is the village of Afzalpur or Takki, in which, on the highest ground, is the tomb of Chindgi Shāh, and half a mile west of this again is the cenotaph of Afzal Khān. This is the Afzal Khān who commanded the Bijapur troops which were sent against Sivaji, and who was killed by the latter on the slopes of Pratāpgarh. During his life he constructed his own tomb, with its attendant mosque, close beside his palace, and finished the mosque, as we are told by an inscription in the *mihrah*, in the year 1653. The tomb appears never to have been finished, and was no doubt still in course of construction when he was ordered away on that ill-fated expedition against the treacherous Sivaji. His bones lie buried near the spot on which he was killed, and his own tomb at Bijapur was thus not honoured with his remains. The central space in the tomb remained, in consequence, unpaved and undug, but two females have been buried within the chamber.

Beside the tomb, and separated from it by a small cistern, is the mosque. This is a peculiar building, inasmuch as it is the only two-storeyed mosque in or around Bijapur. It is possible that the upper floor was reserved for the women of his zenana, just as in Ahmadabad we have partitions divided off in most of the mosques for their special use.

Beside the cenotaph and mosque, on the south, are the ruins of his palace.

Afzal Khan's Wives' Tombs, 338.—Some distance to the south of the last, in a grove of trees, is a platform with the remains of a large tank before it, called the Muhammad Sarovar. Upon the platform are eleven rows of tombs, all of them being the tombs of females, amounting in all to sixty-three, with an unoccupied space which would have made the sixty-fourth. It is said that Afzal Khān, when ordered away against Sivaji, was told by the astrologers that he would never return; so, to provide against contingencies, he had all his sixty-four wives drowned, and disposed, generally, of his belongings. These tombs are said to cover the remains of these unfortunate women. They are so regularly placed at intervals, and all so much alike as regards size and design, that it really looks as if there were some truth in the story. We are further told that one or two of his wives, who objected to the immersion, escaped, and the vacant grave, which does not seem to have caught the attention of those who tell the story, helps to corroborate the statement. It is quite likely, after all, that the graves, coupled with the well beside them, where the women are said to have been drowned, have suggested the story.

About two hundred and fifty yards east of this is the Surang Bāori (339), from which the great tunnel starts which carried water into Bijapur, and which can be traced as far as the Ibrāhīm Rauza by its air-shafts which rise to the surface at frequent intervals along its route. The mouth of the tunnel may be seen low down in the north side of the well, and, when the water is low, a person may walk some distance into it.

Jahan Begam's Tomb, 365.—Two miles east of the city may be seen the unfinished tomb of Jahān Bēgam. The plan of this building is exactly the same, both in size and design, as that of the Great Gol Gumbaz. There are also the four corner towers as in the latter, but the four façades of the building were to have been left open, with three great arches in each face between the corner towers. The inner walls were intended to enclose the sepulchral chamber and carry the dome. It was thus not intended that this building should carry a monster dome like the Gol Gumbaz, the inner chamber only would have been covered by the dome, and the corridor around would have been covered in with a flat roof.

It is not quite certain whose tomb this is. It is generally supposed to cover the remains of Tāj Jahān Bēgam, daughter of Sā'id 'Abdul Rahmān, and wife of Sultan Muhammad. She must have been a third wife, since two are buried in his own mausoleum beside his mistress Rambha. But it is possible it may be the tomb of the mother of Suitan Muhammad.

'Ain-ul-Mulk's Tomb, 368.—Standing some distance to the north-west of the last is the tomb of 'Ain-ul-Mulk. It is a square massive-looking building, surmounted by a very elegantly shaped dome. Within, upon the walls, is some very pretty stucco work, in the shape of great pendants hanging down upon the face of each. This is the burial place of 'Ain-ul-Mulk, one of the officers of Ibrāhīm I., who rebelled against him, and was killed near Bijapur in 1556. Beside the tomb is the mosque (369).

Tomb and Mosques, 370 to 377.—These are scattered over the plain between the last and the walls of Bijapur.

MISCELLANEOUS BUILDINGS.

Among the miscellaneous buildings around the city are the *Sarāis* (317 and 318) in the Shāhapur suburb; the *band* and outlet sluice of the great Rām-ling tank, to the north-west of it; the dam, conduits, and air shafts, from the Bhat Bāori to Torweh, and thence on to the Surang Bāori; the great tunnel thence to the walls of Bijapur; the Sandal Bāori; the Bēgam Tank; the walls of Nauraspur, etc.

KUMATGI.

Kumatgi is now a small village, ten miles east of Bijapur, on the Hippargi road. It was at one time a place frequented by the nobles, and, perhaps, the Court of Bijapur, as a pleasure resort, and on one side of the lake are the remains of many buildings, walls and gateways. Chief among these are several little pavilions with tanks and cisterns round about them. On the walls of one of these are some very remarkable and interesting frescoes which must be over two hundred years old.

Above an archway is a spirited representation of the game of Polo, where not only the men but the horses seem to enjoy the sport. Two horsemen have the ball between their sticks, which have the usual crook at the end, and each is trying to get possession of it by hooking it away from the other; two other horsemen, also armed with polo sticks, are standing off watching and waiting for it. Over an opposite arch is a hunting scene where the mounted hunters are chasing tigers, leopards and deer. Around the lower parts of these two arches is some very pretty bird ornament. There are also representations of persons who, from their peculiar dress and light complexions, appear to be Europeans of note; they are possibly portraits of envoys or ambassadors who visited the Bijapur Court. On another wall is the full length figure of a musician who plays upon a guitar, whilst a queen and her maid sit listening. It is evident the musician, who, from his head-dress and flowing robes, might be a Persian, is trying to make an impression upon the ladies, for he holds his head on one side in a very lackadaisical manner as he plays. It reminds one strongly of a scene from *Lalla Rookh* but for the absence of the growling old chamberlain. But, although he is not allowed to interrupt the pleasure of this little entertainment, we have him here on another part of the walls, or a portrait that might well be his. Another scene, rather indistinct in parts, depicts a wrestling match that is going on before a seated and several standing figures. On another wall are two seated figures clad in tiger skin garments, with tiger-face visors thrown up on the forehead. They are armed and have their horses beside them. They appear to have met on the road, and are sitting under a tree that has some most curiously shaped birds in its branches. Strapped on the arms of the two figures are guards, which are, no doubt, intended to take the place of shields in hand-to-hand contests.

The surface of the walls, and consequently the paintings, have suffered very great damage from having been scribbled over, scratched, and smoked. Kumatgi was evidently used by the nobles of Bijapur as a hunting centre, and the great artificial lake, upon the border of which several of these little chateaux stand, must have made it a favourite and pleasant resort. Its wild fowl attract the sportsman at the present day, and a trip to Kumatgi for a day's shooting is one of the pleasures the Bijapur folk still enjoy.

Here are extensive ruins of a small town or bazâr, which appears to have been walled in, and there is a long broad road, down each side of which is a fine row of stabling arcade for the horses of masters and followers. From this a broad road led down, through a great gateway, along the margin of the lake and past the different pavilions.

Not the least of their enjoyments were the cool refreshing fountains and cisterns. In fact, the elaborate waterworks in, and around, these buildings, are the chief characteristics of them. Out in front of the painted pavilion, and rising out of a large square tank, is a two-storeyed building, through the masonry of which, pipes are carried up to scores of jets on both storeys. These all open outwards, and, when the water was turned on, and spouted forth from every conceivable point, and fell splashing into the tank below, it must have been a very pleasant sight. The water was raised, by manual labour, to a cistern on the top of a high tower, and from this was distributed through pipes to the various points below.

Not content with this grand display before the pavilion they must needs have more of it within. From a large chunam-lined tank on the roof, water was allowed to descend, through a great perforated rose in the centre of the ceiling, forming a magnificent shower bath, with a cistern below it to wallow in. What thorough enjoyment this must have been in the hot, dry weather! Surely those proud old warriors, who made the welkin ring with the clash of steel, knew, too, how to make the best of life in their idle moments.

LIST OF DRAWINGS

MADE AT BILJAPUR BY THE ARCHAEOLOGICAL SURVEY DEPARTMENT.

Serial No.	Title of Drawing.
755	Gol Gumbaz, General Plan.
756	Do. Section, east and west.
757	Do. Plan of Vaults.
758	Do. Front and side elevation of Cornice.
759	Do. Plan (looking up) of Cornice.
760	Do. Elevation and details of small Minar.
761	Do. Stucco ornament about the Arches.
762	Do. Plan of accompanying Mosque.
763	'Asar Mahal, Geometric patterned Windows.
764	Do. do.
765	Gol Gumbaz, Elevation of wooden screen over tomb.
766	'Asar Mahal, Elevation of inlaid ivory-panelled Door.
767	Do. Geometric patterned Door.
768	Do. Railing.
769	Do. Geometric patterned Window.
770	Do. Quarter plan of Ceiling of hall.
771	'Ali Shahid Pir's Mosque, General Plan.
772	Gol Gumbaz, Stucco ornament on small Minars.
773	Do. do. do.
774	Do. do. do.
775	Jami Masjid, Perforated Windows from the gallery.
776	Do. do. do.
777	'Ali Shahid Pir's Mosque, Cross Section.
778	Gol Gumbaz Mosque, Elevation and Section of Cornice.
779	'Ali Shahid Pir's Mosque, Logitudinal Section.
780	"Old Mint" (282), Stucco ornament on the walls.
781	Mithari Mahal, Elevation of the front.
782	Jami Masjid, Patterns of four praying Carpets.
783	"Old Mint" (282), Stucco Ceiling.
784	Do. do.
785	Do. do.
786	Malika Jahān Bēgam's Mosque, Elevation and Section of Cornice.
787	Mulla Masjid, General Plan.
788	Gol Gumbaz Mosque, Plan of Cornice.
789	Chhota 'Asar Mosque, Decorated Ceiling.
790	Do. Half elevation of back wall.
791	Tomb 56 (Greenstone tomb), Elevation of Tomb and Platform.
792	'Ali (I.) Rauza, Plan of vaulted Ceiling.
793	Guns, the Malik-i-Maidan, Landa Qasab, Makka gate, and 'Ali Burj.
794	Malika Jahān Bēgam's Mosque, Plan of Ceiling.
795	Do. Section of do.
796	Chhota 'Asar Mahal, Elevation of central Arch.
797	Various Buildings, Patterns of perforated Parapets.
798	Bātula Khān's Mosque, Plan of Ceiling and details of Cornice.
799	Malika Jahān Bēgam's Mosque, Elevation of Minars.
800	Do. Elevation of part of Façade.
801	Chhota 'Asar Mosque, General Plan.
802	Ripple Stones for watercourses.
803	Sa'id 'Abdul Rahmān Qādir's Tomb, Plan of Ceiling.
804	'Ali (II.) Rauza, General Plan, and Elevation of Façade.
805	'Ali Shahid Pir's Mosque, Elevation of Façade.
806	Sa'id 'Abdul Rahmān Qādir's Tomb, Section of Ceiling.
807	'Abdul Karim's Tomb and Mithari Mahal, Ornamental iron Bosses.
808	Khwājah Shāh ki Haveli (108), Wall Niches.
809	Makka Masjid, General Plan.
810	Yāqub Dābuli's Mosque and Tomb, General Plan.
811	Mosque 231, Plan of Ceiling and Cross Section of Mosque.
812	Tāj Bāori, General Plan.
813	Jahān Bēgam's Tomb at 'Aināpur, General Plan.
814	Mithari Mahal, Perforated Brackets.
815	Mosque 207, Allāh Bābū's Tomb, etc., Details.
816	'Ali Shahid Pir's Mosque, Details.
817	Mithari Mahal, Elevation of two Doorways.
818	Patterns of Carved Woodwork.
819	'Ali (II.) Rauza, Restored Elevation of Façade.
820	Various Buildings, Patterns of perforated Parapets.
821	Do. do.
822	Tomb 9, Elevation.
823	Pir Shaikh Ahmad Qādir's Tomb, General Plan.

Serial No.	Title of Drawing.
824	Pir Shaikh Ahmad Qādir's Tomb, General Section.
825	Andu Masjid, Plan and Elevation.
826	'Asar Mahal, Various Carved Stones.
827	Andu Masjid and 'Ali (I.) Rauza, Section and Plan.
828	Jahāz Mahal, General Plan.
829	Malika Jahān Bēgam's Mosque, and Nau Gumbaz, Plans.
830	Ibrāhīm's old Jami Masjid, Elevation of Façade.
831	Do. General Plan.
832	Various Buildings, Details.
833	Do. Patterns of Kanguras.
834	Ikhlās Khān's Mosque, Plan and Elevation.
835	Do. Cross Section.
836	Sāt Manzli, Pavilion in front of—.
837	Karīm-ud-dīn's Mosque, General Plan.
838	Yūsuf's old Jami Masjid, General Plan.
839	'Arash Mahal, Plan of Pavilion in front of—.
840	'Ain-ul-Mulk's Tomb, Plaster ornament.
841	Mustafa Khān's Mosque, Plan and Elevation.
842	'Aināpur Mahal, Plan and Elevation.
843	Do. Section.
844	Daulat Koti, General Plan.
845	Shāh Karīm's Tomb, Details.
846	Citadel Gateway, Hindu pillars.
846	Do. do. Sculpture on—.
847	Malik-i-Maidan, Plan of bastion and gun platform.
848	Gagan Mahal, General Plan.
849	Qāsim Qādir's Tomb, Details.
850	Chinch Diddi Masjid, General Plan.
851	Citadel Gateway and approaches, General Plan.
852	Mithari Mahal and Mosque, General Plan.
853	Nau Gumbaz and Khumbar Mosque, Brackets from—.
854	Chānd Bauri, General Plan.
855	'Adālat Mahal, Plan of old Mosque near—.
856	Ruined Mosque near the Ibrāhīm Rauza, Elevation of back wall.
857	Ibrāhīm Rauza, General Plan.
858	Mithari Mahal, Elevation of Mosque at—.
859	Carved wood Window lying in the Executive Engineer's Office.
860	Do. do.
861	Allāh Bābu ki Masjid, Section.
862	Sāt Manzli, Elevation of the Pavilion in front of—.
863	Mosque 126, Plan and Section of Ceiling.
864	Ibrāhīm Rauza, Elevation and Section of Colonnade.
865	Do. Plan of Tomb.
866	Do. Plan of a portion of the Ceiling.
867	Kumatgi, Plan of a water Pavilion at—.
868	Do. Plan and Section of Ceiling of Pavilion.
869	Jami Masjid, General Plan.
870	Afzal Khān's Cenotaph, General Plan.
871	Ibrāhīm Rauza, Elevation of the Mosque.
872	Do. Elevation of a Door.
873	Do. Elevation of a part of the walls.
874	'Arash Mahal, Elevation of portion of the walls of the small Pavilion in front of—.
875	Makka Mosque, Elevation of the Mihrāb.
876	'Asar Mahal, Patterns of the old Carpets at—.
877	Do. do.
878	Do. do.
879	Shāh Navāz Khān's Tomb, General Plan.
880	Sangat Mahal, Plan and Long Section.
881	Do. Plan and Section of Roofing.
882	Do. General Plan with surrounding Buildings.
883	Afzal Khān's Wives' Tombs, General Plan.
884	Sāt Manzli, Plans of the different floors.
885	Afzal Khān's Cenotaph, Details.
886	Sarai near Amīn's Dargah, Plan.
887	Monolith (broken in two) in Citadel, Elevation.
888	Khān Muhammad's Tomb, General Plan.
889	'Asar Mahal, Details from Wall Decoration.
890	Torweh Tunnel, Details.
891	Various Pillars.
892	Nit Nauri Masjid (near Ibrāhīm Rauza), Plan.
893	Do. do. Section.

LIST OF PHOTOGRAPHS

TAKEN AT BIJAPUR BY THE ARCHEOLOGICAL SURVEY DEPARTMENT.

Serial No.	Title of Photograph.
989	'Asar Mahal, General view.
990	Do. Twelve silk Galichas.
991	Do. Copper utensils.
992	Do. China candlesticks.
993	Do. Model of Tomb at Medina.
994	Jami Masjid, General view.
995	Do. Interior.
996	Do. central part of Façade.
997	Anand Mahal, General view.
998	Sāt Manzli, Gagan Mahal, &c., General view.
1007	Do. do. and Moat, General view.
1008	Gagan Mahal, General view.
1009	Old Mosque near 'Adālat Mahal, General view.
1010	Mithari Mahal, General view.
1011	Do. Lower part of Façade.
1012	Do. Doorway with surface ornament.
1013	Do. View of Mosque.
1014	Gol Gumbaz, General view from S.E.
1015	Do. do. N.E.
1016	Do. View of Mosque ('Travellers' Bangala).
1017	Ibrāhim Rauza, View of Mosque.
1018	Do. View of Tomb.
1019	Do. Minaret and part of Façade.
1020	Four seal impressions from old Sanads.
1021	Old Sanad.
1022	Do. 1st Part.
1023	Do. 2nd Part.
1024	Do.
1025	'Ali Shahid Pir ki Masjid.
1026	Do. Arch, pier and arch mouldings.
1027	Ibrāhim's old Jami Masjid, General view.
1028	Andu Masjid, General view from S.E.
1029	Do. do. S. W.
1030	Ibrāhim Rauza, General view from N.E.
1031	Do. do. N.
1032	Do. Surface decoration on E. wall.
1033	Do. East door.
1034	Do. West door and surroundings.
1035	Do. Perforated window N. side (W. end).
1036	Allāh Babu's Tomb, General view.
1037	Shāh Karīm's Tomb, General view.
1038	Jami Masjid, General view from the S.W.
1039	Jahān Bēgam's Mosque, General view.
1040	Mubārak Khān's Mahal, General view.
1041	Allāhpur Gateway, View from without.
1042	Gol Gumbaz, View from a distance from S.E.
1043	Jami Masjid, General view from top of corridor.
1044	Do. do. from S.E., outside.
1045	Ikhlas Khān's Mosque, General view.
1046	Lānda Qasāb Gun, General view.
1047	Jami Masjid and Gol Gumbaz, Distant view.
1048	Sāt Manzli and Pavilion, View from N.
1049	'Ali (II.) Rauza, General view.
1050	Yaqub Dābuli's Mosque and Tomb, General view.
1051	Nau Gumbaz, General view.
1052	Mustafa Khān's Mosque, General view.
1053	Karīm-ud-din's Mosque, General view.
1054	Bari Kamān and Mustafa Khān's Mosque, General view.
1055	Citadel, South Gateway, General view.
1056	'Ali (I.) Rauza, General view.
1057	Greenstone Tomb No. 56, General view.
1058	Khān Muhammad's Tomb, General view.
1059	Citadel, Inner Gateway, General view.
1060	Do. Outer Gateway, General view.
1061	Do. do.

Serial No.	Title of Photograph.
1062	Chinch Diddi Masjid, View from below.
1063	Great Arch behind the 'Asar Mahal, General view.
1064	Kumatgi, General view of the painted Pavilion.
1065	Do. Interior of do.
1066	Do. Portion of wall painting.
1067	Do. do.
1068	'Ali (II.) Rauza, View from the top of the Yâqub Mahal.
1069	Sangat Mahal, General view.
1070	Do. Interior showing roof vaulting.
1071	Afzal Khân's wives' Tombs, General view.
1072	Afzal Khân's Cenotaph and Mosque, View from the ruins of the Palace.
1073	'Asar Mahal, Inlaid ivory-panelled door, N.
1074	Do. do. S.
1075	Do. do. W.
1076	Walls and Moat of Citadel on the S.E.
1077	'Arash Mahal, Pavilion in front of—.
1078	'Ali (II.) Rauza, General view.
1079	Mustafa Khân's Mosque, General view.
1080	Bari Kamân and Mustafa Khân's Mosque, General view.
1081	Bâtula Khân's Mosque, General view.
1082	Do. View of gateway.
1083	Jahâz Mahal, General view.
1084	Yaqub Dâbuli's Mosque and Tomb, General view.
1085	Rangi Masjid, General view.
1086	Do. Interior.
1087	Tāj Bāorī, Distant view.
1088	Do. Broken dome at —.
1089	Do. Interior.
1090	Dakhani Idgāh, General view.
1091	Ibrāhīm Rauza, View of the Tomb.
1092	The Malik-i-Maidan, General view.
1093	The Lamchari Gun on the Haidar Burj, General view.
1094	Jahān Bēgam's Tomb at 'Ainapur, General view.
1095	Do. do. Nearer view.
1096	'Ainapur Mahal, General view.
1097	'Ain-ul-Mulk's Tomb, General view.
1098	Do. View of Mosque.
1099	Do. do. Interior.
1100	Mosque at Shāhapur (329), General view.
1101	Do. (330) do.
1102	Do. (331) do.
1103	Sarāi at Shāhapur, General view.
1104	Shāh Navāz Khān's Tomb, General view.
1105	Pir Shaikh Hamid Qādri's Tomb, General view.

LIST OF INSCRIPTIONS

COPIED AT BILAPUR BY THE ARCHÆOLOGICAL SURVEY DEPARTMENT.

Serial No.	Locality of Inscription.
400	'Asar Mahal, over the south-east doorway of enclosure.
401	Do. on the side of above doorway.
402	Do. on the other side of same.
403	Do. on the wall at the side of the same doorway.
404	Makka Gateway, on a gun turret above the north bastion.
405	Do. on the west face of east wall of Gateway.
406	Do. on the bastion south of Gateway.
407	Shāhapur Gateway, over inner Gateway.
408	Do. over the outer Gateway.
409	Haidar Burj.
410	Dakhani Idgāh.
411	Sherzi Bastion.
412	Bukhārī Musjid, on Gateway in front of.

Serial No.	Locality of Inscription.
413	Malik-i-Maidan, on the muzzle.
414	Do. in the middle.
415	Do. at the vent
416	Satu Sā'id's Mosque, in the Mihrāb.
417	Do. on a side wall.
418	Water Tower, N.E. of 'Ali (I.) Rauza.
419	Do. near the Andu Masjid.
420	Do. do.
421	Do. do.
422	Do. near the 'Asar Mahal.
423	Do. do.
424	Do. do.
425	Lānda Qasāb Bastion.
426	On the outside of a small postern a little beyond the Lānda Qasāb.
427	On the city walls a little to W. of Lānda Qasāb Bastion.
428	Over outer doorway to Yūsuf's old Jami Masjid.
429	On a ruined Gateway (127).
430	Over the Fath Gateway.
431	On the Burj above the Fath Gateway.
432	On a turret above the Shāhapur Gateway.
433	In the Zamrud Mosque.
434	Do.
435	Do.
436	Do.
436a	Do.
437	On outside of south-east wall of the Citadel.
438	On a Bastion inside south Gateway of Citadel, to the right.
439	Do. do.
440	On a Bastion just outside south Gateway of Citadel.
441	On a lintel above outer south Gateway of Citadel.
442	On a Burj of the Citadel wall behind the Chini Mahal.
443	On the Tomb of Yaqub Dābuli.
444	On a Tomb at Karīm-ud-dīn's Mosque.
445	Karīm-ud-dīn's Mosque, Round the Mihrāb.
446	Do. do.
447	'Ali (II.) Rauza, Round the tomb of a female.
448	On Tombstone 170.
449	'Arash Mahal, on the Pavilion in front of—.
450	Do. do. under 449.
451	Do. do. on the back.
452	Do. do. N. side, forward.
453	'Asar Mahal, upon a loose slab in the—.
454	Do. do.
455	Do. do.
456	Do. do.
457	Do. do.
458	Do. do.
459	Do. do.
460	On a small slab purchased by the Survey.
461	Anand Mahal, in the little Masjid behind—.
462	Do. do.
463	On the north face of the Ambar Khāna near the Jami Masjid.
464	Mosque No. 74, in the Mihrāb.
465	Do. do. below 464.
466	On a small Tomb on the east of the Makka Masjid.
467	Shāh Karīm Muhammad Qādir's Tomb, above the doorway.
468	Kishwar Khān's Tomb, over the south doorway.
469	Do. do.
470	Do. do.
471	On a fallen Tomb near the Fath Gateway (246).
472	Over the doorway to Tomb enclosure 251.
473	On a broken Tombstone near Pir Khān's Bāorī, behind the Jami Masjid.
474	On a Tombstone under a tree near Sakina Bibi ki Masjid.
475	On a Tombstone at the Mulla Masjid.
476	Pir Shaikh Hamid Qādir's Tomb, over North Doorway.
476a	Do. do. above the last.
477	In the Gumat Bāorī.
478	'Arash Mahal, on the Pavilion in front of—.

Serial No.	Locality of Inscription.
479	'Arash Mahal, on the Pavilion in front of—
480	Do. do.
481	Do. do.
482	Do. do.
483	Do. do.
484	Do. do.
485	Do. do.
486	Do. do.
487	Do. do.
488	On the Ramparts on south side of South Gate of Citadel.
489	'Asar Mahal, on a loose slab in—.
490	On a loose slab under a Pipal tree near the Jami Masjid.
491	Do. do. a smaller slab.
492	'Ali (I.) Rauza, in the Mosque.
493	Andu Masjid, above the Doorway.
494	Haidariah Masjid, over outer Gateway.
495	Gol Gumbaz, above the Doorway, inside.
496	Nim Bāori, Devanagari inscription in—.
497	Well No. 30, Devanagari inscription in—.
498	Jail, over the entrance Gateway.
499	On a large slab near the entrance to Amīn's Dargāh.
500	Chindgi Shāh's Tomb at Takki, on a slab at—.
500a	Do. Devanagari inscription on side of last.
500b	Do. do.
501	On a slab under a tree near Octroi bar, near the station.
502	On a Burj next to (west of) the Tābut or Faranghi Burj.
503	On the Faranghi or Tābut Burj.
504	Over the Allāhpur Gateway.
505	On the fourth Burj west of the Lānda Qasāb.
506	Afzal Khān's Cenotaph, over the Mihrāb of the Mosque.
507	Do. in the Mihrāb of the Mosque.
508	Do. in the Sepulchral Chamber.
509	Round the muzzle of the big Gun near the Allāhpur Gate.
510	'Ali Shahid Pīr's Mosque, over the Mihrāb.
511	'Ali (I.) 'Adil Shāh's Tomb, over the Doorway.
512	Do. do. under 511.
513	Do. round the Doorway.
514	On a Tomb near Ikhlas Khān's Mosque.
515	Do.
516	Do.
517	Do.
518	Do.
519	Do.
520	Do.
521	Do.
522	Do.
523	On a second Tomb near Ikhlas Khān's Mosque.
524	Do.
525	On the Rangī Masjid.
526	Do.
527	Do.
528	Do.
529	Do.
530	Do.
531	Do.
532	Do.
533	Do.
534	Do.
535	Do.
536	Do.
537	Do.
538	Do.
539	On a wall beyond the Ibrāhīm Rauza.
540	On the Tomb called "Nīl Naurī," near the Ibrāhīm Rauza.
541	Yūsuf's old Jami Masjid, over the outer Gateway.
541a	Do. over the Mihrāb.
541b	Do. do.
541c	Do. do.

Serial No.	Locality of Inscription.
542	Mosque No. 269, in the Mihrāb.
543	Malik-i-Maidan Burj, on west crest of—.
544	Over the Central Doorway of the Mahal at 'Aināpur.
545	From 'Ain-ul-Mulk's Tomb (3 inscriptions).
546	From the Mosque of 'Ain-ul-Mulk's Tomb.
812	Nau Gumbaz from the north niche.
813	Do. south niche.
814	Do. central niche.
815	On the Façade of Mosque No. 213.
816	In the Mosque near the Gumat Bāori.
817	On Mosque No. 263.

SATRUNJAYA.

During the months of February and March (1889) the Survey party was engaged in the survey of the temples upon Mount Satrunjaya near Pālitānā, in Kathiawad.*

According to Jaina accounts Satrunjaya existed as a sacred hill long ages before the advent of Adinātha, their first great Teacher and Tirthankara; and since he is said to have lived to the age of 8,400,000 years, and there was an interval of lākhs of crores of *Sagaras* (oceans) of years between him and the next, and that there were some twenty-four of these Tirthankaras in succession, an idea may be formed—not of these vast periods, which are beyond all human comprehension—but of the wild and childish extravagance the Jains indulge in in their computations of time. During this vast period, then, has Satrunjaya existed and retained its great sanctity! It subsequently became peculiarly sacred to the memory of Adinātha or Adīśvār, who is said to have patronized it more than any other place of pilgrimage, and visited it ninety-nine *puravs* of times before his death. Since one *purav* is equivalent to 70,50,000, his visits amounted to six hundred and ninety-seven million, nine hundred, and fifty thousand!! His shrine is now the principal temple on the hill.

Satrunjaya, which is an almost isolated hill, lying about a mile to the south of Pālitānā, rises gently from the plains to twin summits, linked together by a saddle or valley. These tops, with the intervening valley, are now covered with hundreds of temples of all sizes, styles, and designs. It might almost be described as a city of temples in mid air. Forbes in his *Rās Māla* thus describes it: "The holy mountain of Shutrōonjye, sacred to Adeenath, the first of the twenty-four hierophants of the Jains, rises to the height of nearly two thousand feet above the plains. The pilgrim approaching it passes to the base of the mountain, through the town of Pāleetānā, and along a road on either side of which rows of burr-trees afford him a cloisterlike shelter from the heat of the sun. After a toilsome ascent of from two to three miles upon the shoulder of the mountain, over a path marked on either side by frequent resting places, supplied with wells and pools of water, and adorned with small temples, whose altars are impressed with the holy feet of the hierarchs, he at length arrives in sight of the island-like upper hill, formed of rocks of very beautiful colour, upon which stand the shrines of his religion. It consists of two peaks divided by a valley which has been partially filled in, and covered with temples, terraces, and gardens. The whole is surrounded by a fortified wall, supplied in places with embrasures for cannon, and this enclosure is divided into smaller castles, many of the temples themselves forming independent fortifications. On the southern summit are the mediæval temples, founded by Kumar Pal and Veemal Sha, with a pool sacred to a local goddess named Khodear, near which is a gigantic image of the Jaina Pontiff, Rishab Dev, with the sacred bull at his feet, hewn out of the living rock. On the northern elevation the largest and most ancient temple is that the erection of which is attributed to a fabulous prince named Sampriti Raja. The old erections upon Shutrōonjye are, however, few; and frequent restoration has caused them to be with difficulty discernable from the modern fanes around them, but of those of late date the name is legion. There is hardly a city in India, through its length and breadth, from the river of Sindh to the sacred Ganges, from Himala's diadem of ice peaks, to the throne of his virgin daughter, Roodra's destined bride, that has not supplied at one time or other contributions of wealth to the edifices which crown the hill of Pālitānā; street after street, and square after square, extend these shrines of the Jain faith, with their stately enclosures, half palace half fortress, raised, in marble magnificence, upon the lonely and majestic mountain, and like the mansions of another world, far removed in upper air from the ordinary tread of mortals. In the dark recesses of each temple one image or more of Adeenath, of Ujeet, or of some other of the Tirthankars is seated, whose alabaster features wearing an expression of listless repose, are rendered dimly visible by the faint light shed from silver lamps; incense perfumes the air, and barefooted with noiseless tread, upon the polished floors, the female votaries, glittering in scarlet and gold, move round and round in circles, chanting forth their monotonous, but not unmelodious, hymns. Shut-

* This is the progress report of the Archaeological Survey of Western India for the months of February and March, 1889.

roonjiye indeed might fitly represent one of the fancied hills of eastern romance, the inhabitants of which have been instantaneously changed into marble, but which fay hands are ever employed upon, burning perfumes, and keeping all clean and brilliant, while fay voices haunt the air in these voluptuous praises of the Devs Shatroonjiye is one of the most ancient and most sacred shrines of the Jain religion. It is described as the first of places of pilgrimages, the bridal hall of those who would marry everlasting rest. Like our own sacred Iona it is not destined to be destroyed even at the end of the world."

Although the above may seem a very highly coloured picture, yet, in the main, it is a perfectly true one, and few strangers will leave the hill without bringing away some such impressions. One thing which at once removes it from all else of its kind, found in cities in the plains, is the total absence of dwellings of any kind. Every day life, which is so wedded to all collections of sacred buildings in the towns around us, is here conspicuous by its absence; and this it is, together with its thoroughly isolated position among the clouds, that at once gives it that charm and mysterious air which is so peculiarly its own. The only persons who remain on the hill are the guards, the *pujaris* or temple attendants even living below; and, after midday, when all the morning pilgrims have left the hill, the whole place is steeped in the most profound silence; and, as the stray visitor wanders from court to court, and from corridor to corridor, with hundreds of pairs of glassy eyes peering out upon him from the shrines around, he cannot help feeling like a burglar prowling about the marble halls of some ethereal beings, whose inmates for the time sit around upon altars high and low under the paralysing influence of some potent spell.

But although very remote antiquity is claimed for many of the shrines, more especially that of Adishvār Bhagavān, the rebuilding and repairing of the older ones have left but little, if any, of the original work above the surface anywhere. It is exceedingly unsafe to listen to the wild stories of the Jains themselves, and, as there is no reliable history of the hill, it remains to construct such, as far as possible, from what may be seen and understood upon the hill itself, and what we know went on around its base from time to time in the past. As my notes are as yet in rough form, and will be worked up into a fuller report as soon as the drawings are ready, it will be unnecessary here to go into details which may yet have to be modified. But there are a few facts written very plainly upon the architecture and iconography of the hill, and which are in great measure borne out by its inscriptions. We have nothing dated earlier than the 12th century A.D.; between that and the 15th century there are many dated inscriptions; of the 16th century there are but three; while from the earlier part of the 17th to the present time they abound in unbroken succession down to the present time. Those of the earliest set are all found inscribed upon old marble seats or *Sinhasanas*, more or less mutilated, stained by age, and now built in, in fragments, in modern cells and shrines. From the dates of the later inscriptions we find that two hundred and fifty years ago there could have been but two small groups upon the hill—perhaps not a dozen shrines in all—viz., that of the Chaumukh on the northern hill and that of Adishvār Bhagavān on the southern, with a few isolated old Hindu shrines appropriated to Jaina worship. Among these latter were the old Panch Pāndava temple and one or two that stood on the site of the present Bhulavani temple, and, perhaps, Kumarpala's in the Vimalavasi *Tūk*.

The absence of inscriptions of the 16th century is very significant, and, taken in connection with a few other facts, I think explains itself, though this explanation is not at all acceptable to the Jains, who, however, have no satisfactory one of their own to offer. The broken fragments of the *Sinhasanas* date down to the 15th century. Now we know from history that about this time the Muhammadan kings of Gujarat did a deal of mischief amongst the temples of both Hindus and Jains. In A.D. 1414, Ahmad Shāh deputed Tāj-ul-Mulk to destroy all idolatrous temples in Gujarat; and, again, in 1469, Girnar was reduced by the Muhammadans, and it is recorded that at that time many Hindu temples were ruined. Now on the front of the tower of the great temple of Adishvār, as well as above the south corridor and adjoining temple, are built small masonry *idgāhs*, which the Jains, themselves, say were built by them to protect the temple from the ruthless hands of the Muhammadans, since it is

contrary to the teaching of Islamism to destroy an *idgāh* or mosque when once built, and the destruction of the temples would involve the fall of the *idgāhs*. From this it would seem that sad experience had prompted the Jains to have recourse to this artifice, which was adopted to prevent a repetition of what had already happened. Another fact that points in the same direction is that the great and most sacred image of Adisvār himself has had its nose broken off and replaced by a gold one; and we know from the state of the images in caves and temples all over the land that the Muhammadans took particular pleasure in lopping that member. There are many undoubtedly old images in the cells of the corridors with particularly flat noses, and it does not require a second look to see that these noses have been re-fashioned upon the stumps of former ones, with a little necessary digging into the face to get sufficient protuberance for the new one. The lips, also, which, as a rule, are prominent, are in these also flattened and mis-shapen. The old *Sinhasans*, too, have been woefully mutilated, and, from the fact of none of them being in their original positions, it would appear that even whole shrines were pulled down. With regard to the breaking of the nose of the great image the Jains affirm that it was the result of lightning, but if the electric current penetrated such a bomb-proof shrine, it would be expected to do a little more than knock off a nose.

It is possible that, as is affirmed, Kumārpāl may have built one or more shrines upon the hill, and the style of the fragments of old temples is that of the 12th and 13th century, but for the rest, if beneath their thick coats of plaster and whitewash any old work is shrouded, it is impossible to say now where it is to be found. When the persecution by the Muhammadans relaxed temple building re-commenced upon the holy mount and went on apace to the present time.

In many things here do we see a great analogy between Jainism and Buddhism. The images are seated in one of the favourite positions of the figures of Buddha, they have the same long earlobes and curly hair, but, unlike the latter, they are represented nude to the waist.* But the yellow robe of Buddha, as depicted in the old cave paintings, is still worn here by the *Sādus* (Jaina ascetics), and it is draped in precisely the same manner as we see it in the paintings and sculpture at Ajanta, Pitalkhora, etc., the peculiarity about it being that the right shoulder and arm are bare. The Jains have shrines over the footprints of their Tirthankaras just as the Buddhists have the footprints of Buddha, with the *Swastika* and other sacred symbols engraved thereon. On the Amaravati marbles, as well as at Sanchi we find representations of the empty seat of Buddha being worshipped, and on one of the beams in the Bhulavani temple at Satrunjaya is depicted the very same thing. And, as Buddha and the Bodhisatvas each have their particular tree, so has each of the Tirthankaras.

The Jains of Gujarat are almost entirely of the Swetāmbara, or white-robed, sect, and the *Yatis* seem to have adopted this colour until, when lax habits began to creep in among them, the more strict members of the order separated themselves from the rest, and, as a distinguishing dress, adopted the yellow robe, thus falling back upon the colour worn originally by Buddhist mendicants. These latter call themselves *Sādus*, and both branches still continue side by side, the white-robed being connected more or less with their families, wives, and worldly vocations, while the former withdraw themselves from everything and devote their time and attention wholly to religious matters. Corresponding with the *Sādus*, and, like them, wearing the yellow robe, is an order of female mendicants calling themselves *Sādaris*. It is curious how closely allied these *Sādus* are to the Hindu order of *Dandis*. Like them they carry the staff and begging bowl, they never cook their own food, they do not handle or keep money, and they do not marry. Like the *Dandis*, too, they devote a good deal of their time to study and the reading of their scriptures. They never salute any man, nor return a salutation, save by the words *dharamlāb*, 'may religion profit you'.

The Jains have adopted most of the Hindu deities, and pay them a certain amount of respect as minor *devs*, and their images are found in scores on many of their temples. Among these they especially revere the *dikpālas*, to whom they make propitiatory offerings before the installation of an image. They are

* Those of the Digāmbara Jains are quite nude.

represented on the different faces of their temples, occupying their respective positions. Even Hanumān, in his coat of red paint and oil, has two shrines on the hill. Siva, Vishnu, Sarasvati, Brahma, etc., all occupy positions on the walls even of the great temple of Adīśvar Bhagavān.

The Jains declare that they are not idolators, and say that the images are only set up as objects upon which to set their eyes, the better to help them to concentrate their thoughts upon the particular Tirthankar whose life and good deeds they wish to meditate upon. Thus they say a man obtains, by the act of setting up an image, credit for the equivalent of one-tenth of the merit that accrues to those whom it attracts to worship, and it is for this reason that there are so many images in and about Jaina temples—there being over ten thousand on Mount Satrunjaya. These are carved in marble, white, yellow, and black, and of all sizes from one and a half inches high to the colossal Rishābdev. There are also a good many brass images, but they are extremely few compared with the others.

As to their worship of images it is easily seen that they do practically worship them. According to their belief, the spirits of the Tirthankars have been absorbed into the great Undefined, just as a drop of rain falls into, and is merged with the great ocean. Their souls thus ceased to exist individually, and cannot again take up any separate existence. The Jains then have not the excuse in the image that the Hindus have, viz., the presence in it of the spirit of their deity, and they, themselves, assert that the image is to them nought but a block of stone. Whence then comes the extreme sanctity of the shrine where the principal image is seated? Europeans, provided they take off their boots, are admitted into the halls of the temple, and even as far as the shrine door, but on no account whatever beyond it, while even the Jains have to bathe and put on the proper garments before they may enter and touch the image. There is also a very complex ceremonial gone through daily commencing with the washing, anointing, and decoration of the image with flowers. It is thus plain that the image sanctifies the shrine, while the image itself is revered as a sacred object, the abode, in fact, of the spirit of their Tirthankar, which by their own showing cannot be.

The plans and designs of the temples themselves, especially the larger ones, are very different from those of the old temples of the 12th and 13th centuries, and this difference is most apparent in the *mandapas* or halls. Here, instead of the more graceful and highly wrought columns of the Solunkis, we have heavy squat piers, from which springs, in lieu of the beautiful *torana*, the more recently adopted arch. The beautiful tracery within the domes of the earlier temples has given place to the cheaper and vulgar painted plaster. Since the older temples of the Solunkis were built in a lasting and durable stone, the beautiful work they executed upon it remains little impaired to the present day; but the builders of the temples on Satrunjāya have constructed them almost entirely of a soft friable sandstone, easily and cheaply cut, dressed, and carved, and consequently, to preserve it against the disintegrating action of the weather, they have had to overlay it with a thick coating of plaster. As a consequence the figures and tracery, which were not so very well executed in the stone in the first instance, have lost what sharpness and crispness of outline they then possessed by the overlaid plaster crust. The treatment of figures by the present sculptors is very inferior to that of their ancestors. The older figures, although by no means perfect, had a considerable amount of animation about them; they did, to a great extent express, by their postures and features, the attributes of the characters portrayed, but in the later style they are, so far as expression goes, cast in the one mould of blank inanity, with arms and legs twisted into the most impossible attitudes, quite setting at nought all laws of anatomy. That the better taste of their forefathers has slid out of the grasp of the present race of *Salāts* is apparent from the painfully vulgar style in which they paint their porches, interiors, and the fronts of many of their temples. These look more like the work of easily pleased children than of thinking artizans.

But although the temples of Satrunjaya are, individually, of not much merit, yet the whole collection, situated as it is, is very interesting; and in these multitudes of shrines may be found wellnigh all that is included in the symbolism and iconography of Jainism.

Extract from the "Times of India" of the 13th April, 1889.

So few of the many visitors from Europe who now "do" India every cold season get the length of Satrunjaya; and there is perhaps—save the great caves of Elura, another place much neglected—nothing so unique in Western India, or even in the whole peninsula, as this city of temples, suspended, like the hanging gardens of Babylon, in mid air. For so it may almost be described, there being a collection of hundreds of temples, and even more smaller cell-shrines, in three great clusters, crowning the top of the sacred hill, and removed from nether earth some 2,000 feet into the upper regions. Here, after midday, when the early morning pilgrims have left the hill, and the custodians and attendants have retired to their secluded quarters for meals, there reigns such a solemn and profound silence over the whole place, broken but occasionally by the sudden flight and gyration round the pinnacles of flocks of rock pigeons, as to make one almost conjure up the belief that he has been spirited away into some fay marble halls, whose inmates, all turned to stone, sit, singly or in rows, in perpetual silence, within the recesses of the surrounding shrines, peering out upon him in their ever-unchanging, fixed, and glassy stare.

To the Jains Satrunjaya is the most sacred spot upon earth, blessed by the choice of their first great teacher—Adinatha's own mountain. Hither come the faithful from all parts of India, and here have they, according to their means, built shrines both great and small, and acquired everlasting merit by the installation in them of the images of their revered saints. A description of their religion, ritual, and cosmography would require a volume to itself. It is to the occidental mind a wild invention of unbridled imagination with the most exaggerated ideas of time and space. Most astounding periods of crores of lakhs of years go to make up the world's age, while their first saint, Adinatha, himself, lived eight million four hundred thousand years, and attained the stature of 500 bows! The whole stock of cyphers at the printer's command would hardly suffice to build up in figures the sum-total of the earth's duration.

But before describing the temples on the hill, a description of the ascent and its accompanying incidents may be interesting. Starting from the Jain inn or rest-house at the foot, we have first to run the gauntlet of a long line of beggars who, squatting upon the ground with cloths spread out before them, lustily call upon the passers-by for alms. Blind, lame, leprous, infirm, lazy, poverty-stricken, all mixed up together, with wives and naked urchins, the latter well up in the art of begging, assail the stranger with their importunities. At the foot of the hill, in the midst of a lot of little preliminary shrines, we mount the *doli*, a seat swung between two poles and carried by four men. To the European visitor the journey up and down the hill is especially enjoyable, not so much from the fresh morning air, or the easy comfortable swing of the *doli* in which he is carried, as from the endless variety of costumes and colours worn by the throngs of pilgrim visitors wending their way up and down.* It is like reading an essay or chapter on costumes; or, even better, it is like looking through a series of beautifully coloured illustrations with this great charm thrown in that the pictures have life and move. Costume quiescent, though ever so true and beautifully coloured, is so very different to the actual costume on the living person. The picture has caught but one phase in the ever-changing outline, one turn of the kaleidoscope, but one disposition of beautiful folds with their lights and shades and tones of colour; every moment produces a new arrangement as fascinating as the last, and when draped upon a good figure with natural litheness and grace, whose movements are unfettered by artificiality or affectation, how much does not the costume lend itself to the figure and the figure to the costume!

Before we have time to make even a mental note of the dresses and bearing of those passing us, many more come flitting by, amidst merry laughter, animated conversation, and the tinkling of anklets and bangles; and, as they pass us in groups or singly, treading their way over the rough stone steps, mixed up with men, children and infants, the eye gets almost bewildered with the endless combinations of colours. It is very noticeable how the colours chosen—I am, of

* There are two special gatherings in the year when very great numbers visit the hill; at other times the daily visitors are comparatively few.

course talking of the women—are generally becoming; rich bright colours, too, that would drown the fairer European complexion, but which set off the darker skins of our Indian sisters. It is but seldom we meet really bad taste, and when we do a reference to the face, the index to the mind in its æsthetic department as well as other branches, generally explains its cause.

As soon as it is possible to take our eyes off these pretty costumes, it is both amusing and interesting to watch the expressions of the faces as they pass. Among the men some wear the expression of stoic indifference, others a passive indifference, which seems to say "I have seen the like of you before"; a few will wear an unmistakeable expression of disapproval, while still fewer evince, by their very sour expressions, absolute disgust at the idea of the sacred hill being polluted by the unclean stranger; but this is hardly remembered when we pass so many with pleasant faces and an ever ready salutation. Among the gentler sex many a roguish face with a good humoured smile trips by, and almost provokes one to say something pertinent. Something her companion has just said to her has amused her, and she has not had time to smother her mirth ere we overtake her. Some very modestly draw the borders of their garments forward to hide their faces, while a few, suddenly confronted, as it were, by an apparition, stand rivetted to the spot and stare us out of sight round the corner.

Children, and even babies, go up the hill, or are rather assisted up. Koli women, wives of the *doli* bearers, are always ready to be engaged to carry these precious little burdens up and down. The bigger children are generally carried pick-a-back, holding on with their arms round their bearers' necks; the smaller ones are made more secure by a broad cloth drawn round them in which they sit with their little legs astride the women's waist, while many a little curly head rests, sound asleep, upon her back, nothing the worse for a hot sun's unmerciful rays. Often does a woman pass with what seems a half-filled bag thrown over her back, the ends of which are tied across her brow or round her neck, and it is only when a chubby little hand or foot peeps out at one corner that we know its contents. Sometimes a poor hungry little stomach gets the better of its discretion, when from the innermost recesses of these bags a small voice makes itself very much heard. Ah, little unfortunate, you must wait until your mother gets to the bottom of the hill before she can get anything for you; you must bear your share of the fatigue if you share in the merits accruing to your pilgrimage.

Amongst the crowds going up and down may be seen the white and yellow robes of the *Yatis* and *Sadhavis*, men and women belonging to religious orders, who wear white and yellow robes, do not marry, beg their food, read their scriptures, and instruct others, and, generally, lead the lives of monks and nuns. Instead of the terra cotta or reddish brown apparel of Hindu devotees, they wear all white, white and yellow, or entirely yellow—a delicate light saffron yellow mostly, which, when clean and new, is a very chaste-looking colour, according well with the life they are supposed to follow. Each carries his or her staff, broom, and mat. Lest they should by any mischance sit upon a stray insect and crush out its little life they first carefully sweep the ground where they are to sit with their soft mop-like broom and then spread their mats. Since they never partake of food on the hill they leave their begging bowls below.

Among others are great numbers of widows who, curiously enough, are, as a rule, neither pretty or bewitching, and they are known at a glance by their sombre dark red *sāris* and *cholis*. As widows their life's interest in this world is practically ended, and they devote themselves to a religious life. Some, in their pious enthusiasm, make the ascent even twice in the day; many are so old and feeble that it is a wonder that they make the ascent at all, while almost all file past carrying their rosaries in their right hands, running the beads through their fingers as they go.

Although Europeans go up in a four-in-hand, natives prefer, in most cases, to take the single machine—that is the seat slung under one pole and carried by two men, and it is amusing to see a big fat Bania slung to a pole that is perilously near breaking, knocking out of two men the work of four for the smaller consideration. Then follows the opposite extreme; two kindly *doli-wallas*, returning empty, have picked up a wee mite and is giving it a ride. There it sits lost in the middle of a big seat, clinging on tightly, half terrified lest it should come to grief. Next comes a partly-covered *doli*, whose inmate is screened from the hot sun by a shawl or light muslin cloth thrown over the pole. As it approaches

we see folds of delicately coloured silks and a fair round arm, and, just as we pass, get a glimpse of a pretty face whose curiosity has prompted it to peep out from its silken shrine.

Since pilgrims come here from almost every quarter of India, we meet with all descriptions of head-dress, from the neat little turbans of Northern India to the great heavy ugly ones of the Gujaratis, that wobble about on their shaven pates in a chronic state of unstable equilibrium. Along the road will be met devotees of both sexes, whose great piety has prompted them to commence their devotions at the foot of the hill. These folk mean business; they are not merely sight-seeing pilgrims, as most are, but earnest followers of the faith who are determined to omit nothing. The men having bathed and donned the proper garments, and having tied a silk handkerchief round their mouths to frustrate the suicidal intentions of silly insects, carry up a pot filled with milk and water which they allow to dribble from the spout on to the path all the way up. The women carry little brass vessels with a thin paste of saffron and sandal, and with their fingers flick off the sacred mixture on to the steps as they ascend.

It may well be understood how a two-mile ascent up a very roughly paved roadway, some parts of which are very steep, takes the puff out of one; and this fact has not been overlooked by the good people who have freely spent their money on the sacred mount. At very frequent intervals are little pavilions, where the tired ones may find shade and rest, and where attendants with pots of water are ever ready to minister to the thirsty. Although there are tanks of fine cool water at most of these places, yet the water that is used is brought up from below where it has first been boiled. It would never do to swallow minute insects, and thus commit the sin of taking life on the holy hill; so these little torments that make the life of the Jain miserable, are cooked before being brought up. The *doli-wallas*, whose veneration for the hill extends no futher than their fares, and whose exertions up the steep ascent keep them in a constant state of thirst, replenish their capacious *mussaks* at these tanks.

After ascending about three-quarters of the way, the northern crest comes suddenly into view with the great Chaumukh temple rising high above all, and a little further on, where a flag flutters gaily over a shrine of Hanumān, the path bifurcates, one branch leading straight away up to the Chaumukh; while the other rounds the foot of the spur and makes for the southern summit. As the majority trend in this latter direction we also follow, and soon find ourselves before the outer gate. We must now take off our shoes, for the ground whereon we are to tread is holy ground. A stock of slippers is kept in readiness for visitors who will not or cannot walk about the place in their socks; cloth of gold ones for the high and mighty, plain cloth for the less illustrious, all made without any leather about them. A quarter of an hour is spent in picking, selecting, and discarding, for they are nearly all of a size, and all made for one foot. The big foot of the Britisher hardly finds a slipper big enough, while the dainty little foot has to be cruelly tied up in one that most effectually smothers its pride.

Having left our shoes behind we shuffle along in our grand slippers, our attention for a time being divided between them and our guides, through long streets of temples to the chief shrine, that of Adīśvār Bhagavān. After passing in at the most eastern gateway through the outer walls, we find three other strong gates in our path before we reach it. In days gone by, when the country was overrun by bands of robbers, it was necessary to make these shrines secure against any sudden fancy of theirs, and to this end the whole place was surrounded by strong walls. The whole of the temples have further been divided into groups, each of which is independently encompassed and protected by its own walls and strong gates, so that access gained to the interior by any of the three outer gates would only bring an assailant before the fortified walls and closed gates of the inner enclosures or *tūks* as they are called. In those days these were, no doubt, well manned and armed, and four of the old pieces of ordnance, on their antiquated wooden carriages, still remain on the hill. These *tūks* are generally called after the person whose munificence has called into existence the principal temple in each, excepting the Adīśvār Bhagavān *tūk* and the Chaumukh *tūk*, the latter so-called on account of its great temple containing a colossal Chaumukh or combination of four images set back to back facing the four car-

dinal points. These *tūks* contain scores of temples and shrines in which the images are legion; of the latter there are not less than ten thousand on the hill.

After passing through the Vaghanapola, or "Tiger Gate," which has a wonderful representation of the latter animal on one side, we enter upon the end of a long ascending street, running east and west, and leading up towards the Hathipola, or "Elephant Gate." On either side of us as we proceed are great numbers of closely packed temples and smaller shrines, and a peep into a few here and there will discover some new triumph of the sculptor's skill, and will excite no small degree of astonishment at the numbers of images, both great and small, that are stowed away in their numerous cells. The very great variety, too, in size, shape, design, taste, and in both general and particular treatment of plans and architectural details is striking; and no two are alike, save, occasionally, pairs of little shrines intentionally made so. Some are constructed in the most florid styles, while others, in strong contrast, affect the severest simplicity; some turn to the east, others to the west, and quite as many to the north and south. In some are the images nought but the simple marble out of which they are carved, in others they are bedecked with gilded ornaments and jewels; in fact, these temples are a very fair index to the wealth of those who built them. The extreme cleanliness of the place, the total absence of all that squalid filth that encircles Hindu sanctity, the pure whiteness of the corridors, and the chaste white marble interiors, produce a pleasant sensation to those who have been accustomed to seeing the red-lead monstrosities of temples below.

Through the Hattipol Gate, with two great elephants in bas-relief on the walls, we pass on and ascend a flight of steps, into the great court before the temple of temples, the holiest shrine on the hill. Here, under a great canopy of red and white cloth, covering nearly the whole court, standing on the cool marble mosaic, we may well pause a little, and try to take a general survey of all that is going on around us. The air, laden with the perfume of burning incense, further enriched with the sound of sacred chants from the temple, and ever and anon set into sonorous vibration by the clang of one of the great bells in the porch, is full of a pleasant confusion of voices. The court is full of colour and animation; silks of lovely hues, with gold and silver jewellery, are ever flitting backwards and forwards. In one corner are gathered a group of flower-sellers and garland-makers busy in disposing of their beautiful wares to scores of eager buyers, who straightway present these flower offerings at the shrine. From cell to cell pass the busy *pujaris* washing and decorating each image for the day. Stripped to the waist, with a rich crimson or yellow waistcloth, a bright silk scarf thrown loosely round the neck, with a neat gold armlet and chain round the loins, carrying in one hand a brass tray with flowers, sandal, saffron, and incense, any one of these temple attendants is a picture worthy of the artist's canvas. As we stand here watching all this, and the more so if, for the time, we can dismiss all religious prejudice from our minds, we cannot help feeling that there is a poetry in the religious ceremonies of the Jains that is certainly fascinating. We also feel ourselves intruders, and are painfully conscious of bringing with us, by our presence, an alien spirit in alien dress which is in sad discord with our surroundings—the jarring note in a beautiful harmony. But we must hurry on, for the day is growing, and we have to get down the hill before the sun gets hot. Within the temple are men, women, and children, with a sprinkling of *Yatis*, sitting, kneeling, or standing, all more or less engaged in reciting or chanting their sacred hymns, while on the brass stands before them they lay their offerings and mark out in grains of rice the sacred symbols. In the shrine, whose brazen doors stand open, on the high throne sits, in solid marble effigy, the great Rishabdev, or Adinātha. With legs crossed, and hands lying in listless repose in his lap, he sits there with a placid, contemplative expression, adorned with great garlands of pink roses. Small hanging lamps lend an additional subdued and mysterious light, while backwards and forwards move the picturesque forms of the *pujaris*. On special occasions the image is laden with its jewels, and these are both magnificent and costly. A massive crown adorns his brow, an ample breastplate with heavy armlets and wristlets further embellish his person, and all these are richly wrought in gold, thickly set with diamonds, rubies, emeralds and pearls; and the rich necklaces of pearls are enough of themselves to make the feminine

mind envious. It is said this jewellery is valued at four lakhs of rupees; it is kept in a strong room on the hill. Time is not sufficient to go round all these hundreds of shrines which crowd in clusters round the great temple, and as a new image is to be installed in a small temple in another enclosure, let us hasten away there to watch the ceremony.

We learn that the astrologers have fixed upon twenty minutes past nine as the auspicious moment, and already the preliminary services have begun. Before the temple, is raised a strong bamboo scaffolding, thus forming a shaded pavilion under which are suspended many bright coloured cloths. A great crowd of sight-seers have already assembled, the musicians have taken their places, and a general bustle of preparation is going on. All those who are to take part in the ceremonies have bathed and put on the proper garments. Amongst them is a fair good looking youth, who is the son of the builder of the temple, and who is now to make the requisite offerings. They all ascend to the platform on the top of the scaffold, and, arranging themselves so as to face successively the different points of the compass, the boy, who occupies the centre of the group, throws forth the offerings to the Regents of those points, while the rest with chants invoke them in order. This over, they descend and make other offerings to the Lord of Evil Spirits, by appeasing whom they purchase for the temple immunity from their evil influence. During this time minor offerings are being made within the temple, where the image is placed upon a low stand before the shrine door with a little canopy of pearls above its head. When it is raised to its seat, the gilt finial is dropped into the top of the spire above, but not till then. Men now take up their positions for the final ceremony, and around the top of the spire on a light scaffold a group has collected. There is now a pause, the auspicious moment is being anxiously waited for. Standing behind the top of the spire with the gilt finial in his hand, which is begirdled with rose garlands, stands the chief *salāt* (or architect). Round his loins is a rich crimson silk cloth gathered in at the waist and falling in graceful folds. Over his right shoulder is thrown a bright yellow silk scarf, while over his left hangs, in thick folds, a deep scarlet shawl with gold embroidered fringe. His turban is an ample one of red muslin loosely rolled. His rich brown complexion is further enhanced and brought into tone with his attire by the red glow thrown upon it by the filtration of the sun's rays through the rolls of the large red flag, which an attendant is holding beside him. Around him are his assistants themselves clad in picturesque costume. As the group stands there against the clear blue sky, the contrast of the bright pure white spire and dome, dazzling in the bright sunlight, sets off to the utmost the brilliant glow of crimson and gold above it. It is a most perfect picture, and, though composed of the most gorgeous colouring, it all blends into an harmonious mass of exquisite richness.

The auspicious time has come, the signal is immediately given, and amidst a great din of tomtoming and squeeling of pipes, the finials are dropped into position, and at the same moment the image is raised to its place on its high pedestal. Every one now presses forwards, and crowds into the temple, to salute the newly-installed image, and presents are exchanged between the donor of the temple and his relatives and those who took part in the ceremonies; and while the first day's worship of the image is commencing we must leave, and, casting back regretful looks upon the hundreds of other shrines that crown the hills above, and which we have had no time to visit, we are once more trundled down to the world we are so much better acquainted with.

LIST OF DRAWINGS

MADE AT SATRUNJAYA BY THE ARCHÆOLOGICAL DEPARTMENT.

Serial No.	Title of Drawing.
747	Plan of the Adīśvar Bhagavān <i>tuk</i> .
748	Figures.
749	Symbolical sculpture on walls.
750	Inlaid marble floor in hall of Adīśvar Bhagavān.
751	Do. in porch
752	Symbolical sculpture on walls.
753	Do. do.
894	Plan of the Chaumukha and adjacent <i>tuks</i> .
895	Do. Bālabhāi <i>tuk</i> .
896	Do. Motishāh <i>tuk</i> .
897	Do. Vimalasha <i>tuk</i> , &c.
898	Do. Hemābhāi Vakhatchand <i>tuk</i> .
899	Do. Modi Premchand <i>tuk</i> .
900	Do. whole hill.
901	Elevation, plan, and section of doorway in Kumārapāla's temple.
902	Panelling with figures on do.
903	Pillars in porch of do.
904	Details from Bhulavani and other temples.
905	Lokākāra purūsha, &c.
906	Inlaid mosaic floor from Vimalasha and Bālabhāi <i>tuks</i> .
907	Symbols and inlaid floor patterns in the Sākharachand <i>tuk</i> .
908	Ashtadikpālas.
909	Figures on inside wall of Samosarang temple.

LIST OF PHOTOGRAPHS

TAKEN AT SATRUNJAYA BY THE ARCHÆOLOGICAL DEPARTMENT.

Serial No.	Title of Photograph.
949	Front of temple of Hemābhāi Vakhatchand.
950	Premābhāi <i>tuk</i> : Principal temple in the—.
951	General view of south hill and valley from road on north hill.
952	Chaumukha temple close up at back.
953	Back of Chaumukha temple with other temple at back.
954	Front of Adīśvara Bhagavān temple.
955	South hill with the Bālabhāi <i>tuk</i> .
956	West end of north summit from southern hill.
957	Shrine in Premābhāi's <i>tuk</i> .
958	Adīśvara Bhagavān temple.
959	Street of temples leading up to Adīśvara Bhagavān.
960	Old Pāndava temple.
961	Small shrine in the Motishāh <i>tuk</i> .
962	Motishāh <i>Tuk</i> and north summit with Chaumukha.
963	Chaumukha temple from front.
964	North hill from Adīśvara Bhagavān showing the Chaumukha temple.
965	Gold and Silver Car.
966	Principal temple in the Motishāh <i>tuk</i> .
1106	View of the Motishāh <i>tuk</i> .
1107	Pillars in the back verandah of the Chaumukha temple.
1108	View of temples on S. W. of Keśavaji Nāyaka's temple.
1109	Temple of Hirachand Rāya Kārana in S. E. corner of the Vimalashah <i>tuk</i> .
1110	Marble shrine of Adīśvara Bhagavān's Pādūkās in the Adīśvara Bhagavān <i>tuk</i> .
1111	Temple of Sata-stambha in the Vimalashāh <i>tuk</i> .
1114	South corridor in the Motishāh <i>tuk</i> .
1115	Niche in E. wall of hall of Javheri Ratanchand in the Modi Premachand <i>tuk</i> .
1116	Do. do. with toraṇa.

Serial No.	Title of Photograph.
1117	Installation of image in new temple S. E. corner of the Bālābhāi tuk.
1118	Do. do. invocation of Demi-gods.
1119	Do. do. offering to do.
1120	Do. do. planting of finials.
1121	Do. do. rush to salute the image.
1122	Front of temple at S. E. corner of Motishāh temple.
1123	Walls (on south side) of Modi Premachand temple.
1124	Peep into a shrine in S. E. corner of the Motishāh tuk.
1125	Looking up the street of temples through the Vimalashāh tuk.
1126	Temple N. E. of the Motishāh tuk.
1127	Pantha Pāṇḍavās' temple.
1128	Nandiśvara Dvīpa temple.
1129	Do. part of interior, W. wing.
1130	General view of the Bālābhāi tuk and Adisvara Bhagavān.
1131	Altar with 1,024 images in temple behind the Pāṇḍavās'.
1132	Pillars in corridor in Nandiśvara Dvīpa.
1133	View of Palitānā from hill.
1134	View of Keśavaji Nāyaka's temple.
1135	Porch of Kumarapāla's temple.
1136	Pillars in Bhulavāni temple.
1137	Portion of dome in Bhulavāni temple.
1138	Street of temples up the Vimalashā tuk.
1139	Pārsvanatha image in temple No. 140.

LIST OF INSCRIPTIONS,

IMPRESSIONS OF WHICH HAVE BEEN TAKEN BY THE ARCHÆOLOGICAL DEPARTMENT AT SATRUNJAYA.

Serial No.	Position of Inscription.
547	Khartaravasi Tuk : In the <i>mandapa</i> of Narsi Kesavji Nayak's temple.
548	Do. In the <i>mandapa</i> of temple No. 5.
549	Do. On the front (E.) wall of temple No. 37.
550	Do. Near the shrine door of <i>Pundarika</i> , No. 56, before the Chaumukh temple.
551	Chhipavasi Tuk : In temple No. 69.
552	Khartaravasi Tuk : In temple No. 8.
553a	Do. Round <i>pāḍukas</i> No. 44, E. border.
553b	Do. do. S. border.
553c	Do. do. W. border.
553d	Do. do. N. border.
554a	Do. do. (2nd pair) E. border.
554b	Do. do. do. S. border.
554c	Do. do. do. W. border.
554d	Do. do. do. N. border.
555	Do. In the Gaumukha shrine on front of the Chaumukh temple No. 15.
556a	Do. In the shrine of the Chaumukh temple No. 15, E. side.
556b	Do. do. S. side.
556c	Do. do. W. side.
556d	Do. do. N. side.
557	Do. Round the border of <i>pāḍukas</i> No. 45.
558	Hemabhāi Tuk : Under the <i>Pundarika</i> image, No. 81.
559	Do. In the small shrine No. 82, on S. of last.
560	Do. In cell sub. No. 38, in S. Corridor.
561	Do. sub. No. 37 do.
562	Do. sub. No. 33 do.
563	Do. sub. No. 32 do.
564	Do. sub. No. 31 do.
565	Do. sub. No. 27 do.
566	Do. sub. No. 26, in W. Corridor.
567	Do. sub. No. 25 do.

Serial No.	Position of Inscription.
568	Hemabhāi <i>Tuk</i> : In cell sub. No. 22, in W. Corridor.
569	Do. do. sub. No. 1, in N. Corridor.
570	Do. do. sub. No. 2, do.
571	Do. do. sub. No. 5 do.
572	Do. In temple No. 79, in the shrine.
573	Do. In the shrine No. 83.
574	Do. In the principal temple No. 78, in the <i>mandapa</i> , on the N. wall.
575	Do. do. do. do.
576	Do. do. do. on the S. wall.
577	Do. do. do. do.
578	Do. do. outside upon the front wall.
579	Bālābhāi <i>Tuk</i> : Near the shrine door of temple No. 96.
580	Sakarchand Premachand <i>Tuk</i> : Below the image in the principal temple No. 57.
581	Do. In cell, sub. No. 17, in W. Corridor.
582	Do. Under <i>Pundarika</i> image in temple No. 58.
583	Do. In the shrine of temple No. 61.
584	Do. In the shrine of temple No. 62.
585	Do. In cell, sub. No. 18, in W. Corridor.
586	Do. do. sub. No. 17 (Gujarati) do.
587	Do. do. sub. No. 16 do.
588	Do. In shrine No. 62.
589	Motishāh <i>Tuk</i> : In cell, sub. No. 16, in S. Corridor.
590	Do. do. sub. No. 17 do.
590 ^a	Do. do. sub. No. 17 do.
590 ^b	Do. do. sub. No. 17 do.
591	Do. do. sub. No. 22 do.
592	Do. do. sub. No. 23 do.
593	Do. do. sub. No. 26 do.
594	Do. do. sub. No. 28 do.
594 ^a	Do. do. sub. No. 28 do.
595	Do. do. sub. No. 30 do.
596	Do. do. sub. No. 35 do.
597	Vimalavasi <i>Tuk</i> : On a shrine No. (?) near Adisvar Bhagavān's temple.
597 ^a	Do. On the south face of do.
598	Do. On temple No. (?) near do.
599	Do. do. do.
600	Do. On a pillar in temple No. 169.
601	Do. On the side wall in temple No. 186.
602	Do. Inside the Chaumukh temple No. 203.
603	Do. On the wall near the Hattipol gateway.
604	Do. Outside the door of temple No. 210.
605	Do. In a niche in a temple No. 138.
606	Do. On the north wall of temple No. 159.
607	Do. Outside the east door of Adisvar Bhagavān's temple No. 200.
608	Do. Beside the doorway of temple No. 206.
609	Do. On a column of the <i>Seshakuta</i> in temple No. 206.
610	Do. do. do. do.
611	Do. In cell, sub. No. 5, attached to the outer walls of Adisvar Bhagavān.
612	Do. On a column in temple No. 205.
613	Do. In cell, sub. No. 6, attached to the outer walls of Adisvar Bhagavān's temple.
614	Do. do. sub. No. 7, do. do.
615	Do. do. sub. No. 8, do. do.
616	Do. do. sub. No. 9, do. do.
617	Do. do. sub. No. 10, do. do.
618	Do. In the Digambara temple No. 166.
619	Do. In temple No. 134.
620	Do. In temple No. 140.
621	Do. In temple No. 159.
622	Do. In temple No. 121.
623	Do. Round a pair of small <i>Pādukas</i> behind Adisvar Bhagavan's temple.
624	Do. On the base of Chaumukh No. 211.
625	Motishāh <i>Tuk</i> : Inside the <i>mandapa</i> of the principal temple No. 102.
626	Do. do. do.
627	Do. In the shrine of temple No. 103.
628	Do. do. No. 105.
629	Do. do. No. 107.

Serial No.	Position of Inscription.
630	Motishāh <i>Tuk</i> : In the shrine of temple No. 106.
631	Do. In Chakresvari Māta's shrine on the front of No. 102.
632	Modi Premachand <i>Tuk</i> : On image in temple No. 84.
633	Do. do. No. 85.
634	Do. do. No. 86.
635	Do. On a brass-plate in No. 84.
636	Pancha Pāṇḍava <i>Tuk</i> : On a column of the <i>Seshakuta</i> in temple No. 74.
636a	Do. do. do.
637	Modi Premachand <i>Tuk</i> : In cell, sub. No. 15, in N. Corridor.
638	Khartaravasi <i>Tuk</i> : In temple No. 10.
639	Do. In temple No. 12.
640	Do. In temple No. 14.
641	Panch Pāṇḍava <i>Tuk</i> : In the Pancha Pāṇḍava temple No. 73.
642	Do. do. do.
643	Khartaravasi <i>Tuk</i> : In the shrine of temple No. 16.
644	Do. do. do. No. 17.
645	Vimalavasi <i>Tuk</i> : In temple No. 173.
646	Motishāh <i>Tuk</i> : In shrine of temple No. 104.
647	Do. do. No. 105.
648	Do. do. No. 108.
649	Vimalavasi <i>Tuk</i> : In cell in corridor of Kesav Nāyak's temple No. 119.
650	Do. do. do.
651	Do. In <i>Pundarika</i> 's shrine.
652	Kharkaravasi <i>Tuk</i> : A <i>Siddhachakra</i> slab in the S. corridor.
653	Vimalavasi <i>Tuk</i> : Outside the main door of the temple of Adisvār Bhagavān, No. 200.
654	Do. On the base of the image of Adināth in do.
655	Do. On the base of the image of <i>Pundarika</i> No. 205.
656	"Bhima Dev" shrine : On the wall beside the doorway.
657	On a tank by the roadside part of the way down the hill.
658	Vimalasha <i>Tuk</i> : On an old Sinhasan in S. corridor near Adisvār Bhagavan's temple.
659	Do. do. W. do.
660	Do. do. S. do.
661	Do. do. do. do.
662	Do. do. do. do.
663	Do. do. do. do.
664	Do. do. do. do.
665	Do. do. do. do.
666	Do. do. do. do.
667	Do. do. do. do.
668	Do. do. do. do.
669	Do. do. do. do.
670	Do. do. do. do.
671	Do. do. W. do.
672	Do. do. do. do.
673	Do. do. do. do.
674	Do. do. do. do.
675	Do. do. N. do.
676	Do. do. do. do.
677	Do. do. do. do.
678	Do. do. do. do.

APPENDIX A.

INSCRIPTIONS FROM BIJAPUR.

Translated by E. Rehatsék, Esq., M.C.E.

400.

Over the S. E. Doorway of the 'Asar Mahal enclosure.

Transcript.

محمد بود سرور انبيا * رسول امير و حبيب خدا * امير خراسان على صامی

Translation.

Muhammad was the prince of prophets, Apostle, Amir, and beloved of God. Amir of Khorâsân A'li Sâmi.

Note.—In one of the ornamented circles which separate the above three parts from each other the date ۱۰۱۱ occurs [A.H. 1011 began on the 21st June 1602].

401.

On the side of the S. E. Doorway of the 'Asar Mahal enclosure.

Beautiful fragments of words, may possibly be a part of a well-known invocation to A'li.

403.

On the side of the S. E. Doorway of the 'Asar Mahal enclosure.

Same remark applicable as to 401, and there is no doubt that both are parts of one inscription.

Transcript.

این پنج دکان را وقف کرده بولاد خان بن بولاد خان سعد در مصالح مسجد
خود هر که تغیر کند ملعون باد

Translation.

These five shops were made *waqf* [i.e. a pious endowment] by Bulâd Khân, son of Bulâd Khân Sâ'd, for the purposes of his own mosque. Whoever changes it let him be accursed.

404.

On the Gun Turret on the North Bastion of the Makka Gateway.

Identical with No. 406.

405.

On a wall inside the Makka Gateway.

Transcript.

(Very beautiful verses.)

بعهد شاه عادل شاه غازی محمد شاه شاه داد گستر
بحکم خاندانان خان محمد که شد حکمش روان بر هفت کشور
ملک سندر که از دیوان اعلی لقب نصرت شعارش شد مقرر
برای دنع یا جوج مخالف نصیلی بست چون سد سکندر
سنه ۱۰۶۶

Translation.

In the reign of Shâh A'âdilshâh Ghâzi,
Muhammad Shâh the Justice-dispensing Shâh.
By order of the Khân Khânân Khân Muhammad,
Whose order is current in the seven regions,
Melik Sander, on whom from the exalted Divân
His victory-boding title was bestowed,
Has for warding off the rebellious Yâjûj
Made a breastwork like the rampart of Alexander.
Year 1066 [began 31st October 1655.]

406.

On the Gun Turret on the South Bastion of the Makka Gateway.

Identical with 404 and beautiful, whilst the latter has several gaps and indistinct letters as already remarked in No. 404.

Transcript.

Distich: — بست این برج فرنگی شاهی بغرشخان غلام عادل شاهی

Between these two lines: — کاتبه قاضی اسماعیل سنه ۹۸۴

Translation.

Built was this bastion [named] Farangishâhi

By Baghrash Khân Ghulâm A'âdilshâhi.

Between these two lines:—The writer of it was Qâdî Ismâ'îl, year 984 [began 31st March 1576.]

407.

Over the Inner Gate of the Shâhapur Gateway.

Transcript.

فی ایام سلطنة السلطان العادل ظل الله وشاه المظفر علی عادلشاه خلد الله ملكه
وسلطانہ بسعی خان اعظم مراد خان غازی امیر جملہ فی ۹۷۸

Translation.

In the days of the Sultānate of the just Sultān, shadow of Allah and Shâh Almuzaffer A'li A'âdilshâh, may Allah perpetuate his kingdom and his power. By the effort of the great Khân Murâd Khân Ghâzi Amir Jumlah in 978 [began 5th June 1570].

408

Over the Outer Gate of the Shâhapur Gateway.

از بخشش عنایت الله الملك الالهی همیشه فتح فیروزی سلطان محمد عادلشاه
توانی بتوجه مراحم وعاطفت شاهانشاهی منوری خطاب یافت احمد برج پاد شاهی
بنابر حکم اقدس بنا کرده احمد خان خداوند خان سرسرنونت درگاهی شاه

Translation.

By the gift of grace from Allah the divine king, the always victorious and conquering Sultān Muḥamamd 'Aâdilshâh the powerful [is] engaged in bestowing Shâhānshâhi [imperial] enlightened mercies and favours. It was surnamed Ahmed Burj Pādshâhi.

413

On the Malik-i-Maidan (Gun).

Transcript.

On top and سنه ۳۰ جلوس on two sides below it الله ولا سواه

Then: — موانق سنه ۱۰۶۷ هجریه

1st line شاه عالم گیر غازی پاد شاه دین پناه * فتح بیجاپور کرد و بهر تاریخ ظفر
2nd line آنکه داد عدل داد و ملک شاهان گرفت * رونمود اقبال و گفتا ملک میدان را گرفت

Translation.

On top "Allah and no one besides Him"; on two sides below it "Year 30 of the reign" and "according to A.H. 1067." Then—

1st line { Shâh A'âlumgir Ghâzi Pādshâh, asylum of the religion,
Conquered Bijapûr and for the date of the victory
2nd line { He who administered justice took the realm of the Shâh's
Prosperity appeared and said the King took the field.

Note.—There is a discrepancy between the three dates given above, namely, the regnal year and A.H. 1067 [began 20th October 1656] and the chronogram which gives 1076 [in which the last two figures are the same but only placed differently; and this year began 14th July 1665].

414

On the Malik-i-Maidan (Gun).

Transcript.

خان مراد هل بلیته رسول الله سنه ۹۵۶ ابوالغازی نظامشاه

Translation.

Khân Murâd, hast thou tried him apostle of Allah? Year 956 [began on the 30th January 1549] Abu-l-ghâzi Nizāmshâh.

86

415

On the Malik-i-Maidan (Gun).

Transcript.

عمل محمد بن حسن رومي

Translation.

Work of Muhammad, son of Hasan Rûmi.

Note.—Of this I gave the same translation some years ago for the "Bombay Gazetteer," where it is stated that it had never been noticed by any one before.

425

On the Landa Qasāb Bastion.

This is too much decayed to allow of a detailed and correct translation, and contains no date, but it appears clearly enough that the bastion was constructed during the reign of A'li A'ādilshāh, whose name appears in the first line, and by his orders. He began to reign in 1557 and was murdered in 1580 A.D.

426

Over a small closed-up postern a little to the east of the Landa Qasāb Bastion.

Transcript.

شاه عادل شاه علي راست کرد اين طرفه بدور بند بند بست سنه ثنين سبع

تسعمائة ٩٧٦

Translation.

Shāh A'ādilshāh has made straight; this upper chamber he closed around strongly. Year [in words incorrectly] 972 [in figures] 976. [The former began 9th August 1564 and the latter 26th June 1568].

427

On the inner side of the city wall a little to the west of the Landa Qasāb Bastion.

Transcript.

در زمان خسرو عالي پادشاه سليمان جاه علي عادل شاه غازي در شهر سنه
ثلاث سبعين والف بسعي نكخواهان درگاه حضرت شاه کار تهت باهتام رسيد

سنه ١٠٧٣

Translation.

In the reign of the exalted sovereign, the Pādshāh equal in dignity to Solomon, A'li A'ādilshāh Ghāzi, in the months of the year 1073 [begun 16th August 1662] by the effort of the servants of the palace of his majesty the Shāh, the wished-for work was completed. Year 1073.

430

Above the Fath Gateway.

Transcript.

شريف است اين مكان بعز سبحان الملك الق نوايب العباد لملك الملك

Translation.

Here we have on the top ٩٨٤ [A.H. 984 began on the 31st March 1578].

Noble is this place in honour; praises be to the [eternal] king. Throw the troubles of the worshippers upon the possessor of the kingdom [i.e. implore God to remove the troubles].

431

On the Burj above the Fath Gateway.

Identical with 406 but the characters as well as the dimensions of this stone are smaller, but the writer's name between the two lines is here omitted, and the year is at the bottom.

432

On a Turret above the North Bastion of the Shahapur Gateway.

Transcript.

الله اسم احمد برج سنه ١٠٥٣

Translation.

On top "Allah", then reading from bottom upwards:—

The name is Ahmad Burj, year 1053. [Began 22nd March 1648.]

On the Mihrāb of the Zamrud Mosque.

Very long band framing three sides of a rectangular stone containing disjointed verses from various parts of the Qurān and among them also part of v. 87 of Ch. VII. with benedictions to the prophet.

On the Mihrāb of the Zamrud Mosque.

Only Quran v. 18 of Chap. LXXII.

On the Mihrāb of the Zamrud Mosque.

Ornamental reading of the four words constituting the *Bismillah* formula, according to a *Togra* in which all appear in duplicate; on the right side as usual, but on the left reversed as if seen in a looking-glass.

On the outside of the Citadel Wall on the South-east.

Transcript.

(Language barbarous and verbose.)

تحریر تاریخ این بود که کمترین .. خاکسار در تاریخ بست جماد ماه ۲ شهر
آخر سنه عشرين و تسعمایه هجریه لجهت محاصرة حصار مذکور معمور شده بود از
میمون عنایه عالی و برکت محاصرة غنیمه شمرده بقرار نمود بنابر امر
علیجاه حضرت ... رفیع انبلع و منصب عادلخان بن عادلخانعلی خلد الله دولته
بفرمایش ... برج و حصار ...

Translation.

The marking of the date was this which the meanest, humble individual has composed (lit. *tied*) :—In Jomāda the second, month last, year 920 of the Hejira [the last of the 2nd Jomāda in the said year fell on the 21st August 1514]. Having been ordered to blockade [fortify ?] the said citadel by auspicious exalted favour and blessing . . . the blockade . . . he considered a gain and established it by the high command of his majesty . . . exalted, that sum and dignity, A'ādilkhān son of A'ādilkhān A'li, may Allah perpetuate his monarchy. By order . . . the bastion the citadel . . .

On the Bastion just inside the South Gateway of the Citadel.

No. 14, East Gate, Bijapur.

One-half of this inscription consists of a well known invocation to 'Ali—which I have also seen in Bombay engraved nearly in the same words on a silver bracelet, of the kind at present worn by Khojah women—and the other of good wishes for 'Aādilshāh.

Transcript.

ناد علیا مظهر العجايب تجده عوناً لك فی النوايب كل هم وغم سينجلي
بولایتك يا علی يا علی يا علی * جهان همیشه بفرمان کام عادلشاه مدام سکه
دولت بنام عادلشاه سعاده و ظفر و نصر و فتح و اقبال باد همیشه دلشادی غلام عادلشاه

Translation.

Invoke 'Ali the displayer of miracles; thou wilt find him a help to thee in troubles; every care and every grief will be removed by thy aid O 'Ali, O 'Ali, O 'Ali. [Be] The world always under the command of the wish of 'Aādilshāh, the coinage of the State perpetually in the name of 'Aādilshāh, felicity and conquest, and victory, and triumph and prosperity. May a cheerful heart constantly be the slave of 'Aādilshāh.

On the right hand Bastion just inside the Citadel Gate.

Transcript.

(Beautiful calligraphy.)

بسم الله الرحمن الرحيم لا اله الا الله محمد رسول الله وعلى ولي الله درایام عداله
مجلس رفیع خان عالی جاه عادلشاه ابراهیم خلد الله ایام دولته این برج الهی بنا شد
خمس و اربعین و تسعمایه

Translation.

The Bismillah with the Profession of Faith and the Shia'h addition of the words "and A'li is the vicar of Allah" which I never met with before, in any of the numerous inscriptions translated by me, and which is also the Kalimah of the Khojachs. Then :—

In the days of justice of the exalted assembly of the Khân of high dignity A'adilshâh Ibrâhim, may Allah perpetuate the days of his monarchy, this Burj Elahi [divine bastion] was built, 945 [the said year began on the 30th May 1538].

440

On a Bastion just outside the Citadel Gate.

Transcript.

لا اله الا الله محمد رسول الله درکار کردا خان جیتا گجراتی فی سنه ۹۵۱

Translation.

Profession of the Faith. Then :—

Door. Work of Kurdâkhân Jita Gujarâti in the year 951. [Began 19th March 1544.]

442

On a Burj of the Citadel Wall, behind the Chîni Mahal.

Transcript.

الله لا اله الا الله محمد رسول الله ابوالمظفر عادل شاه مله حاربوکره حصار
 اینجاه بنا کرده خان عظیم جیتا خان گجراتی کامد کردا خان اینجاه مرتب شد
 تاریخ ماه سلح ربیع الاول سنه ۹۰۰

Translation.

On top "Allah," then Profession of Faith. Then :—

Abu-l-Muzaffer A'adilshâh, Mulah Hârbûkzah built the citadel here. Khân A'zim Khân Gujarâti Kurdâ[kh]ân who came was here appointed. Date, the end of the month Rabî' the first 9 . . [two figures wanting].

443

On the Tomb of Yâqub Dâbuli.

Transcript.

Distich :— يك ذرة منایت الهی بهتر از ریاست هزار دهی

Between the two hemistichs in a circle :— ملك یاقوت چینی

Translation.

Distich :—

One atom of divine grace

Is better than to be chief of 1000 villages.

Between the two compartments :—Melik Yâqût Chini.

444

On a Tomb in Karim-ud-din's Mosque.

1st line unintelligible.

2nd line Qurân part of v, 256 Ch. II.

445 and 446

Round the Mihrâb of Karim-ud-din's Mosque.

Full text of four verses of Chap. II of Qurân, viz., 256, 257, 258 and 259,

and

Qurân verses 9, 10, and 11 of Chap. LXII. in full, being the last three verses of the chapter.

447

Consists of the *Bismillah* formula.

448

The *Bismillah* formula, Profession of Faith, and part of verse 256 of Chap. II of the Qurân.

449.

On the Pavilion in front of the 'Arash Mahal.

Transcript.

(Enormously large letters but irregular writing.)

وقت خوش بنا کرده امر این مکان کردیم در این برج شود عشرت سرا

Translation.

The order to build was given at a propitious time. We made this place; in this bastion will be the mansion of pleasure.

450.

On the Pavilion in front of the 'Arash Mahal.

Transcript.

(Enclosed in an oval frame.)

ابوالمظفر پادشاه علی عادل

Translation.

Abu-l-Muzaffer Pâdshâh Ali' A'âdeli.

451.

On the Pavilion in front of the 'Arash Mahal.

Transcript.

(Style of writing same as 449 and 450.)

عدد زد بر آن شش افزود و گفت این برج شگرف زمثال بود حساب

سنه ۱۰۸۰

Translation.

He struck the number, added six to it and said :—This noble bastion from the parable of calculation. Year 1080 [began 1st June 1669].

Note.—The chronogram did not yield the required year.

452.

On the Pavilion in front of the 'Arash Mahal.

Identical in every respect with No. 451.

453.

On a loose slab kept in the 'Asar Mahal.

Transcript.

مسجدی اسس علی التقوی من اول یومه

Translation.

The mosque was founded upon piety from its first day.

454.

On a loose slab kept in the 'Asar Mahal.

Transcript.

1st line Arabic : لا اله الا الله محمد رسول الله

2nd line Persian : ثواب کردن اختیار خان گجراتی

Translation.

1st line : Profession of Faith.

2nd line : For acquisition of merit, by Ikhtiâr Khân Gujarâti.

455.

On a loose slab kept in the 'Asar Mahal.

Transcript.

الله اند مکم

Translation.

May Allah cause you to repent.

456.

Transcript.

(Considerably decayed in some parts.)

در تاریخ سبع و ستین پنج منزل دکان که بمزد یکدیگر واقع است طرف راست

تا بازار ... طول آن دكانها مذکر بر سی گز و نیم و عرض هفت گز یافتیم محدود
مسجد و نیز طرفی دکان شیخ علا الدین جایدگر غرب بدکان وقف مسجد
در زمان شاه علی عادلشاه خلد ایام دولته و سلطنته جهت روشنایی داشتن
بمسجد ملک امین الملک مرحوم هرکه ... یا نقصان دكانها مذکر نمایم در لعنت
خدا و نفرین رسول و از شفاعت ائمه محروم و ... گردد تحریر فی یوم الخميس
۱۱ ربیع الاول سنه ۹۶۷

Translation.

On the date sixty seven. Five places of shops which are situated near each other, a side being as far as the bazār ... the length of the said shops we found to be thirty and a half Guz, and the breadth seven Guz about the limits of the mosque and also on the side at the shop of Sheikh A'lâ-ud-din; on another side on the West at the shop of the waqf [pious endowment] of the mosque In the reign of Shâh A'li A'âdilshâh, may the days of his monarchy and of his Sultanate be perpetual. For the sake of keeping illuminated of the mosque of the deceased Melik Aminu-l-mulk; whoever ... or injures the said shops, will incur the curse of God and the detestation of the Apostle, and will be excluded from the intercession of the Imâms and ... dated Thursday 11th Rabî' I. in the year 967 [11th December 1559].

457.

On a loose slab kept in the 'Asar Mahal.

Transcript.

Qurân, ch. LXI. v. 13. Then :—

یا محمد یا علی دو باغ و قصر بر افق الشهدا و روح امین بر این مسجد طاهر
Below on border کند در لعنت خداست

Translation.

Qurân, ch. LXI. v. 13. Then :—

O Muhammad, O A'li, two gardens and palace; on the horizon the martyrs; and the faithful spirit [i. e. Gabriel] upon this pure mosque.

Minatory fragment on border below :—

... who does, is in the curse of God.

458.

On a loose slab kept in the 'Asar Mahal.

Transcript.

فتح شاه مجالس دار نی نی جمال جی مجالس دار

Translation.

Fatshshâh the holder of assemblies! No! No! Jumâlji [is the] holder of assemblies.

459.

On a loose slab kept in the 'Asar Mahal.

(Written in four columns.)

شمس حمد خسرو انجم سپاه غازی بن محمد سلطان خصال
آنکه ز تیغ انس الهیش عفریت و دشمن شده چون مثال
تیر برون نگذرد از قوس چرخ کر سر خصمش نکند پایمال
پاک چون در خرمن مه کاو ثور پرورد از سنبله بد سگال
خانه کیوان که بود دلور و جدی کشور از او شده دهقان فعال
از نظر شاه پناشد این سنگ برج منطقه البرج بینشهر کمال
شاه ابراهیم راکب براق است هست ارسطوی قلیدس خیال
بهر دعای زدل نه آسمان از پی این برج سعادت امال
نقش حجر گشت دوبیتی کزان مصرع چارم شده تاریخ سال
تاشرف صاحب میزان بحوث صاحب سرطان مه فرخنده فال
برج مبارک بخداوند برج شرف باد بری از وبال
وکان ذلک فی سنه الاحدی خمسين بعد الف من هجرة نبویه

Translation.

Sun of praise, sovereign of the host of stars
Victor, son of Muḥammad endued with the qualities of a Sultān,
He by whose divinely assisted scimeter
I'frit [*i.e.* goblin] and foe became [only] a parable,
An arrow issues not from the bow of the sphere
Unless to throw the head of his foe to the ground.
Unscathed, as within the halo of the moon, he Taurus
Protects from the evil intentioned Virgo
The mansion of Saturn which was Aquarius and Capricorn.
The realm by him became the arbitrator of events.
At the behest of the Shāh this stone bastion was built
A zodiac of bastions [is] of this city the perfection.
Shāh Ibrāhīm is riding Borāq [which carried the prophet to heaven]
He is an Aristotle with the imagination of Euclid.
For a benediction from the heart of the nine heavens
In reference to this bastion of felicitous expectations
Two distichs are sculptured on stone of which
The fourth hemistich embodies the date of the year,
That the nobility of the lord of the Balance till Pisces
The lord of Cancer, the moon of propitious augury.
The blessed bastion with the possessor of the bastion.
The bastion of nobility may be free from calamity.

And this was in the year 1051 after the prophetic exile [the said year began on 12th April 1641].

460.

On a small slab purchased by the Archæological Survey.

The caligraphy and arrangement of this square with an inscribed frame around are apparently of recent date.

Above in frame:—Bismillah formula with Qurān ch. LXI., v. 13 and part of v. 64 Ch. XII. running also over the right side frame and bottom frame. Left side frame is not from Qurān and consists of a few words complimentary to 'Alī.

Inside the square:—Bismillah formula with Qurān ch. LXV., part of v. 2 and of 3.

466.

From a small tomb to the east of the Makka Masjid.

Long band containing the whole of the Throne verse, Qurān ch. II. v. 256.

471.

On a fallen tomb-stone near the Fath Gateway.

Only a part of the Throne verse, Qurān ch. II. v. 246.

473.

On a broken tomb-stone and behind the Jami Masjid.

Transcript.

امام محمد المهدي صاحب الزمان صلوة الله عليه وعليهم اجمعين يا علي مدد
الهم صل علي محمد المصطفى

Translation.

Imām Muḥammad Al-Mahdi; Lord of the period! Blessings of Allah on him and on them all! O A'li help! O Allah bless Muḥammad the elect.

474.

Only a part of the Throne verse, Qurān ch. II. v. 256.

475.

On a tomb-stone at the Mulla Masjid.

The name "Alif Khan" only.

476.

Over the North Doorway of Fir Shaikh Hamid Qādiri's tomb.
Qurān ch. II. part of v. 55.

478.

On the Pavilion in front of the 'Arash Mahal.

Transcript.

بود فاطمه نور چشمه دین کز او هست سر چشمه هشت چار
زهی زو شاه حسن مرد اعلی اقامت خلاق محبت حسن

Translation.

Fatimah [was] the light of the fountain of the religion
From whom is the fountain head of the seven four
Excellent! From her is Shâh Hasan the exalted man
The continuation of the creator of the love of Hasan.

Note.—The prophet's daughter was the ancestress of the seven four, *i.e.* of the eleven Imâms, one of her sons having been the second, and her husband A'li the first of the twelve Imâms.

If we read above چون *like*, instead of نور *light*, then another Fatimah, namely the Setti [lady] Faṭimah of the preceding number, *i.e.* 477, is compared to the daughter of the prophet.

479

On the Pavilion in front of the 'Arash Mahal.

Transcript.

(Only one line.)

اقامت زمان شاه صاحب قران

Translation.

Sojourn of Zemân Shâh, lord of the two auspicious conjunctions (of planets).

480

On the Pavilion in front of the 'Arash Mahal.

Transcript.

(Also only one line.)

بود مهدی هادی بر احسان نس

Translation.

Mahdi was the guide to the benefits of purity.

481

On the Pavilion in front of the 'Arash Mahal.

Transcript.

(Only one line.)

کتابه بنده درگاه تقی الحسینی سنه ۱۰۸۱

Translation.

This was written by the slave of the palace Taqi Alhusaini, in the year 1081. (Began 21st May 1670).

482

On the Pavilion in front of the 'Arash Mahal.

Transcript.

محمد نبی رسول خدا و دین درش از شرف تا فلک همقرین
ما نقی هادی نا نور اقامت شاه جهان والا گهر

Translation.

Muḥammad prophet, apostle of God and of religion,
His gate is by nobility equal to the sky.
A'li Naqi our guide (is) light.
Sojourn of Shâh Jehân (Shâh of the world) of exalted lustre.

483

On the Pavilion in front of the 'Arash Mahal.

Transcript.

کز دین مهری یافت و نور ضیا شه کربلا و سرور دین حسین
نبی ولی را بود نور عین علی بن حسین است امام اہم

Translation.

He by whom religion obtained affection, and light brilliancy,
Shâh of Kerbellâ and prince of the religion Husaîn!
Was the light of the eye to the prophet and to the vicar
A'li the son of Husain is an Inam likewise:

Note.—Vicar, and Vicar of Allah, is the epithet given to A'li the son-in-law of the prophet by all the Shia'h sects.

484

On the Pavilion in front of the 'Arash Mahal.

Transcript.

... .. کنبد شاه کل سپهر باد قرین
شد از جعفر صادق نکته دان همه علم در جای لم عیان

Translation.

May the whole sphere [*i.e.* destiny] be friendly to the Shâh.
Cupola
Departed has, from Ja'fer Šâdeq who knows subtleties,
All science to a place not manifest.

485

On the Pavilion in front of the 'Arash Mahal.

Transcript.

(Only one line.)

ان و اهل دین را بود برتری

Translation.

To him and to the followers of religion belonged superiority.

486

On the Pavilion in front of the 'Arash Mahal.

Transcript.

(Only one line.)

این ابیات حضرت علی ماد ل شاه غازی بست

Translation.

These verses [or houses] were composed [or built] by his majesty A'li A'âdilshâh Ghâzi.

487

On the Pavilion in front of the 'Asar Mahal.

Transcript.

(One line only.)

امیر دلیران حسن عسکری

Translation.

Amir of the brave, Hasan A'skari.

488

Well known invocation to A'li, identical with that on the Gateway of the Citadel (which is in enormous letters and more than 13 feet in length).

489

On a loose stone in the 'Asar Mahal.
A Floral Design.

490

On a loose stone under a pipal tree near the Jami Masjid.

This inscription being rather barbarous, and, although intended for a mosque, not commencing with the usual Bismillah, had probably been rejected for these reasons, and never occupied the position intended for it. After the praises of the prophet, those of Muḥammad Shâh Ghâzi are sounded in this inscription; it contains however no date, and the words "this mosque" occur in the last line. Probably the inscription was never completed.

491

On a loose stone under a pipal tree near the Jami Masjid.

Transcript.

بانی این مسجد عبد فتح محمد المبارک

Translation.

The builder of this mosque [was] A'bl Faṭḥ Muḥammad Almubârek.

492

Mosque at 'Ali (I.) Rauza—Over the Mehrab.
Full text of Throne-verse (Qurân, II. 256.)

497.

On Well No. 30, to the West of the City has the figure of a long-necked goose on bottom.

Transcript.

(Very much decayed).

بسم الله الرحمن الرحيم وبه نستعين والصلاة والسلام على رسوله محمد واله
اجمعين مسلان انجام واوقات خجسته فرجام مسند سلطنة وسرير خلافة عالمحضرت
سلطان الاعظم مالک الرقاب الانام وزمین جائد ار زمان نصرات قرین صاحب ظفر
اعدل الماک بالسلطین غیاث الاسلام والمسلمین مقر السلطنة والعدالت والبر والا
شاهنشاه عالمجاه عالمیان ابراهیم عادلشاه خلد الله تعالی جلال سلطنه وکمال خلافته
على مصارف کل ایام مخلد مبد و اباد فی التاريخ تسع عشر شهر شعبان العظیم سنه
ثلاث ثمانین وتسعمایه هجریه النبویه المصطفییه منه اخرى تسع وتسعين وتسعمایه مضمون
این صحفه صحیحہ شرعیہ القواعد که بنابر اتمام این چاه از شهر برکه در حوالی راه
نشاہ پور بیرون عرابہ بلده معموره تختگاه بیجاپور است الله تعالی عدالت خان زمان
مانع است مہد گشت مشتمل بر آنکہ چاه مذکور را بہمہ طالبین تا کسی ساکن بلده
مذکور کہ قبل از این وقت باشد در ایام چنان بنا نمود و در کار کردن و بستن
آن از حق و مال خود خرچ نموده و مہیا ساخته بعد از آن تا این الی یومنا آب
از این چاه جمیع اہالی شهر و مردم آمدہ می برند فی سبیل الله مع ہذا چاہ
مذکور از حق و مال بلده مذکور است و مملکت او تا ابد الاباد ثابت بر انہاست
کہ هیچ کس دیگر تعلق نہ داشت بہ آب و خرچ فرد دامن ... بیست لک [?] ہر کہ
مانع آید لعین جزیل بیابد بلعنمت خدا و رسول خدا دایمہ مدت باشد و ممانع
بالخیر و متدائم گزند بروی و بر اولادش خر سوار باشد تحریر ہذا گفتمی ذوالجلال
والاکرام کہ این عمارت نہاد و چون رسیدم تمام تست

Translation.

In the name of Allah the merciful, the element! and of Him we beg help; benediction and peace be upon his apostle Muhammad and upon his whole family. Asking for a propitious end and times, on behalf of the Masnad of the Sultanate and the throne of the Khalifate of his exalted majesty the great Sultân, owner of the necks of nations and of the earth; lord of the world of the period, coupled to victory, possessor of conquest, most righteous of Kings among Sultâns, succour of Islâm and of Musalmâns, abode of Sultanship and of justice and of righteousness, mighty Shahanshah of exalted dignity among the denizens of the world, Ibrâhim A'dilshah, may Allah the most high perpetuate the glory of his Sultanate and the perfection of his Khalifate to the end of all time for ever! [The] beginning of the construction [was] on the 19th of the great month Sha'bân in the year 983 of the prophetic chosen exile [23rd November 1575], the end of it [was] 999 [began 30th October 1590]. The purport of this correct inscription [made] according to the requirements of the Law [is] on account of the completion of this well by the town. There is a tank in the vicinity of the road to Nishapur outside the limits of the cultivated royal residence of Bijapur; Allah be exalted! A'dalat Khân Zemân is the prohibitor [to use it; wherefore this] has been published for the information of all the inhabitants of the said region, who may ask, that the said well was built at such a time, and that having been dug and built from the contributions and property [of the public] and made ready; hereafter as in our times all the inhabitants of the city and the people coming to it, may carry off the water in the path of Allah; the said well [having been constructed] from the contributions and property of the people of the said region, the ownership is theirs for ever and ever, no one else having any right to the water; and the expenditure merely on the enclosure amounted to twenty lakhs [?]. Whoever interferes will be abundantly cursed; let him fall under the curse of God and of the apostle of God always and for evermore, being excluded for good, and, for ever unfortunate; may a donkey ride upon him and upon his children. This is the writing.

I said he is glorious and honourable who has made this building; when I arrived [some disjointed words and the figure of a long-necked goose or swan] all completed.

498.

Over the Gateway of Mustafa Khân's Sarai (the Jail).

Transcript.

د خلوها بسلامة * بجهة رفاه حال جمهور انام خواص و عوام این سرا کہ موسوم

Palmyra, 1.
 Pāni Mahal, 33.
 Panja, 25.
 Pantheon at Rome, 37.
 Paranda Fort, 53.
 Pār Khān, 26.
 Mosque of, 26.
 Pendentives, 38.
 Persians, 3.
 Peti Bāori, 48.
 Photographs of Bijapur, 66.
 Satrunjaya, 80.
 Pir Amīn's Tomb, 1.
 Pir Shaikh Hamid Qādir's Tomb, 41.
 Polo, The game of, 63.
 Pratāgarh, 61.

QĀSIM QĀDIR'S TOMB, 45.

RAFFIA KI BĀORI, 48.
 Rambha, 2, 10, 29, 38, 61.
 Ramling Tank, 62.
 Rangi Masjid, 22, 28.
 Rās Mālā, 71.
 Rassulbi-ka-ghar, 36.
 Revoya, 17.

SĀDUS, 73.
 Sa'id 'Abdul Rahmān's Tomb, 42.
 Sa'id Shāh Abu Tarab ki Chaukandi, 45.
 Sa'id Shāh ki Masjid, 57.
 Sakina Bibi's Tomb, 45.
 Salhasdage, 17.
 Sandal Bāori, 62.
 Sangat Mahal, 28, 58.
 Satara, 2.
 Fort of, 22.
 Rājā of, 29.
 Sāt Manzli, 1, 6, 10, 18, 29.
 Satrunjaya, 71.
 Savanur, Palace of Navābs of, 58.
 Setti Fatima Sulmansetti, 47.
 Shāh Abu Tarab Qādir's Tomb, 45.
 Shāh Alangi Majzub's Rauza, 45.
 Shāhapur Gate, 6.
 Shāh Fath Ulla Shirāzi, 35.
 Shāh Jahān, 33.
 Shāh Karīm's Tomb, 34.
 Shāh Navāz Khān's Tomb, 61.
 Shāh Qāsim Qādir Tarfari ki Dargah, 44.
 Shāh Sabgat Ulla, 60.
 Shāh Sa'id ki Masjid, 24.
 Shāhzādi Saheb ki Masjid, 25.
 Sa'id 'Abdul Rahmān, 62.
 Shaikh Hamid Qādir, 41.
 Shaikh Lātif Ulla Qādir, 41.
 Shaikh Mera Mutwalli ki Rauza, 44.
 Shamsa Māsa ki Ranza, 56.
 Shamsa Zaha ki Gumbaz, 44.

Sherza Burj, 51, 53.
 Shiahs, 3.
 Siddi Rehān Sholapuri, 41, 56.
 Tomb of, 41.
 Sikandar 'Adil Shāh, 3, 4, 36, 40, 53.
 Tomb of, 43.
 Sivaji, 61.
 Sojāli, 40.
 Somesvara II., 5.
 Sonahri Mahal, 4.
 Sonahri Masjid, 57.
 Sri-Svayambhu-Siddesvara, 5.
 St. Paul's Cathedral, 38.
 Sultan Salaman, 59.
 Sunda Burj, 52.
 Sunis, 3.
 Surāj Mahal, 31.
 Surang Bāori, 7, 61, 62.
 Svayambhu-Sivalinga, 17n.
 Swetambara Jains, 73.

TAGANI MAHAL, 58.
 Tāj Bāori, 7, 8, 47.
 Tāj Jahān Bēgam, 62.
 Tāj Sultāna, 59.
 Takki, 4, 15, 61.
 Taksāl ka Bagicha, 36.
 Talikōt, Battle of, 4, 14, 53, 54.
 Tanks, 47.
 Taylor, Col. Meadows, 2, 29, 47.
 Tombs, 37.
 Torweh, 6, 7, 58.
 Conduits, 33.
 Mosques, 57, 58.
 Water-works, 49.
 Turkish Emblem, 5.
 Turks, 3.
 Two Sisters, 9, 36, 40.

UPARI BURJ, 55.
 Upli Burj, 11, 55.

VIJĀYANAGAR, 4, 12, 14.
 Vijāyapura, 5.
 Vikramāditya VI., 5.

WALL PAINTINGS, 63.
 Walls of the City, 5.
 Water-Towers, 47, 49.
 Water-works, 6.
 Wells, 47.

YŪSUF 'ADIL SHĀH, 2, 3, 39.
 Yūsuf's Old Jami Masjid, 11, 25.

ZAMRUD MOSQUE, 17.
 Zanjiri Masjid, 16.
 Zar Zari Zar Baksh, Tomb of, 60.
 Zohrapur Gate, 6.
 Zohra Sultāna, 59.

Translation.

Allah is sufficient to me, 1069 [began 29th September 1658].

509.

Round the muzzle of the Mustafabad Gun near the Allahpur Gate.

Transcript.

[In four compartments, each containing two lines.]

شد اصدار فرمان عالی نشان بصدل که خرد است از بندگان
کرد مصطفی اباد توپی کرهست فرستش بزودی که حکم شهست
بماه مبارک چمادی الاخر روان شد حضور شه دان گر
چو تاریخ آن سال خواهی بکار فزون کرد زیر فتح لشکر چهار

Translation.

The command of high import was published
To Şandal,* who is small of the servants,
If there be a cannoneer in Mustafabad,
Send him quickly, for it is the order of the Shah.
In the blessed month Jomâdu the second,
His majesty the just Shah departed.
If thou desirest the date of that year, by work
It is augmented under the victory of four armies.

If I have correctly understood the chronogram, it means that the date embodied in the words "victory of four armies" will be augmented by the word "work;" accordingly the inference is that from those words the value of the word "work" must be subtracted to obtain the real year. This being done we get 1006, which began on the 14th August 1597 and fell into the reign of Ibrahim Adilshah II.

* Compare this with No. 464, where the same person is called *Melik Şandal*.

510.

[Most beautiful writing.]

This contains only verses from the Qûrân, namely, XIX. v. 12 and 13, LXXII. v. 18 and IX. also v. 18 partly. With the words "Allah the most high has said" prefixed to each verse.

511, 512, and 513.

Over and round the doorway of the Tomb of 'Ali (I.) 'Adil Shah.

This contains nothing but the words "Allah and Muḥammad apostle" in very large characters, the first word being double in Toghra writing.

512.

This is a well known invocation to A'li, which occurs in a very large form also on the *East gate of Bijapur*, translated already.

513.

This contains only the *Throne-verse* already occurring in several other inscriptions, but here in five separate compartments and in very beautiful writing.

526.

On the Rangi Masjid.

Oblong quadrangle containing of Qûrân LXXII. v. 18 with beginning of v. 19.
Seven disks belonging to the same each inscribed with part of a verse, some ornamentally.

540.

Over the Tomb called "Nit Nauri," near the Ibrahim Rauza.

Oblong quadrangle enclosing four compartments as follows:—

Text.

بانی این با روضه احترام چو شد بزه خان گرفت انتظام
سال تمامیش هست پی شده قبه مرتب خیر الکلام
سنه ۱۰۵۸

Translation.

The builder of this with the Rauzah [mausoleum] of veneration,
Having been approved of by the Khân, it was put in order.

The year of its completion here follows :—

A cupola was established ; good words. Year 1058.

Note.—The words in italics contain the chronogram 1058 [began 27th January 1648], which agrees also with the date placed in numerals above the last word.

541.

In Yūsuf's old Jāmi' Masjid.

- A. No god but Allah, Muhammad apostle of Allah ; O A'li.
- B. And serve the Lord until death overtakes thee [this is the last verse of ch. XV. Qurân.]
- C. In the name of Allah the merciful, the clement.

542.

In the Mehrâb of Mosque No. 269.

The words "Allah, Muḥammad, A'li" surrounded by v. 18. of ch. LXXII. of Qurân in the shape of an arch.

543.

On the outside of Bastion of the Malik-i Maidan Burj.

Text.

عالم محمد شاه دوران امير شاه افغان د بلشای نام شد بنای برج چون کردن
سر محمد برج نامش کرد سلطان چنین اعظم بنای همچو خیر ناد راست کند کی
نقرن و خاقان محی الدین برده تاریخ برداشت بنا عمارتی افضال تمام شد سال
[?] ۱۱۴۰

Translation.

A'âlum Muḥammad, Shâh of the period. Amir Shâh Efzelkhân Dabulshâi [?] by name. The edifice of the bastion became like the neck of the head. The Sultân called it Muḥammad-Burj. Such a very large building like Khaiber is the rare fortification of the horned [Alexander] and the emperor [of China]. Mahi-uddin established the date. He took up the building. The edifice of excellencies was completed. Year [in doubtful numerals, 1040, but ought to be between 1036 and 1067 A.H. or 1626 and 1656 A.D., the initial and final years of Muḥammad's reign.]

Note.—The words intended to represent the chronogram do not give a satisfactory date; and the whole inscription although of large straggling characters is unsatisfactory both in composition and in caligraphy.

544.

Over the Central Door of Mahal at Ainapur.

This inscription, which consists of four lines or verses, is so decayed that nearly one-half of it is illegible, there being gaps between the still visible words; but it is certain that neither names of persons nor dates of years occur. It would not be safe to draw on the imagination to make sense of this little poetical effusion.

545.

From Ain-ul-Mulk's Tomb.

(Three pieces.)

545—(1) After the words "It belongs to Allah" and the Bismillah formula, the whole of the "Throne verse" is added.

545—(2) The whole of v. 285 and nearly half of v. 286 of ch. II. Qurân.

545—(3) Same as preceding but latter half very decayed.

545A.

From Ain-ul-Mulk's Tomb.

(Three pieces.)

545A—(1) After the Bismillah formula comes the whole of the "Throne verse."

545A—(2) Full text of v. 285 of ch. II. Qurân.

545A—(3) Exactly the same as the preceding but not so perfect.

545B.

From Ain-ul-Mulk's Tomb.

(Three pieces.)

545B—(1) After the Bismillah formula comes the whole of the "Throne verse".

545B—(2) Contains nearly the whole of v. 285 of ch. II. of Qurân.

545B—(3) Exactly the same as the preceding.

Over the Mihrâb of Mosque at Ain-ul-Mulk's Tomb.

(This consists of 4 pieces.)

B.—Triangular top-piece, containing simple invocations of benedictions upon Muḥammad, A'li, and their progeny.

A.—Bismillah &c. and nearly the whole of the "Throne verse," ch. II. 256 Qurân.

A bis.—The remainder of the "Throne verse", and the vacant space left after it, partly filled in with a few other words, apparently parts of some verse of the Qurân.

C.—The Bismillah formula only.

From Mosque No. 213.

(Nine pieces.)

1. Large circle. Cruciform ornament jutting out from the centre, and on the four double bars of the cross there are also double letters *vow*, which occur in the right and in the reverse position, so that they look nearly like two sabres crossing each other, or like a pair of scissors; and the whole inscription is on this plan, the words appearing in their proper and also in their reverse position. This arrangement produces a kind of grotesque symmetry, but the inscription in reality contains nothing except v. 13 of ch. LXI. of the Qurân, several times repeated.

2. Also large circle, similar in character to the preceding, but each bar of the cross consists of 4 instead of 2 lines issuing from the knob in the centre. The sentence here repeated is however the latter part of v. 54 of ch. VII. of the Qurân, the words appearing properly and also reversed.

3. Also large circle, similar in character to the two preceding pieces but somewhat less elaborate. The verse is 13 of ch. LXI. as in the first piece.

4. Much smaller than the preceding pieces, and not a circle, but nevertheless has curved outlines. The word Allah occurs four times, namely one pair at the top and the other at the bottom; the rest appears to consist of a few epithets of God, such as *the merciful, the forgiving, &c.*

5. Small disk with knobs all round, the words also written properly and reversed. Only the expression *Abu Mufattah* can be read distinctly.

6. Oblong figure with curved outline, containing four invocations, each of which begins with the exclamation O, and any of which may be considered to begin the inscription.

Text.

یا مونسى فى وحدتى * یا صاحبى فى مدتى * یا جابر کل کبیر * یا مونس
کل عزیز *

Translation.

O companion in my solitude! O associate in my time [of distress]! O healer of every great [distress]! O comforter of every Ezra.

7. Small circle with beading around. Words disjointed. On top *Allah*.

8. Small circle with lozenges around, but inscription identical with No. 6, only somewhat decayed.

9. Exactly the same as the preceding.

In Mosque (Mihrâb) at Gumat Bauri.

Oblong quadrangle containing the Bismillah &c. with the short profession of the Faith; and in a frame around it Qurân ch. XVII. v. 81, with latter part of v. 33 of ch. III.

This is a disk with circular invocation of benedictions on Muḥammad and A'li. The inner circle is mere ornamental network.

The Barbers' Stone Inscription.

There is a kind of fissure across the middle of the inscription and the dots of the transcript and translation represent the blanks.

Transcript.

Above in a small quadrangle in Arabic:—

اطيعوا الله واطيعوا الرسول والى الامر منكم [عليكم *better*]

Then in Persian:—

فرمان همیون شرف صدور یانت بجانب نایب غیبت و تہاندار و کارکنان
معاملہ بیجاپور و آنکہ محمد علی حجام بعرض نواب رسانید کہ در معاملہ مذ [ک] ور
از حجام مکہ موہ و براد و غیر قانون و غیر میگیرند حال آنکہ قوم حجام فقیر اند در خراسان

و در شهر بید از کاریگران هیچ نمیگیرند برحمت پادشاهانه... بدانند [sic] نوبت طلبیدن..... خدمت آستان کرده بوطن خود آسوده میباشند بنابراین از راه مرحمت پادشاهانه کلمیوه و براد و غیر قانون و غیره تمام معاف فرموده شده است از کاریگران هیچ نگرفتند تمام معاف دانند..... کی [sic] نوبت طلبند بر همین بر جاري دارند هرکس که مانع آید بخیله و تغیر کند لعنت خدا و رسول بر او باد

Translation.

ObeY Allah and obey the apostle; and to me belongs the command over you !
August Firmān published on the part of the Nāib Ghibat and Thānadār and Kār-kuns of the Ma'amlut of Bijāpur to the effect that the barber Muhammad A'li petitioned the Nawāb that in the said Ma'amlut Gulmewah and Barād and other unlawful [dues] &c. are levied from the barbers who are a destitute tribe [whereas] in Khorāsān and in the town of Bid nothing is taken from the workmen, and that it may please the royal mercy . . . when called for duty . . . and after having performed service on the threshold, they may enjoy rest in their home; therefore they are by royal mercy altogether excused from [paying] Gulmewah and Barād and other unlawful [duties] &c. and nothing will be taken from the workmen, they being considered as excused . . . Those who call them to do duty are to observe this. Whoever opposes with fraud, or changes [this Firmān] the curse of God and of the apostle be upon him.—[E. R.]

APPENDIX B.

CLASSIFICATION OF THE BIJAPUR BUILDINGS FOR CONSERVATION PURPOSES.

(From the List in the Office of the Executive Engineer, Bijapur.)

CLASS I.

To be maintained in good repair.

- 1 The Ibrāhīm Rauza, Masjid, and enclosure.
- 2 The Gol Gumbaz, Masjid, and Nagarkhānā.
- 3 The Mihtari Mahal.
- 4 The Makka Masjid.
- 5 'Alī (I.) Rauza, Masjid, and greenstone Tomb.
- 6 Bahlol Khān's Masjid.
- 7 The Sāt Manzli.
- 8 Pīr Shaikh Hamid Qādir's Tomb, Masjid, and two neighbouring tombs.
- 9 The Jami Masjid.
- 10 The 'Asar Mahal.
- 11 The Tāj Bāori.
- 12 Chānd Bāori, Masjid Chaukandi.
- 13 Shāh Nawāz Khān's (12-pillared dome) Tomb, and Masjid.
- 14 Sonahri Masjid in old Aubart.
- 15 Malika Jahān's Masjid.
- 16 The Kamrakhi, or melon-shaped Gumbaz.
- 17 Afzal Khān's Masjid and Tomb beyond Takki.
- 18 The Andu, or Itibar Khān's Masjid.
- 19 The Amīnpur (the waggon-vaulted) Masjid.
- 20 The Mahal at 'Ainapur.
- 21 The buildings at Kumatgi, ten miles east of Bijapur, i.e. the garden pavilion containing frescoes, tank and water pavilion at some distance from the first.
- 22 The Upari Burj with two guns.
- 23 The Makka Gate.
- 24 The Farangshahi Burj with a gun on it.
- 25 The Nasrat Burj.
- 26 The Hasan Burj.
- 27 A Burj (no name) with a large gun on it.
- 28 The Sarwad Diddi (gate).
- 29 The Niamat Burj.
- 30 The Lānda Qasāb Burj with two guns, one weighing 46 tons.
- 31 The Fath or Mangoli Gate.
- 32 The Farangshahi Burj.
- 33 The Jagdev Burj.
- 34 The Faranghi Burj locally known as the Tabut Burj.
- 35 The Manglishāh Burj.
- 36 A Burj (no name) with a gun called the Mustafabad-kā-top on it.

- 37 The Allāhpur Gate.
- 38 The 'Alī Khān Burj with a large gun.
- 39 The Bahmani Gate.
- 40 The Sunda Burj with a gun locally known as the Barsing Burj.
- 41 The Shāhāpur Gate.
- 42 The Sherzi or Māhmud Burj with the large gun the Malik-i-Maidan.
- 43 The Zohrapur Gate.
- 44 The 'Alī Burj.

CLASS II.

To be saved from further decay by eradication of vegetation, stopping leaks, and other minor measures.

- 1 'Alī II. Rauza.
- 2 The Gagan Mahal.
- 3 The Vazir's tomb and mosque in the garden behind the Ibrāhīm Rauza.
- 4 Jaina Shāh's Gumbaz, the domed tomb with wings, west of the Ibrāhīm Rauza.
- 5 The Dawal Yākub Masjid, and Chaukandi near the Collector's bungalow.
- 6 The Chinch Diddi Masjid.
- 7 Basullah (Batula?) Khān's Masjid.
- 8 Shāh Karīm's Gumbaz.
- 9 'Abdul Rahmān's Gumbaz.
- 10 Hāji Hasan's Gumbaz.
- 11 Mustafa Khān's Masjid.
- 12 The nine-domed (Nau Gumbaz) Masjid.
- 13 The Bēgam Rauza.
- 14 Kishwar Khān's Gumbaz.
- 15 'Abdul Rouzyaka's Gumbaz.
- 16 Chhota 'Asar Mosque.
- 17 The Shāhāpur Gate.
- 18 Malik Rehān's Masjid, Chaukandi, and row of arches with tombs.
- 19 Mulla Saheb's Dargah.
- 20 Masjid (nameless) to the north of last named.
- 21 The water cistern on arches in the Arg-qil'a.
- 22 The Jala Mandir.
- 23 Karīm-ud-din's Mosque.
- 24 The Southern Gateway to the Arg-qil'a.
- 25 Bijanhalli Tower in the Arg-qil'a (Ambar Khāna, or Grain store-room).
- 26 Malik Sandal's Masjid.
- 27 The tomb of Sikandar Shāh.
- 28 The Mosque west of the Jail (Sarāi).
- 29 The Chaukandi south-west of Dargah called the Gagan Mahal.
- 30 The arched two-storeyed gateway of old Shāhāpur or "Chhota Sarāi."
- 31 The Parrot Masjid beyond Dargah.
- 32 Hasan Guljar's tomb.
- 33 The outlet of the Ramling Tank.
- 34 The Sangat Mahal at Torweh.
- 35 The Nari Mahals at Torweh.
- 36 The Khidaki Masjid.
- 37 The Mosque with side windows in the Ibrāhīm Bāgh on the road to Torweh.
- 38 The Mosque in the Ibrāhīm Bāgh on the road to Torweh near milestone No. 2.
- 39 The old Jami Masjid.
- 40 Haidar Khān's Gumbaz.
- 41 The Chābuk Sower's tomb.
- 42 Jahān Bēgam's tomb at 'Ainapur.
- 43 Ain-ul-Mulk's Gumbaz.
- 44 The Masjid with plastered minarets, sometimes called the Juni Rangi Masjid.
- 45 The Masjid with the fluted work in corners to the south of, and near the new Road from the New Bazār to the station.
- 46 The Nit Nauri Masjid and tombs west of the Ibrāhīm Rauza.

CLASS III.

Buildings to be marked with A and not to be further conserved at present.

- 1 The Kanagi (Jowāri Basket) Masjid beyond Dargah. This is a large unfinished domed tomb.
- 2 Afzal Khān's wives' tombs.
- 3 The Mosque at 'Ainapur.
- 4 The ruined Masjid with carved work near 'Ain-ul-Mulk's Gumbaz.
- 5 The Lakadi Gumbaz.
- 6 The Masjid just to the north of the Alī (II.) Rauza.

- 7 The Masjid on the nallah in the new halting place for carts.
- 8 The Brick Masjid in the garden west of the Ali (II.) Rauza.
- 9 The Masjid with the plastered parapet just to the north of the new Road.
- 10 The old summer house to the north of the new Road.
- 11 The Shikārkhāna Masjid.
- 12 Allāh Bābū's Tomb.
- 13 The Masjid to the north of the Hippargi road opposite Khawas Khān's palace.
- 14 The domed tomb to the north of the last.
- 15 The domed tomb to the north-west of No. 13.
- 16 Ruins of carved Masjid to the north-west of the Ibrāhim Rauza.
- 17 Shāh Husaini's tomb and his mother's, and the Masjid between them, in the garden west of the Ibrāhim Rauza.

Buildings struck out of previous lists.

- 1 Pahād Khān's Masjid and Dheliz (II.)
- 2 The temple of Pāndavas or Narsobā (I.)
- 3 The tomb at Amin Dargah (II.)
- 4 The Rangi Masjid (II.)
- 5 Yūsuf 'Adil Shāh's Idgah (old Dakhani Idgah) (II.)

APPENDIX C.

OLD ARTICLES PRESERVED IN THE 'ASAR MAHAL AT BIJAPUR.

(The first four columns are copied from a list kept at the Mamlatdar's Kacheri at Bijapur, by which the articles are supposed to be periodically checked to ensure their being kept in the 'Asar Mahal.)

Names of Articles.	Number of Articles as per list dated the 30th June 1854.	Size or Weight of Article.	Remarks.	Remarks by the Archaeological Surveyor when he checked the Articles in the 'Asar Mahal by this List in December, 1888.
Chamber of Hazrat Paigambar.	1			
71 Articles of Copper, as follows.				
Lokhari	1	6½ sirs.		
Tasht	1	9½ "	As it got leaky it was sold by public auction under Collector's No. 636 2-5-87.	
Do.	1	12 "	Do.	
Do.	1	6½ "	Do.	
Do.	1	18 "	Do.	
Kadhāi (can) of copper	1	18 "		
Do. small and large	1	13 "	.....	One article only.
Kettle of copper	1	12½ "	.....	Absent: said to have been taken away by Hanamant Ramchandra.
Do.	1	9 "	.....	Absent: said to have been taken away to be tinned.
Do.	1	10¾ "	.....	Do. do.
Do.	1	8¾ "	.....
Do.	1	13 "	.....	Absent: said to have been taken away by Hanamant Ramchandra.
Do.	1	9½ "	As they were broken at the bottom they were sold, vide Collector's No. 636, dated 2-5-87.	
Do.	1	11 "		
Do.	1	8½ "	As they were broken at the bottom they were sold, vide Collector's No. 636 of 2-5-87.	
Do.	1	10 "		
Do.	1	15½ "	.....	Absent: said to have been taken away by Hanamant Ramchandra.
Do.	1	8½ "	As they were broken at the bottom they were sold, vide Collector's No. 636 of 2-5-87.	
Do.	1	5½ "		
Do.	1	10½ "	As they were broken at the bottom they were sold, vide Collector's No. 636 of 2-5-87.	
Do.	1	7¼ "		
Do.	1	6 "	.....
Do.	1	4½ "	.....
Tapēli	1	2¾ "	.....	Absent: said to have been taken away by Hanamant Ramchandra.
Kettle	1	9¾ "	.....

* Where no remark is made in this column it must be understood the article is present.— H. C.

Names of Articles.	Number of Articles as per list dated the 30th June 1854.	Size or Weight of Article.	Remarks.	Remarks by the Archaeological Surveyor when he checked the Articles in the 'Asar Mahal' by this List in December 1888.
<i>71 Articles of Copper, as follows—continued.</i>				
Kettle	1	7½ sirs.		*
Copper dishes (Thala)	26	28½ ”	One of them is lost	One absent.
Kettle (Handa) of copper	1	6¾ ”	Not present	Absent.
Qahwa-dāni	6	16½ ”	One of them being broken was sold, vide Collector's No. 636 of 2-5-87.	One absent (3 large and 2 small present).
Ud-dānis (vessels for frankincense) (2)	5	6½ ”		
Udzad (3)				
Dongo (1), Candlestand (1)				
Qahwa-dāni (1), Sarposh (1)	4	4½ ”	Sherfosh being useless, sold, vide Collector's No. 636.	2 absent in addition to one sold.
Copper dishes that are used to place under lamps				
China Cholis (4) of copper-plate	2	4¾ ”		
	1	1	.....	(4 poles for curtains).
	71			
<i>21 Articles of Brass, as follows.</i>				
Can (Kadhāi)	1	25½ ”		
Do.	1	11¾ ”	Carried away by Hanamant Ramchandra Shira in the famine.	
Lokhari	1	11½ ”		
Lamps	4	11½ ”		
Tasht	2	8½ ”		
Yeka, for candle	6	12½ ”		
Qahwa-dāni together with 3 brass tumblers	1	7½ ”		
Broken Chimes	3	1½ ”	Sold, vide No. 636.	
Brass illuminating tree (Rosh-nāizādi)	1	22 ”	.....	} In the custody of the Collector of Bijapur.
Do. do.	1	18¾ ”	.....
	21			
<i>9 Articles of Iron, as follows.</i>				
Jahāri (jars) (3), spoons (palli) (2)	5	9½ ”	Being useless, sold, vide Collector's No. 636.	
Palli	2	6¼ ”	Do. do.	
Locks	2	3½ ”	.....	In use to close rooms.
	9			
<i>8 China Articles, as follows.</i>				
China Candle-stands (Yeka)	4	...		
Martabān (small)	2	...	Broken	Absent: said to have been broken.
Do. (large)	2	...	.....	(2 large ranjans, or jars, are in the small room in the N. W. corner on the ground-floor).
	8			
<i>94 Articles of Glass, as follows.</i>				
Glasses (wine glasses)	40	...	Broken	Absent: all said to have been broken.
Bottles (Persian)	41	...	Do.	8 absent.
Billauri Handas, white, with their lids	5	...	Do.	
Do. do. green	2	...		
Billauri cups (pila)	6	...	Do.	Absent: said to have been broken.
	94			

Names of Articles.	Number of Articles as per list dated the 30th June 1854.	Size or Weight of Articles.	Remarks.	Remarks by the Archaeological Surveyor when he checked the Articles in the 'Asar Mahal' by this List in December, 1888.
<i>17 Carpets (Galichya), as follows.</i>				
		Yds.		*
Carpet	1	10 $\frac{3}{4}$ × 4 $\frac{1}{4}$	9 of these are present and two are carried to the jail.	11 present; 6 have been taken to the Yerrowda Jail as patterns to work by.
Do.	1	8 $\frac{1}{2}$ × 3 $\frac{1}{2}$		
Do.	1	8 $\frac{3}{4}$ × 3 $\frac{3}{4}$		
Do.	1	9 × 3 $\frac{3}{4}$		
Do.	1	8 $\frac{3}{4}$ × 3 $\frac{3}{4}$		
Do.	1	8 $\frac{3}{4}$ × 3 $\frac{3}{4}$		
Do.	1	8 $\frac{3}{4}$ × 3 $\frac{3}{4}$		
Do.	1	8 $\frac{1}{2}$ × 8 $\frac{1}{2}$		
Do.	1	8 $\frac{1}{2}$ × 8 $\frac{1}{2}$		
Do.	1	10 $\frac{1}{2}$ × 4		
Do.	1	8 $\frac{3}{4}$ × 3 $\frac{3}{4}$		
Pieces of Carpet	6	...		
	17			
<i>6 Carpets Jāmakhāna), as follows.</i>				
Carpet	1	14 × 4		
Do.	1	13 $\frac{3}{4}$ × 3 $\frac{3}{4}$		
Do.	1	8 × 2		
Do.	1	2 × 2		
Do.	1	14 $\frac{3}{4}$ × 3		
Do. (Jāzam Jāmakhāna)...	1	5 $\frac{1}{2}$ × 1		
	6			
<i>67 Cloths (various), as follows.</i>				
China Galif (Grave cloth) ...	1			
Black Curtain (Parda) ...	1			
Green Galif	1			
Galif made of Kataria (silk) ...	1			
Topi (cap)	1			
Khonposh	1			
Sherposh	1			
Tasi Galif	1			
Blue Galif	1			
Galif (of Hajāri Kinkhwab) ...	1			
Do. (Green Kinkhwab) ...	1			
Do. (Yellow Kinkhwab) ...	1			
Do. (Green Mashru)...	1			
Do. (Red Himru) ...	1			
Do. (Himru)	1			
Do. (Asmāni colour) ...	1			
Yellow Bag	1			
Galif (Red Kinkhwab) ...	1			
Do. (White Kinkhwab) ...	1			
Do. (Himru)	1			
Do. (Red Mashru) ...	1			
Do. (Rose colour) ...	1			
Do. (Mashru)	1			
Do. (Blue Himru) ...	1			
Do. (Rose-coloured Himru)...	1			
Do.	1			
Do. (Red Himru) ...	1			
Do. (Butidari Kinkhwab) ...	1			
Do. (Red Kutani) ...	1			
Do. (Red Himru) ...	1			
Chedidar's Galif (Mashru) ...	1			
Bundles of rags	2			
Galif (Yellow Himru) ...	1			
Do. (Butidari or flowered) ...	1			
				There are present 12 small Galifs (covers) and 15 large Galifs, 17 Sherposh (circular mats), and 1 Topi.

Names of Articles.	Number of Articles as per list dated the 30th June 1854.	Size or Weight of Articles.	Remarks.	Remarks by the Archaeological Surveyor when he checked the Articles in the 'Asar Mahal' by this List in December, 1888.
				*
Red Curtain	1			
Sherposh (of Malamali cloth)...	1			
Green Satin Tafta	1	2 yds. long.		
Red cloth (Sherposh)	1	Do.		
Do.	1	Do.		
Coloured cloth	1	Do.		
White Chādars	7	Yds.		
Curtains (Chāndni Chude) ...	5	3½ × 2		
Do. do. (Red)	1	...	.....	All in rags.
Do. (Red Amru)	1	3 × 2	.....	The red one hung over the upstairs room.
Do. (Kutani)	1	2½ × 1		
Do. (Butidari)	1	3 × 2		
Do. (Butidari Kinkhaub) .	1	2½ × 1½		
Square Chandni	1	3 × 2½		
Do.	1	3½ × 3½		
Do.	1	3½ × 3½		
Charat (Cotton Rope)...	1	...		
Red Woollen Curtain...	1	2½ × 1½	.....
Curtain of Himru	1	3 × 1½	.....
Do. Woollen	1	2 × 1	.....	In front of the door of the Relic room upstairs. } 2 curtains said to be in the Relic room.
	67			
47 Stone Articles, as follows.				
Stone slab, bearing a Persian inscription	1	Yds.		
Small stone stool (chawaki) ...	1	¾ × ½		
Stone slab, carved	1	2 × 1½		
A Lotus-shaped frankincense vessel (Kamaldar Ud-dāni)...	1			
Flat marble slabs (Rectangular)	5			
Do. do.	1	1½ × ¾		
Do. do.	1			
Do. do.	1	1½ × 1		
Do. do.	1	1½ × ¾		
Do. do.	1	1½ × ¾		
Do. do.	1	1½ × ¾		
Do. do.	1	1 × ¾		
Slabs bearing Persian inscrip- tion	8			
Carved slabs	5			
Stone Lions	2	...	.....
Marble Mirfash (3 large and 1 small)	4			One present: one said to have fallen into the tank in front.
Pieces of Marble	7			
Stone Crocodiles	2			
Tol (Palang) of blackstone ...	1	2½ × 1½		
Stone Stool (Chawaki)	1	2 × 2		
A flat stone	1			
	47			
82 Qurāns, as follows.				
Old volumes of the Qurān ...	28			
Do.	24			
Do. (kept)	30			
	82			

Names of Articles.	Number of Articles as per list dated the 30th June 1854.	Size or Weight of Article.	Remarks.	Remarks by the Archaeological Surveyor when he checked the Articles in the 'Asar Mehal' by this List in December, 1888.
(Here follows an entry giving the number of rooms in the building and the number of buildings in the enclosure, &c.)				*
<i>Wooden Articles, as follows.</i>				
Wooden boxes	2			
Do.	1			
Do. (small for keeping the Qurān)	1			
Do. do.	1	...	.....	9 boxes present.
Do. (large)	1			
Do. (small)	3			
Do.	1			
Wooden ferry boat	1			
Rahat (for illuminations)	1			
Stool	1			
Tanabi, together with its bag...	1			
(Here follows a long list of beams, rafters, window frames, etc., with their dimensions, and the number of trees in the enclosure making up a total of 916 entries.)				
Swords	4	...		
Kettles	8	...		
Kawedani	1	...		
Sarposh	1	...		
Pieces of glass... ..	3	...	Being useless, were sold.	
Jahāri	3	...		
Spoons	2	...		
Copper Kettle	1	39 sirs.	.....	2 new ones bought in
Copper Parat	1	9½ "	.....	place of old ones sold.

The following articles are supposed to be in the Relic Chamber:—

- 1 Silver Bowl (Baijar Nokrai kalāh).
- 3 Copper-gilt (Khumā) weights for corners of tomb coverings.
- 1 Phānūs bilori, Aśhapailu.
- 1 Copper-gilt Ud-dān (fire receptacle).
- 2 Copper-gilt Ud batti yekā.
- 1 Copper-gilt Katorā Sarposh (Salver with a central vessel attached).
- 1 Copper Ud-dān (tinned).
- 2 Glass weights for the corners of tomb coverings.
- 2 Ud batti lagāna ka yeka bilori (branched).
- 1 Yeka bilori (brass, branched).
- 1 Katorā made of earth worked over with gilt.
- 1 Silk Galif with much work on it.
- 1 Large box stand, formerly covered with silver work.
- 6 Small do. do. do.
- 2 Wooden frameworks on wooden poles over the boxes.
- 7 Silk Curtains worked with gold thread (5 red and 2 green).
- 1 Ostrich egg.
- 13 Imitation ostrich eggs, of earthenware.
- 1 Marble Chawaki.
- 1 Large China Katorā.
- 1 Small do.
- 2 Wooden (?) Udayād.

There are three large boxes, of about thirty-six cubic feet each, and one small one, but they are never opened. They are said to contain the relic.

*Note:—*In the Namuni ki Koti (the room downstairs in front of the door of which is hung a screen) are the following things:—A large chest in the centre containing a model of the tomb of Muhammad at Medina, 7 white marble slabs, 7 fragments of white marble basement, which was apparently octagonal, and 1 perforated slip of panelling from upstairs. In the room behind this are two very large *ranjans* or jars, 10 feet 4 inches in circumference and a lot of wooden beams. In the large middle room, which is kept in a very dirty state, are 2 alligator or crocodile gargoyles, 4 black stones which seem parts of a doorway, 6 inscription slabs, two of which are large, 1 stone lion, 2 feet of a stone *charpai*, 7 long narrow pieces of white marble, and one common stone—a base of a pillar.

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On the Burj next to the Farangi or Tābut Burj.

Transcript.

لا فتا [ل] الا على لا سيف الا ذا الفقار اين بنى حصار جهان پناه
مهد شاه عادل شاه ...

Translation.

No hero except A'li! No sabre except Dā-alfiqār. The building of this fortification, the refuge of the world. Reign of Shâh A'dilshâh [the name of the king is given and also the date, but illegibly].

503.

On the Farangi or Tabut Burj.

This is a drawing of a domed mosque flanked by two minarets on which are inscribed on the tops the words "Muhammad" and "Allah". The writing on the dome is decayed, but under it is a line from which it appears that the edifice was constructed by order of A'li A'dilshâh. There are also two columns of the central door on which some writing occurs, and the date is given at the bottom of the left column as the year 100, which is plain enough but unsatisfactory.

504.

Over the Allahpur Gateway.

The middle part of this little inscription is altogether blank, and on the right side only the words "بتوفيق الله" "by the grace of Allah," give sense. On the left side the date 1088 is given, which year began on the 6th March 1677.

505.

On the 4th Burj west of the Lānda Qasāb Bastion.

Transcript.

بدوران محمد شاه عادلى چوبست اين برج نعمت خان همة
بهر تاريخ تمامش گفت خرد قوی بنياد محکم برج نعمت

Translation.

In the period of Muhammad Shâh A'dili,
When Nîmet Khān Himmet constructed this bastion.
For the date of the completion of it intellect said :—
Strongly founded firm bastion of Nî'met.

A.H. 1056 resulting from the chronogram of the last line began 17th February 1646.

506.

Over the Mihrāb in the Mosque of Afzal Khān's Cenotaph.

This consists of a large ornamental circle in which a small one is inscribed; and four small circles on the sides.

Transcript.

The large circle contains the antepenultimate chapter of the Qûrān named "Declaration of unity."

Upper 2 circles, الله كاف and الله شاف

Lower ditto محمد عرب and محمد نبى

Translation.

Upper 2 circles, "Allah sufficient" and "Allah healer."
Lower ditto "Muhammad Arab" and "Muhammad prophet."
In the large circle the year 1064 is marked, which began 22nd November 1653.

507.

In the Mihrāb in the Mosque of Afzal Khān's Cenotaph.

Transcript.

This is a large circle but containing only the Kalima, surmounted by the words "Allah," "Allah," and "Muhammad," each in a separate frame.

Below:— افضل الذكر ١٠٦٤

Transcript.

Below:—Afzal [is] the commemoration 1064 [began 22nd November 1653.]

508.

In the Cenotaph of Afzal Khan.

Transcript.

A heartshaped ornamental frame with the point turned upwards containing only the following:—
الله كاذى ١٠٦٩

