
Intermingling of Societies: Revisiting Delhi Sultanate through the Prism of Architecture

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Received: 30 March 2015; Accepted: 17 May 2015; Revised: 03 August 2015

Heritage: Journal of Multidisciplinary Studies in Archaeology 3 (2015): 370-380

Abstract: *In the history of Muslim India the sultanate holds a place of pride. Their rule extended over most of India and shaped the architectural and cultural face of Islam. They created a distinctive and unitary Indo-Islamic culture. The Ghurids' occupation of Delhi in AD 588/1192 marked the beginning of Islamic rule over northern India. For societies in South Asia, the notion of heritage and continuity of tradition in architecture is complex. It requires to be carefully viewed in light of present modernization, globalization, and rapid development. This paper discusses and reflects upon the physical effects of South Asian architecture on India at the time Delhi Sultanate. It argues that despite the change of both physical and cultural environments, due to the forces of change, tradition continues to play an important role in contemporary architecture in the region. The material for the discussion comes from the research in contemporary architecture in the time of Delhi Sultanate in the Indian subcontinent. The examples discussed in this paper point not toward the end of tradition but toward new directions for architectural based upon tradition. In architecture presence of Hindu and Islamic elements is ascribed to sectarian victory and also wide cultural effects. Architectural monuments were not only a cultural manifestation, but had important political symbolism as well as pragmatic functions. Architecture played an important role in enhancing and shaping this process by introducing those who converted to Islam to their newly acquired faith, history, practices and genealogies as well as by reaffirming the truths of Islam for those who were already members of the universal umma.*

Keywords: Tradition, Sultanate, Architecture, Political Supremacy, Islam, Hindu, Temples

Introduction

In the history of Muslim India the sultanate holds a place of pride. Their rule extended over most of India and shaped the architectural and cultural face of Islam. They created a distinctive and unitary Indo-Islamic culture. The Ghurids' occupation of Delhi in AD 588/1192 marked the beginning of Islamic rule over northern India (Welch and Crane 1983). The new Islamic state was distinguished by vigorous expansion from Delhi and, by its formal submission to the Abbasid Caliph, which provided the image of lawful rule. The state was therefore governed by sultans and ghazis. The Mongol invasions of the Islamic world accelerated the pace of immigration and their presence lent a cosmopolitan air. The sultanate looked west for its initial architectural forms. Many a

times construction of the mosques came from dismantled Hindu and Jain temples in the area. Their use did not represent an attempt to reconcile Islamic and Hindu-Jain architectural aesthetics, but rather a pious recycling of materials that had served nonbelievers. All of them rapidly became established as pilgrimage sites and religious centers. Patronage was the key in dealing with them. Tughlaq forms indicate that it was not a unitary patronage but had come under the sway of personal taste. Architecture under Ghiyath al-Din had shown deference to both Multan and the Khaljis, the two roots of the dynasty's rise to power and its early sense of legitimacy (Aranha2000). Architectural borrowings from Iran were in keeping with his attention to Islam in the west. Despite this broadening of architecture's patronage base, royal taste and motivation are the overriding factors throughout this period. New urban foundations like Daulatabad, Hisar, and Jaunpur spread.

For societies in South Asia, the notion of heritage and continuity of tradition in architecture is complex. It requires to be carefully viewed in light of present modernization, globalization, and rapid development. This paper discusses and reflects upon the effect of South Asian architecture on India at the time of Delhi Sultanate. It argues that despite the change of environments both physical and cultural, due to the forces of change, tradition continues to play an important role in contemporary architecture in the region. The material for the discussion comes from the research in contemporary architecture in the time of Delhi Sultanate in the Indian subcontinent. The examples discussed in this paper point not toward the end of tradition but toward new directions for architectural based upon tradition.

South Asian art and architecture has along legacy of visible use that has gained attention of scholars. It also depicts confrontation between opposing forces. Islamic state has been cast as an adversary of "Hindu civilization". Architecture provides binary narrative presupposing "Hindu and Islamic" societies as monolithic. It was with Asher and Metcalfe's "perception of South Asia's Visual past (Asher and Metcalf 1994) that for the first time Islamic India confrontation was challenged. Asher and Metcalfe have a focused impartial approach of studying South Asian architecture especially in religious and secular iconography. The integration of older and non local elements into new work seems to signal physical existence of different cultures and eras giving rich historical insight. It indicates ultimate triumph. There was a subtle historical process emerging from mixing of grand historical themes. The religious architecture had political facet. There was sophistication and technological advancement. The architecture was not a symbol of plunder but more sustained interaction between Hindu workers and Islamic patrons. (Davis and Meister 1993).Islamic architecture focused on eradication of political presence of previous dynasties and it reflected consolidation.

Contemporary architectural discourse mostly assumes an unmediated link between architecture and culture. This is a historical assumption, however, rooted in colonial encounters when the notion of cultural difference first entered the architectural

scene(Baydar2004).Focusing on the historical transformations of the very notion of architecture would enable a shift of focus from cultural diversity to cultural difference. Cultural diversity is a category of comparative ethics and aesthetics that emphasizes on multiculturalism and cultural exchange.

South Asia has an assumption of diachronic approach to material culture which is attributed to orientalist discourse. Essential notions of Islamic cultural practices have been combined with traditional disciplinary division for articulation of relationship between Sultan of Delhi and Indian past. Early Medieval India has a long history of commemorative columns to remember their victory. This practice was not unique. It had its mark in South Asia also. Delhi Sultanate rulers were influenced by Sassanid in South Asia where pillar was valued as trophy. In architecture presence of Hindu and Islamic is ascribed to sectoral victory and also wide cultural effects. There was compromise in traditions.

The thirteenth century onwards witnessed the fusion of eastern Islamic and indigenous Indic building techniques and traditions. It incorporated some features of both styles and also led to the emergence of novel forms born out of this synthesis (Talbot and Asher 1994). In AD 1192, Aibek after the defeat of Prithviraj Chauhan at Tarain occupied small fort Qila Rai Pithora in Delhi. This was later known as Dihli-i-Kuhna (old Delhi) when subsequent Sultanate cities were built in the fourteenth century. First sultanate city of Delhi emerged in the Qutb complex, as the Masjid-i-Jami, Qutb Minar and in Hisar-i-Nau (Lal Kot), a new fort, were built.

Ghaznavide mosque architecture prior to the establishment of the Delhi Sultanate had mosques with austere brick exteriors. By the thirteenth and fourteenth centuries Islamic mosques also began to have ornate exteriors (Talbot and Asher 2006). It was influenced by the embellished exteriors of Indic temples. Usually a courtyard dominated the mosque complex which had an ablution tank for ritual cleansing. The courtyard's interior was lined with arched galleries for different purposes like teaching etc. The *qibla* consisting of the prayer chamber was the deeper part of the gallery facing towards Mecca. Pointed arched entrances led to the prayer chamber. Inside the prayer chamber were *mihhrabs*, arched niches which would be inscribed with Quranic verses or abstract floral and geometric forms. Representation of human or animal figures was prohibited in Islamic religious architecture. The prayer chamber was surmounted by domes and/or vaults.

Seljuqid architecture was similar to Ghaznavide but was more accurate, employing arches, vaults and domes for tombs, palaces, forts, mosques etc. Ghurid architecture employed Islamic style of architecture in the monuments built in the Delhi Sultanate, but was also influenced by (and influenced) Indic architectural norms, styles and techniques. Ghurid presence in Northern India ensured a cultural intermingling between Islamic and Hindu civilization. In certain cases Mosque started to gain temple fragments to portray triumph of Islam over indigenous population. Islamic texts on

statecraft required rulers to display their power and affluence by establishing large fortified palaces. The congregational mosques also served to legitimize the new ruler, whose name would be proclaimed during the Friday prayers. Scholars like Sunil Kumar (Kumar 2001), C. Asher (Asher and Talbot 2006), C Talbot (Asher and Talbot 2006), R. Eaton (Eaton 2000) acknowledge the political roles of religious buildings like mosques. The best example of the case is Qutb Complex containing the *Masjid-i-Jami*, later known as the Quwwat al-Islam mosque. Aibek constructed this as well as another Masjid-i-Jami (Adhai Din KaJhonpra)¹ in Ajmer on behalf of his master. This mosque shows might of Islam. Pre-existing temple pillars and rubble (column shafts, bases, capitals, sculptures and Shaivite, Vaihsnavite and Jain iconic motifs) (reportedly of 27 temples) were used to construct the mosque. It was interpreted as a victory of Islam over Hinduism. However some scholars believe that as a corruption of Qubbat al-Islam (Sanctuary of Islam), a title given to Delhi later in the 13th century and then applied to the Jami mosque and a nearby *dargah*.

It is not a religious statement but more than that it is a result of a practical need to quickly build a mosque, to establish the authority of a new dynasty. Talbot and Asher point out that there was ethnic diversity of the Islamic populace. The core supporters of the sultans, their military and administrative personnel, the Islamized Turks had intrinsic differences amongst them. There was need to unify them in a new environment and unite them under the banner of Islam. Even among the sultans, there were rivals and competitors vying to usurp the sovereignty. For this display of grandeur, power and might were important political tools. The Arabic and Persian inscriptions are mostly inside the mosque and were intended for an Islamic audience rather than a non-Islamic indigenous audience.

The Indian craftsmen in *devnagiri* engravings on the mosque have actually expressed good wishes to the sultan and gratitude to Sri Vishvakarma for the successful completion of the minaret. Further, the construction of a large 5-arched free standing screen as a façade before the prayer chamber made of fresh materials, displaying indigenous vegetal motifs, trellis work, (elements of Hindu architecture) and Arabic calligraphy of Quranic verses is perhaps indicative of a sensitivity to both Muslim worshippers and Hindus that the mosque might not resemble a rearranged temple (Patel 2009).

This arch is evocative of the Ghurid and Seluqid styles in Iran. It conveyed the impression of the “saracenic” (Seljuqid) arch (narrow, horse shoe shaped). They felt the need to support the arch with a beam which was not done previously in Islamic architecture. The resulting shape was the Indianised Ogee form of the arch. Unfamiliar with the construction of the dome, the “Hindu” craftsmen followed the corbelled technique they knew, placing bricks on top of one another in diminishing concentric circles. These domes were unstable and usually fell after some years.

The Qutb Minar built of red sandstone and some marble² (started by Aibek in AD 1199

and completed by Iltutmish in AD 1229-30), though modeled on Iranian and Afghan minarets surpassed all others as the tallest minaret in the world. Originally it had 4 storeys on a 46 feet wide base tapering to 10 feet wide at the top. Each storey was marked by a projecting balcony. The uppermost storey was originally composed of a circular kiosk with window openings and a domical roof crowning the entire structure. Later additions changed the upper storey to its present appearance. Each of the four sections has a different pattern. The lowest storey has stellate flanges alternating with rounded flutes. The second section only has circular projections, the third simply star shaped and the fourth simply rounded. The northern side of the *minar* has a doorway with a spiral staircase leading to each balcony. Stalactite bracketing technique was used in the balconies which was a feature of north Indian temple architecture. Intricate arches were raised in a honeycomb pattern between the main tower wall and the base of the balcony.

The political statement through these constructions went out not only to the Islamic and indigenous populations but also to other rulers of Islamic world since it was the tallest minaret in the whole Islamic world. Persian inscriptions proclaiming the Ghurid overlord as the king of Arabs and Persians is again a clearly political statement. Further the height of the *minar* rendered it impractical for call for prayer and rather served as a watch tower to spot enemy armies from a distance. Arabic inscriptions warn of impending doom for non-believers on judgment day, but could not have been read by the only indigenous literate populace, the Brahmins.

Iltutmish built water tanks Hauz-i-Sultani or Hauz-i- Shamsi near the Qutb complex, tripled the size of the mosque, by extending rows of pillars on either side, and completed the Qutb Minar. Instead of stone carved remnants of temples, now fresh stone with new carvings were used. The sculptural form also differed from the vegetal carvings of Aibak's time to high and low relief of very abstract floral and geometric patterns, adhering to wider Islamic norms. Further, the dome was built using a new feature of Roman architecture which was very commonly used in Central Asia. The shape of a 4 cornered chamber was altered towards the roof to make an octagon using the squinch technique, in which arches were constructed at the upper corners of the chamber, giving them a lateral side to rest the dome on the walls themselves, for greater stability. The arches became longer, simple horse shoe shaped rather than Ogee shaped. The free imagination of the Hindu craftsmen in the art on the screens seems to have been curtailed from floral to more conventional mechanical motifs and calligraphy of Islamic type.

It can be noted that the indigenous Gupta iron pillar of antiquity installed by Iltutmish (debatable) in the mosque's courtyard was reminiscent of the Indic tradition of kings proclaiming military victory. This was also later emulated by Firuz Shah Tughlaq in his establishment of 2 monolithic pillars in Tughlaqabad. Iltutmish also built the tomb of his son Nasiruddin Mohammad [named Sultan Ghari (cave)]. It is built of grey granite on a very high plinth, with a circular bastion at each angle. It has a fortress like

appearance from the exterior. An octagonal platform forms the roof of the underground chamber. It seems there was originally a pillared pavilion with a pyramidal roof on this platform. Within the courtyard some white marble pillared arcades were found on the east and west. The western arcade was more elaborate with a mosque sanctuary, a mihrab with a very elegant arch, aisles on both sides and a small dome. The interior of this dome is of Hindu construction as also the fluted pillars with bracketed capitals.

He also built his own tomb near the enlarged Masjid-i-Jami. It was a square structure with 3 entrance doorways and 3 mihrabs on the inner western side. The exterior was plain, except for a few carvings along the arches of the entrance doorways, perhaps unfinished. However the interior cubical hall was elaborately embellished with sculptures of Hindu temple motifs as well as Quranic verses. It was built of red sandstone with some insertions of white marble. There were no true arches. Iltutmish also added a façade to the Adhai Din Ka Jhonpra in Ajmer.

It was during Balban's time that the true arch was produced using radiating *voussoirs* in his own tomb south-east of Qila Rai Pithora. This technique was originally formulated by Roman engineers. Further the Ghyaspur suburb was probably developed around this time near the Yamuna. His grandson Kaiqubad built a palace (qasr) at Kilokhari here. Later Jaluddin Khalji laid out a garden here and the *Shahr-i-Nau* or new city developed here.

Great advances were made in architecture in Allauddin Khalji's reign. Brown explains this was due to the migration of many skilled craftsmen from Seljuqid Empire to the Delhi Sultanate. The greater incidence of Islamic features replacing "Hindu" elements is perhaps due to great number of Islamic craftsmen. Alauddin's reign witnessed great Mongol terror and threats and his policies reflect the cognizance of the same. He was the architect of the city and fort of Siri. In the Qutb complex, he further enlarged the *Masjid-i-Jami* and attempted to add another *minar* to far surpass the 83 meter high Qutb Minar, but only the base was made which stands unfinished today.

He however completed the southern gate or Alai Darwaza (AD 1311) which introduced the use of red and white stone. The square silhouette of the darwaza is pierced with evenly spaced rectangular windows and doors. The main shape of the Alai darwaza was a typical horse shoe shaped Seljuqid arch. It was built on a platform mounted by a short flight of steps. The main entrance had 4 smaller arches, 2 on each side topped by rectangular windows. These are outlined with marble trimmings, Islamic motifs and epigraphs. The side of the gatehouse that leads to the mosque is topped by a small dome and leads into a small pillared verandah. The dome is made using the squinch technique.

Along with Quranic verses, Alauddin's inscriptions on this gate are proclaiming his greatness in comparison to past heroic rulers like Darius, Alexander and Solomon. These constructions seem to have been a political statement of Delhi's military might

and a reassurance to the cities population in the wake of Mongol threats. He also built a new tank Hauz-i-Alai or Hauz-i-Khas for the growing needs of an expanding city. He re-excavated and enlarged the Hauz-i-Shamsi which had dried up. The enlargement of the mosque, and water reservoirs shows the growing population of the city of Delhi. Other monuments of this period are the Jamaat Khana masjid at the dargah of Nizamuddin Auliya.

Ghiasuddin Tughlaq established an impressive fortress known as Tughlaqabad to the east of the Qutb Complex and Siri. Similar to the Roman style, the fortified city is in 2 parts, the citadel housing the palace, royal residents, zenana, audience halls, etc, and the city – ordinary houses, bazaars etc, with their outer walls adjoining. This was the precursor to many city complexes in later times in Indo-Persian architectural style. The constructions in grey granite on a rocky terrain give it a grim fortified look. The city walls that extend over 4 miles are very thick and have circular bastions, some of two stories, at close intervals. Small islets for archers dot the city walls. It has numerous gateways (52) flanked by two towers on both side and broad ramps for the passage of elephants. The city walls are not erect but sloping, a typical feature of Tughlaq architecture, probably borrowed from Multan style of architecture.

Ghiasuddin's tomb is to be found in this complex. It resembles a fortress with fortified bastions and thick sloping walls and may have been a place of refuge in case of requirement. Built of red sandstone with a white marble dome, it has a very graceful doorway. A clever technique ensures that if the doorway is forced open from outside, it collapses. An underground passage and its safety features further point to it being conceptualized as a safe haven. The arches on the doorways now resemble the true arch, the Tudor arch – straighter rather than horse shoe shaped. The addition of a lintel combines indigenous technique as well, adding two principles of support, the arch and beam, thus exemplifying the fusion of two systems the "trabeate" and the "arcuate". Further, bracketed capitals are also used. The dome is constructed using good squinches, and then it is topped by a typical Hindu *kalash* and *amla*. It is a fine example of the combination of Indo-Persian styles of architecture.

Mohd Bin Tughlaq further fortified the city's defenses by constructing the fort of Adilabad near Tughlaqabad, and fortifying the hitherto unwalled section between the original city of Delhi, Siri and Tughluqabad known as Jahan Panah or the refuge of religion, it also housed a newly constructed elaborate palace complex attached to a huge mosque. This new addition was to serve as the base for raising a huge army for his intended north and westward expeditions (Qarachil, Khorasan), when Daulatabad (Devagiri) was being developed as the second southern capital of the much expanded Delhi Sultanate of the 14th century.

Firuz Shah Tughlaq was a prolific builder who greatly enhanced the city of Delhi. Known for his construction of the city of Firuzabad, or Kotla Firuz Shah, by the Yamuna, (and 3 more-Jaunpur, Fatehbad, Hissar) to the north of Delhi's walled cities.

He also established two massive monoliths of the 3rd century BCE, Ashokan pillars, at the 2 ends of his new city. These bore inscriptions in Brahmi script. Unaware of its actual significance then, they were associated with Alexander the Great. Further, the employment of reused material rather than freshly quarried dressed stone blocks like his predecessors points to either lack of resources, or perhaps a migration of skilled stone workers to Daulatabad, or both. Further, the surfaces are not embellished and austere, either due to strain on resources or in keeping with the policy of appeasing the *Ulama*, and following austere Islamic tradition.

Kotla Firoz Shah was built on a rectangular area in an oblong shape along the river. It was the predecessor of many palace fort complexes to emerge later under the Mughals. Other monuments of the late fourteenth century are the Kali Masjid, Begumpuri mosque at Jahanpanah, a mosque in the dargah of Shah Alam at Timurpuri, and the Kalan Masjid at Shahajahanabad. The Khirki and Kalan mosques are somewhat different. The whole structure is raised on a *tahkhana*, substructure of arches. Resembling the Sultan Ghari tomb, they have boldly projected entrances approached by a fine flight of stairs, and rounded bastions at each corner, more fortress-like than as a place of prayer. Interiors have arch-and-beam doorway, cloister of square bays, corners have Tudor arches, and bays are topped by a cup-shaped dome.

Many tombs were also built including his own in Hauz-i-Khas. This was adjacent to an elaborate annexe, a college, set beside an ornamental lake. Among its distinguishing features is a parapet incised with ornamental merlons from which rises an octagonal drum supporting a shallow slightly pointed dome. Inscribed arabesque ornamentation on the exterior was added later by Sikandar Lodi. Percy Brown describes it as a monument combining unaffected simplicity with an appearance of refined dignity. He is also known for his irrigation works namely, canals (Bhatt 2001).

The fourteenth century city of Delhi was described by Ibn Battuta as larger than all of the Islamic cities of the east with mosques, madrasas, palaces, elite mansions water tanks, canals etc. Drawing from the well-established Islamic precedent, the Delhi sultans established separate cities for personal glorification, legitimization, and for augmenting the economy and defenses. The evolving architectural styles show an eclectic amalgamation of Islamic/Persian and Indic styles of architecture, technique, embellishments and ideas.

The beginning of the thirteenth century witnessed an intensified cross-cultural interaction in northern India after the establishment of the Delhi Sultanate. This political development had important cultural consequences as immigrants from the west were drawn to India, bringing in Persians, Turks, Afghans, Central Asians etc. The impact was felt in all spheres. It culturally affected art, architecture, language and literature. It politically impacted ideologies, practices and techniques of warfare. Economically there were developments in land revenue, expansion of cultivation, and improvement in agricultural and irrigation technology. There was greater urbanism,

introduction of new elements and technology to crafts and skills, and impetus to internal and external trade. A composite culture of Indic and Perso-Islamic traditions emerged with influences not only from Central Asia and the Middle East, but also multiple regions within the sub-continent.

Legitimacy of the Sultanate of Delhi was based on religious or political foundations, and these issues have been contested, sustained and expressed. Some scholars see the Sultanate as a progenitor of the modern secular Indian state with a complete separation between religious institutions and political governance (Nizami2012). The relationship between religious and political authority in the Delhi Sultanate has to be reinterpreted and the peculiar relationship between history and historiography has to be understood.

Political and religious foundations of the Delhi Sultanate have great influence from didactic narratives in Indo-Persian historiography. Insertions of Quranic passages, instances from the Prophetic traditions, and representations of caliphal investitures, and the centrality of enforcement of justice in the Sultanate led to construction of the Islamic ideologies that sustained the Delhi Sultanate.

There were conscious attempt to give specific interpretations to historical events so as to convey the values of true leadership. It can be seen from the time of the inception of the Sultanate (early thirteenth century) to the period when the Tughlaq rule was drawing to its close (late fourteenth century). Iltutmish's comprehensive victory over the Khokars is thus seen as a 'decisive break' and is connected by Minhaj al-Siraj Juzjani to the story of the apocalyptic destruction of the Great Flood of Noah (Juzjani). There is a theological orientation in the sultanate histories. Traditionalism took shape in Indo-Persian historiography. Portraits of the Delhi Sultans along with the usage of titles such as *khatm-i salaṭīn* (Seal of the Sultans), *khatm-i tajdaran* (Seal of the Crown Bearers) etc, are not merely expressions of the didactic mode prevalent in Sultanate historiography but also attempts at constructing their legitimacy on the imagery of the Prophet.

Drastic change in historiography or a 'protracted development' came about. Relations between Delhi and the wider Islamic world were represented through the symbolic usage of caliphal investiture. The support of the Delhi Sultanate for the 'Abbasid Caliph proved beneficial for the Sultans of Delhi, even after the fall of Baghdad. In the wake of the Mongol eruption, Delhi began to play a salvific role in relation to the broader Islamic world. It reflected on the power and ideals of Islamic authority, to note the legitimacy of the Sultan. Caliphal investitures and adoption of titles were indicators of submission to a normative Sunni ideology of Islamic authority sanctioned by the caliphs but the Sultans were not constrained to behave according to a certain set of rules that restricted their power. No Sultan from the time of Iltutmish to Muḥammad bin Tughlaq bothered to get an investiture. Seeking an investiture was more likely connected to political expediency and events that unfolded in South Asia and adjacent

regions. Iltutmish sought it because of contemporary political upheavals, emerging Mongol threats and local developments threatening the Sultanate in its infancy. Muhammad bin Tughlaq did not bother to request an investiture for the first seventeen years of his reign and enquired about it only after he had spent nearly a decade chasing rebels and suppressing revolts. Islamic rule was supported by the religious classes and policies should be examined in the circumstances in which they evolved. The seeking of investitures was thus a means of dealing with political exigencies in periods of crisis (Burton 2008).

Architectural monuments were to a large extent shared by Muslims across these linguistically and culturally diverse regions. They contributed to the rise of a common repository of images, memories and meaning that in turn fostered a consciousness of belonging to a trans-local community. They had connections both to a larger Islamic world and to very local communities. They thus became dynamic sites of interaction, contestation, and negotiations of boundaries.

Islamization was an on-going process in South Asia, as it was in many regions. Architecture played an important role in enhancing and shaping this process by introducing those who converted to Islam to their newly acquired faith, history, practices and genealogies as well as by reaffirming the truths of Islam for those who were already members of the universal umma.

Conclusion

The architecture of Delhi Sultanate provides new insights into the history of Islam in these regions, the balance between local and global elements privileged by particular Muslim patrons and local population. It has played an important role in literary transmission and translation of histories.

Notes

¹*Patterned on the Dalhi Jami mashid, it was twice as large, pillars were much higher, with 3 Hindu shafts being used in each pillar. The exterior of the mosque has a flight of stairs leading to a portico at the entrance with a fluted minaret at each side. The plastic art of this mosque has a lot of Hindi design apart from Islamic architecture.*

²*Contemporary structures in Iran were built of bricks as suitable stone was not readily available.*

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