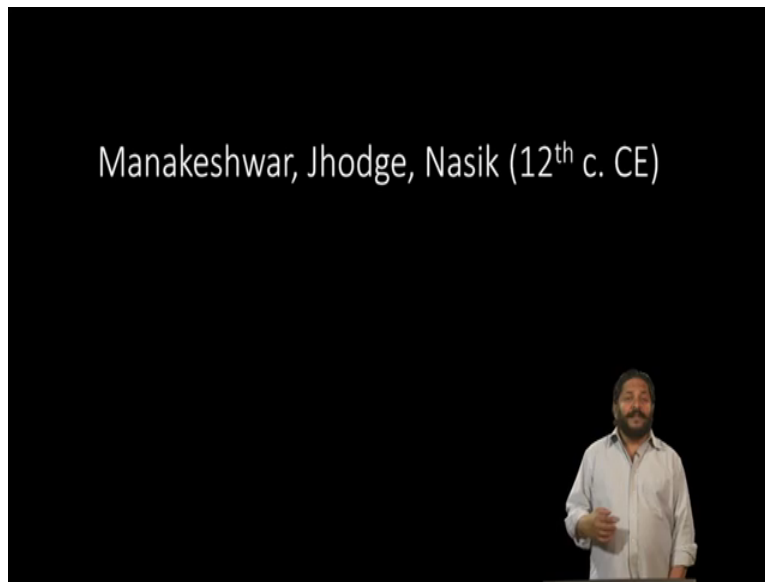


**Introduction to History of Architecture in Indian**  
**Professor Dr. Pushkar Sohoni**  
**Department of Humanities and social Sciences**  
**Indian Institute of Science Education and Research, Pune**  
**Module 3**  
**Lecture 13**  
**Imbrication of Sultanate and Maratha Architecture**

We have seen how after the Mughals most princely states in India started building in the style of the Mughals, the architectural vocabulary of the Mughals was completely replicated by the Rajputs, by the Marathas by all kings large and small across India but it was not always the case that the Mughals style was so widely accepted in fact contemporary with the Mughals in many parts of India where various sultanates. We shall today look at the Deccan sultanates and see how they shaped the architecture of the early Maratha state.

Even though the early Marathas which is to say from the late 16<sup>th</sup> century into the early 17<sup>th</sup> century are contemporary with the great Mughals the architectural idiom that they follow is that of the Deccan sultanates. Notably the Adil Shah's of Bijapur, the Nizam Shah's of Ahmednagar the Qutub Shah's of Golconda and the sultanate that preceded all of them the Bahamani's of (()) (1:33). But what was the architecture of the region of the northwestern Deccan before the sultanates came to power? And we have seen this in the temple at (Anwa).

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But we will look at other Yadava temples such as the one at Jhodge and also set of temples in a small town called Loni Bhapkar outside of Pune.

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The Yadava's completely embraced the Bhumija style of architecture they were champions of it. In many ways they thought that this was a style that was unique to them it was their identity.

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Temples such as this that they build in the Bhumija's style we can hall marks not just for the style but also of Yadava power and somewhere in the residual memory of northwestern Maharashtra this stayed on even after the great age of temple building was gone, even after the sultanates came in. As we saw in the example at Anwa temple builders who build temples for the Yadava's were also building buildings for the new powers that came in the 13<sup>th</sup> and 14<sup>th</sup> century that is first the Delhi sultanate and then regional sultanates.

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These temples that the Yadava's built were eventually revived in the 18<sup>th</sup> century by a group of new kingdoms collectively called the Maratha confederacy.

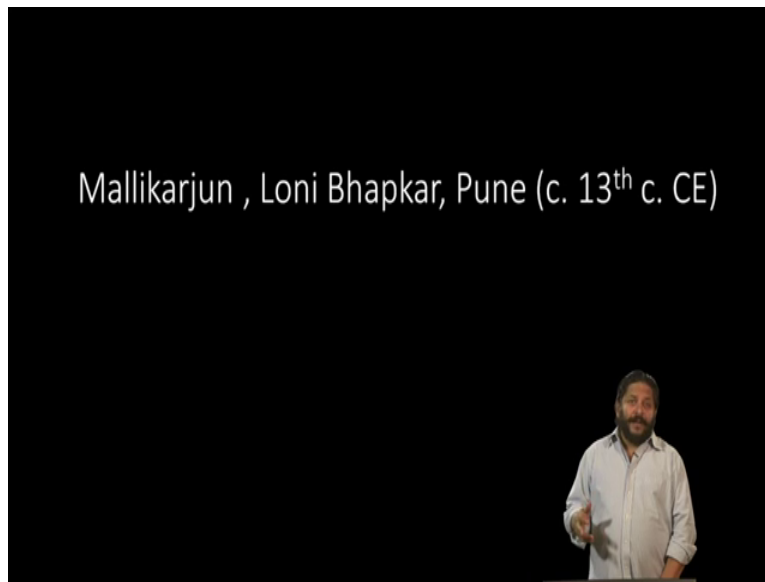
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But the bhumija temple of Yadava's never really went away it became the identity of the whole region.



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If you look at temples at places at Loni Bhapkar, a temple built in the 13<sup>th</sup> century very late in the Yadava rule borrowing (())(3:36) from Gujarat like the temple at Anwa.

Here you see the jaalis in the front that seemed to be copying jaalis that you see in similar temples in Gujarat but not the changing form, the complete front facade of the sabha mandap has become (tri-part type) it has three parts separated by columns it has this three parts because the dome on top is a corbel dome and when you have three way divisions it is possible to have

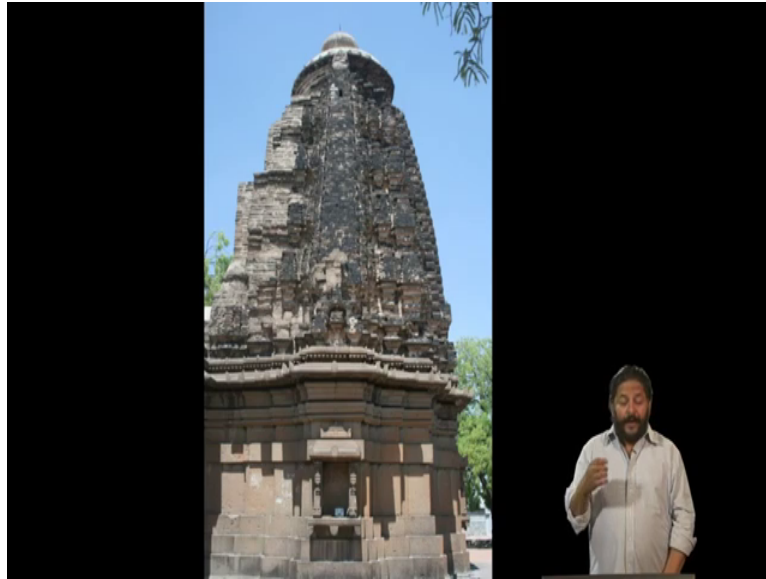
diagonal beams, create an octagon, inverse this corbel dome will be build also notice that the two side walls have massive buttresses that flank the sabha mandap of the temple.

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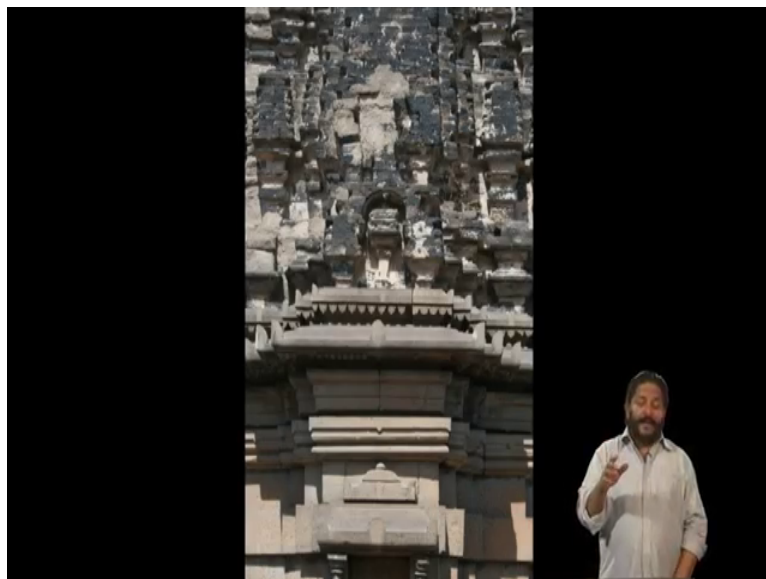
From the side the temple starts having small (( ))(4:26)four small finials at the corners of the sabha mandap something that we will see in the sultanate architecture of the region later. So here you have a corbel dome with four finials at the four corners again a form that first the sultanates and later the only Maratha temple builders will completely embrace.

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Also notice that the super structure is built completely in brick where the base is in stone, this is a region that is rich in stone it is not that there is any shortage then why this choice of brick? Perhaps to have greater control over the small decorative elements in the shikra.

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Again here is a detail of the interface between this stone and the brick on top. Once you have temples built in brick they would be plastered over and perhaps painted. Stone was not plastered or painted because it has a very fine finish that could serve as ornament by itself.

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There are other temples in the village which have been massively redone in the 18<sup>th</sup>, 19<sup>th</sup> and 20<sup>th</sup> century but we can see by overall form that this are also Yadava temples. Infact if you look at this and if you realize that what you see are bands running up the sides which small aedicule's that connect them horizontal to yours, you will recognize this to as nothing more than a Bhumija temple of modest proportion possibly getting back to the Yadava period in this case we notice. But which has been completely redone in the Maratha period and the clue that this was redone in the Maratha period is the bulbous dome on top.

The (( ))(6:29) in the Maratha period get transformed into domes and the reason is the dome has been used by the sultanates for atleast 300 years before that, this is how builders know what needs to be built on top of buildings.

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Another temple in the same town is that of Bhairavnath and this temple is extraordinary because it appears to be completely a late Maratha temple, if you look at the sabha mandap in front again it has some kind of domical vault on four finials in the four corners.

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In the courtyard of the temple are these two big deepmala's a feature associated with temples in the Deccan for over 400 years. If you look at the temple you can start seeing that it is actually a Yadava temple it has all the features of a Yadava temple that we saw only on mainly tri-part type façade big buttresses walls on the side and if you look close ups of the columns and not just of the columns but also the ornamental details they are completely Yadava. Yet this temple was given a complete makeover in the 18<sup>th</sup> century under the Marathas and what you see above the corners line is all a new reconstruction but it is not just above the corners line.

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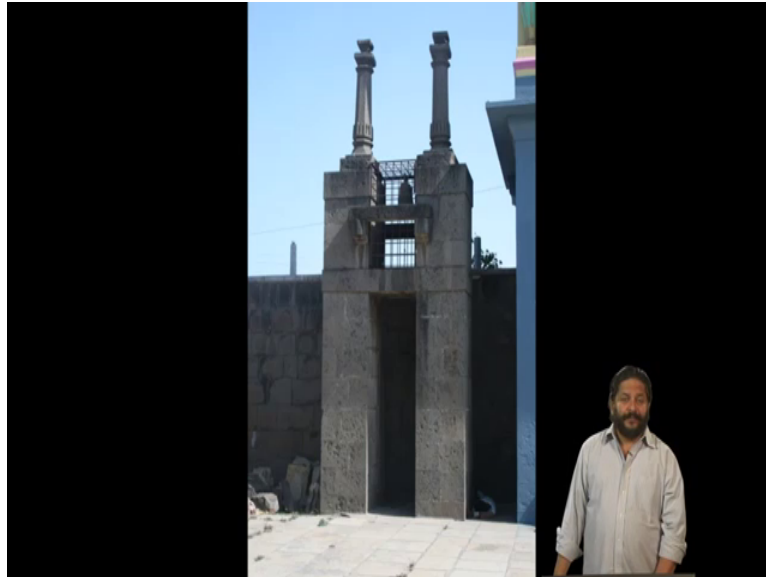


If you look at the complete façade of the temple what you realize that an older Yadava temple has been completely encased within a new Maratha finished Sabha Mandap and sanctum and how do we know this is from the Maratha period? It is because there are no offsets like you see in Yadava temple the plan has no complications it is a set of two simple cubes connected by (( )) (8:35) or a passage.

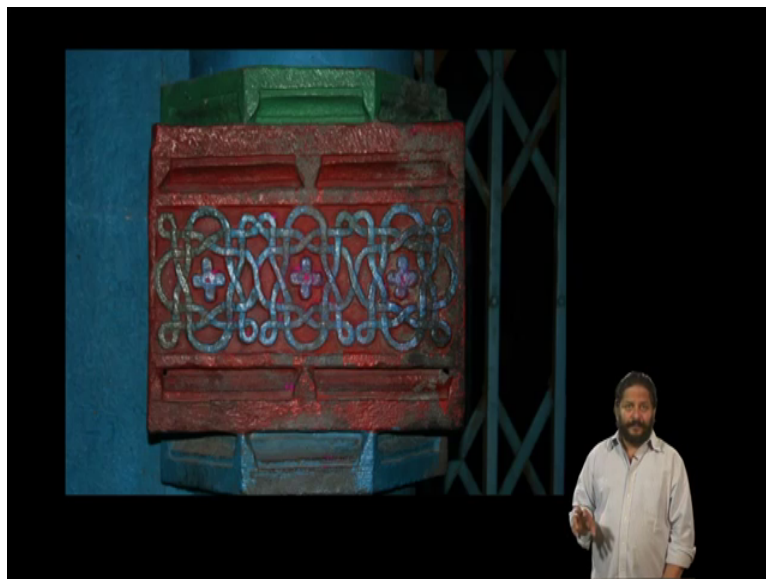
So you have the cube of the sanctum on your left and the larger cube of the sabha mandap on your right. The sabha mandap has four corner finials like we saw in late Yadava temples but the

super structure is completely new infact even the bottom is completely new it is the inside which is Yadava in this case and again to give you a flavor of the new kinds of 18<sup>th</sup> century Maratha temples something that we will look at in some details later in the class.

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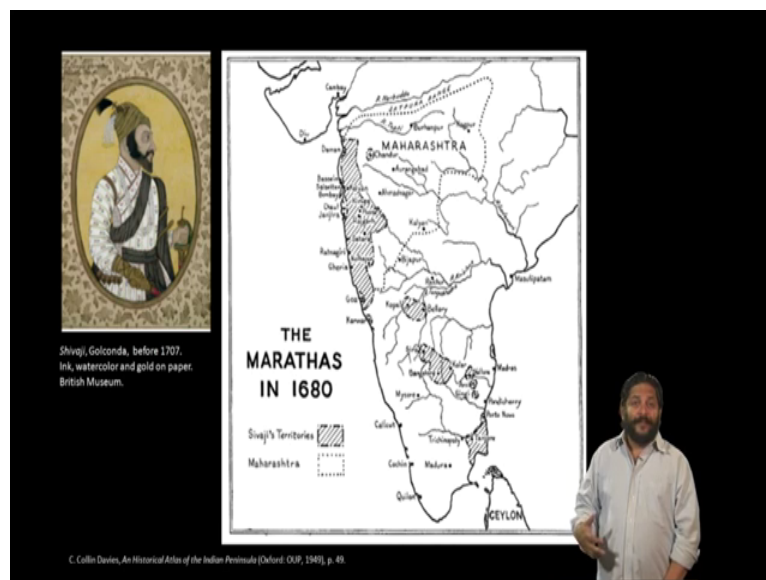
In this temple complex is also a bell and a number of temples in the northwestern Deccan have bells brought back as trophies from Portuguese churches in the mid-18<sup>th</sup> century by the forces of the Peshwa and once you get inside the temple you start seeing that the columns of the temple and the ornament on it is completely from the Yadava period this are not Maratha columns this is



an older possibly (9:48) Yadava temple that is completely encased within a new Maratha temple.

And therefore when we start looking at early Maratha temples what you see is two major influences that if the Yadava's and also of the Deccan sultanates. The Yadava's are gone by the 1350's in terms of exerting any kind of architectural influence, what survives is something that survives in collective memory but this ultimately for the next few 100 years will actively promote certain kinds of architectural programs that shape temple building in later years.

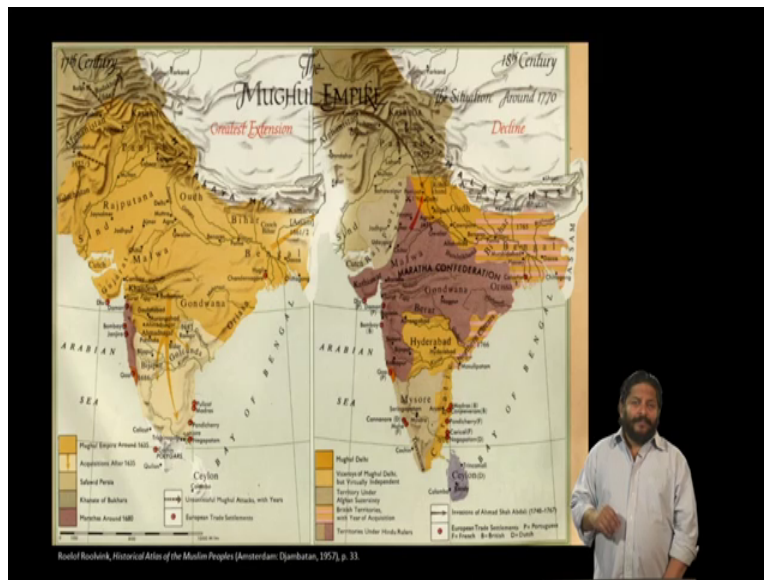
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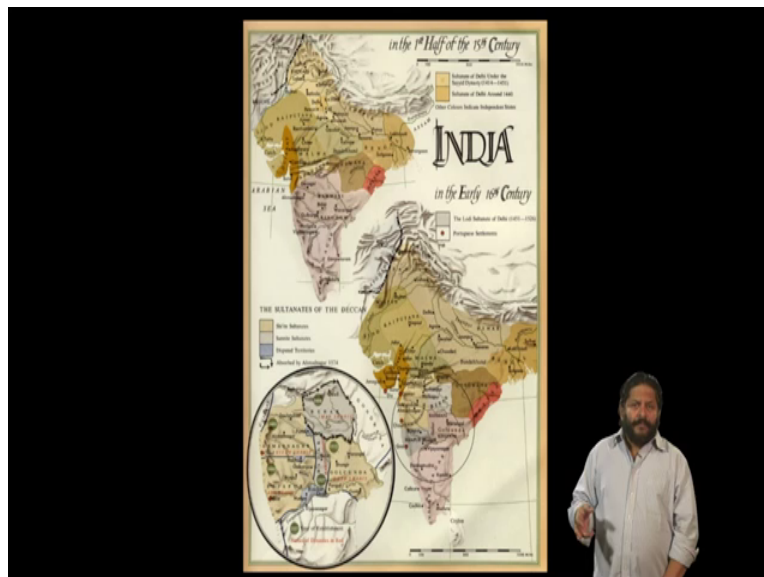
The Marathas emerge in the mid 17<sup>th</sup> century and the Chatrapati Shivaji whose stands off with a small kingdom on the western strip of (10:58)India. Within 20 years his kingdom expands significantly but is still minor as compared to the larger Mughal empire, when he dies he lives behind a very strong foundation that is assertive in terms of what style they were building? What language they will use and what their mission is? In terms of a swarajya or self rule.

After all this is an indigenous movement brought about to empower people who belong to the region.

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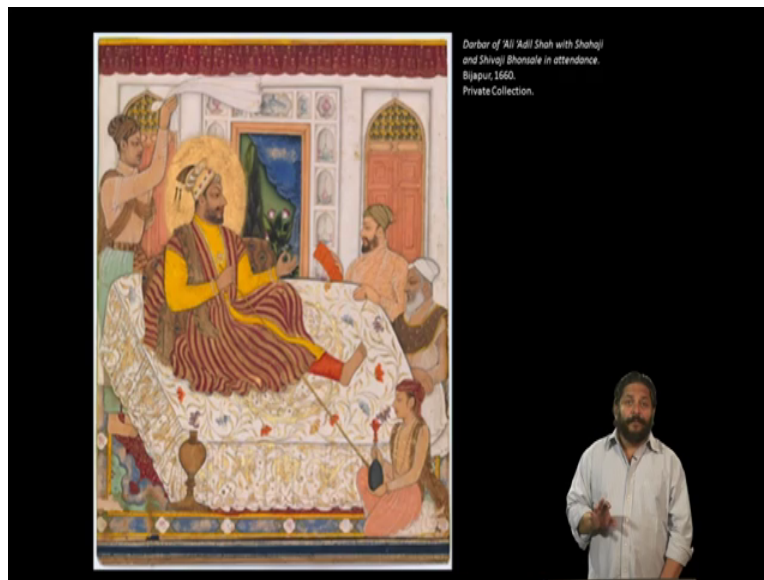


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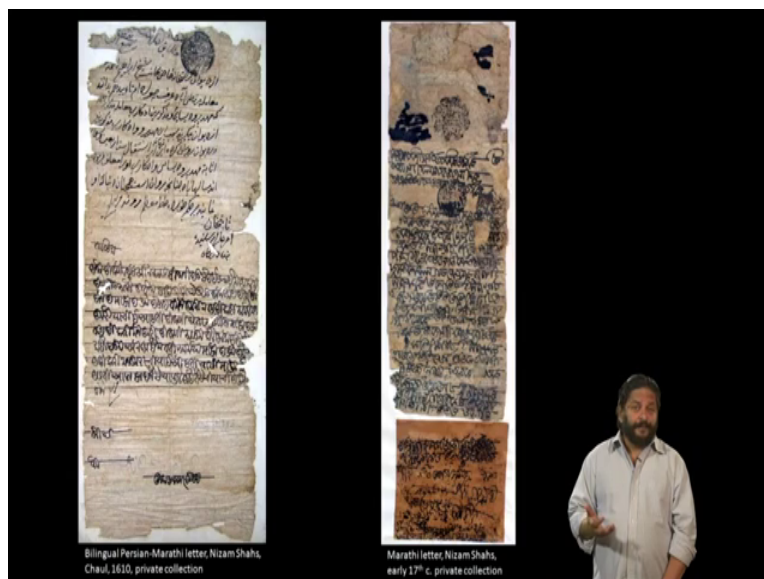
The Maratha empire will eventually become will grow out of this kingdom and cover and control a large part of central and north India as well. Taking over filling up a power vacuum of behind other weakened Mughals but before the Marathas what you have in this region is a group of five sultanates all successors of a sultanate called the Bahamani' sultanate.

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Infact Shivaji's grandfather on both sides work for this sultanates as do a lot of Marathas. Here you have a painting in which most probably an imaginary encounter in which you have major Maratha (( ))(12:17) such as Shahaji in obeisance to the Adil Shah sultan.

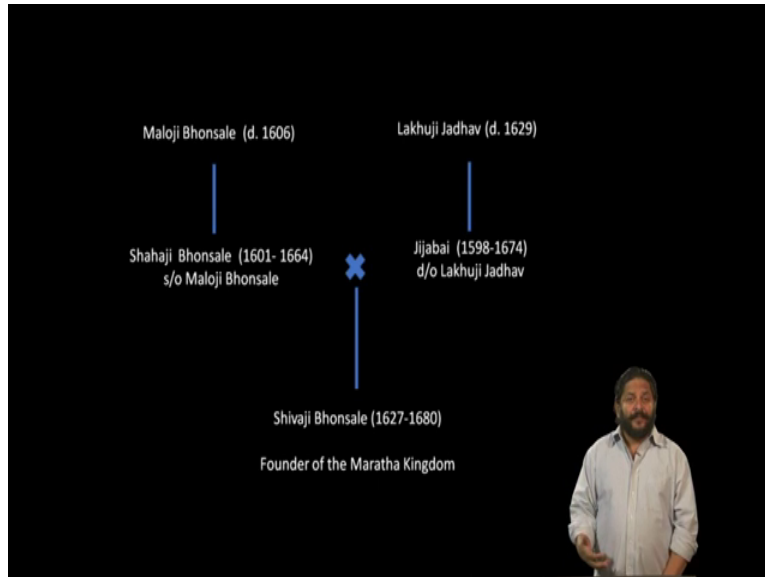
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Infact the sultans have started using Marathi as their court language as you start seeing in their official documents. The sultanates themselves have espoused a local culture they themselves have become local but they have still behold them to ideas of a Persianate (( ))(12:45) culture and then it is this that Shivaji tries to completely changed but he comes with a long pedigree of

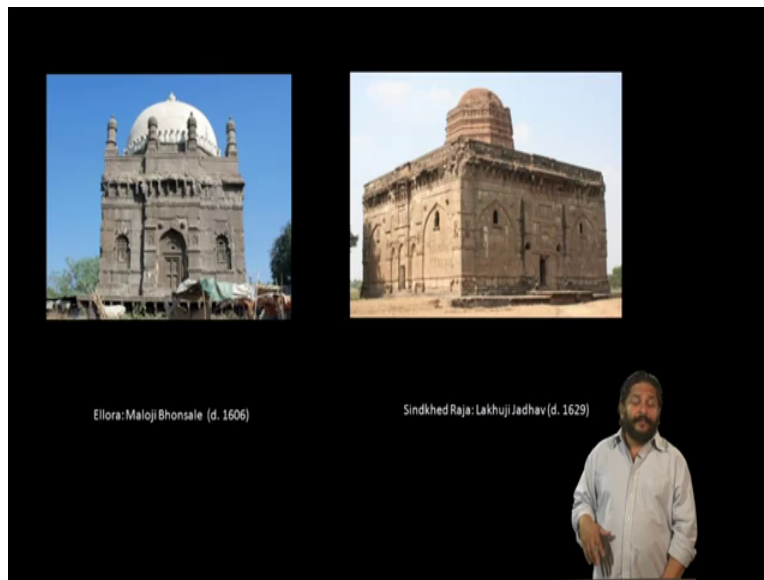
families who served the various sultanates and have become Persianized in their many years of service.

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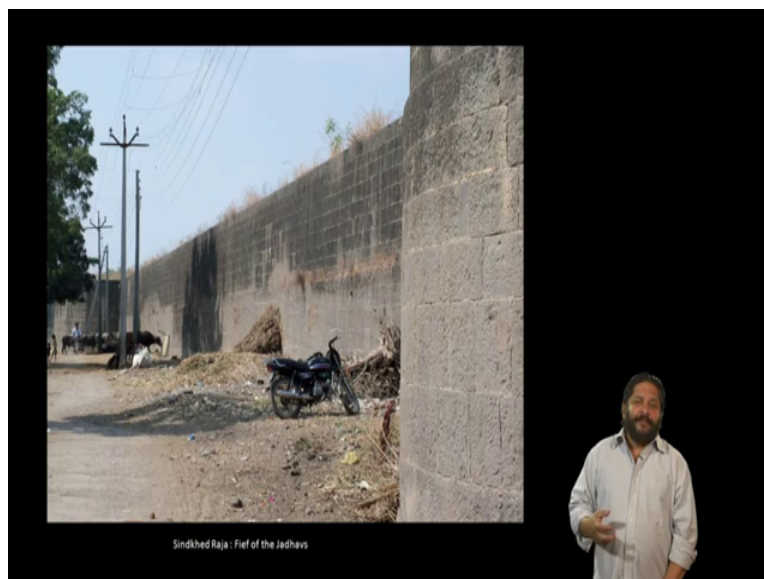
So here you have both of Shivaji's parents and his grandparents whom you see all served the Nizam Shahi sultanate.

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What they build themselves is two grandfathers are these two tomes which look like tomes of the sultans and their Muslim courtiers ofcourse they are not tomes because as him there they did not were buried they were cremated and therefore this are samadhi's or memorials.

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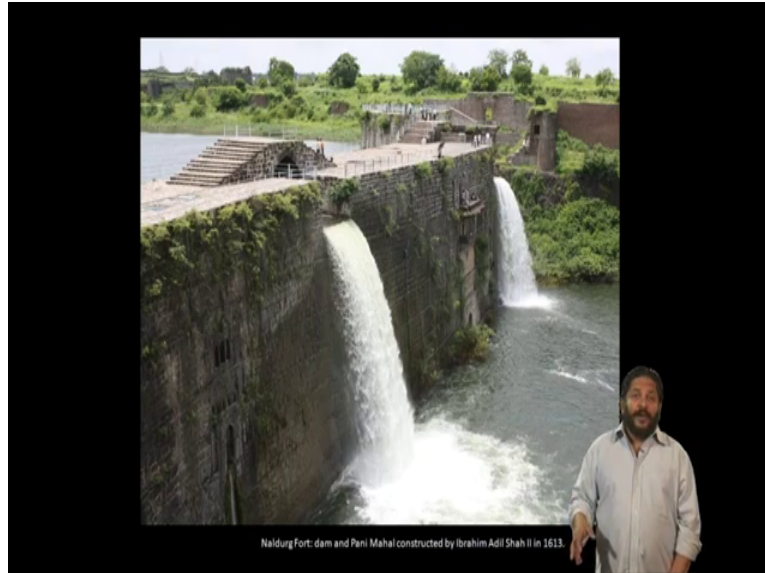
If you see Shivaji's maternal grandfather who control the small (13:41) of Sindkhed Raja up in the northern Deccan, the family had it for about 100 years in which they built several buildings that are very important but if you look at this buildings by themselves there is nothing

to tell that they are actually different from the sultanate architecture in the region. Here you have a half built fort that they have started on but their lands were eventually taken away in the 1650's.

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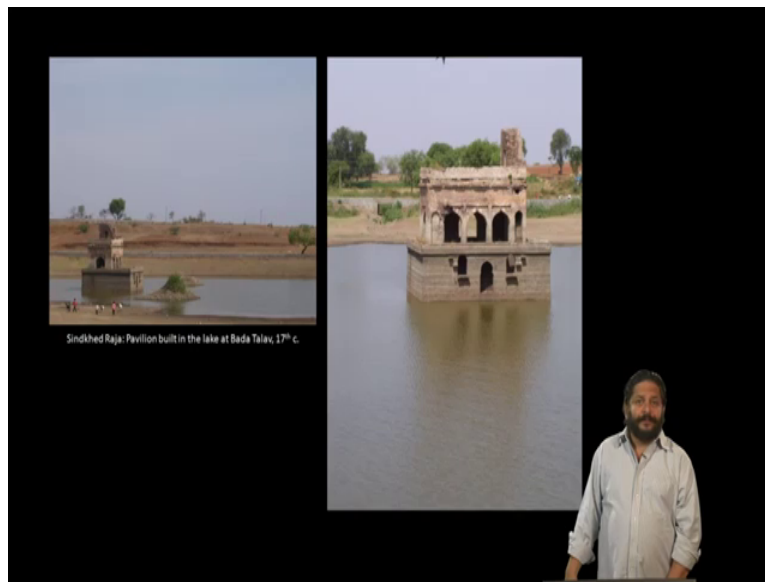
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One of the things they build is a massive dam and the dam has subterranean chambers into which one can go and sit and relax in hot weather and watch the water flow by. Well the idea of such a dam is not new we have already seen this with the Adil Shah sultan and the fort of (14:33) where they build themselves a similar dam ofcourse on a much larger scale in which you have chambers in the wall were one can sit and watch cascades of water fall over.



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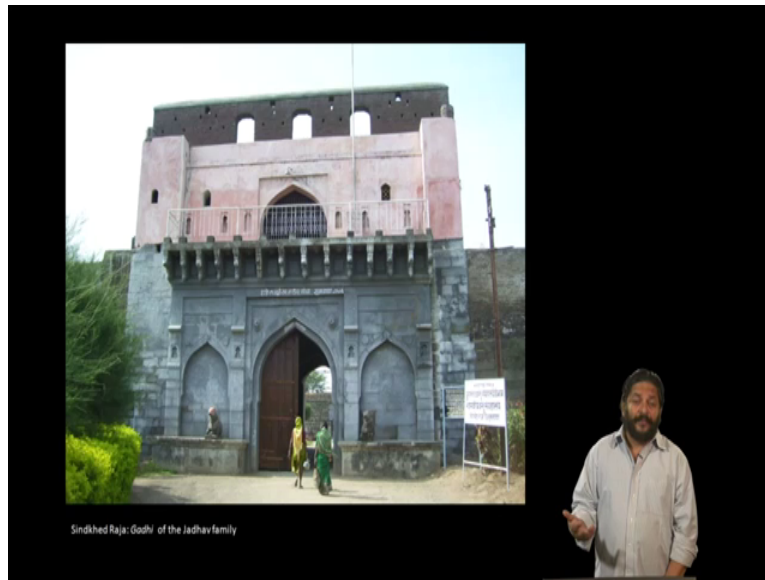


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We also have in Sindkhed Raja a number of this pavilions which stand in the middle of lakes and the only way to get there is to boat across again an idea that we find in the various sultanates of the Deccan, you have it in Ahmednagar and you have it with the Imad Shah's of Ellichpur, palace pavilions that stand in the middle of lakes which can be approached only by boating through water.

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If you look at the palatial mansion the (15:20) mansion the (15:21) of the Jadhav's at Sindkhed Raja this is Shivaji's maternal grandfather again nothing to suggest that this is anything more Hindu than it is Muslim, it is just a fortified mansion of its period following the latest fashion of architecture.



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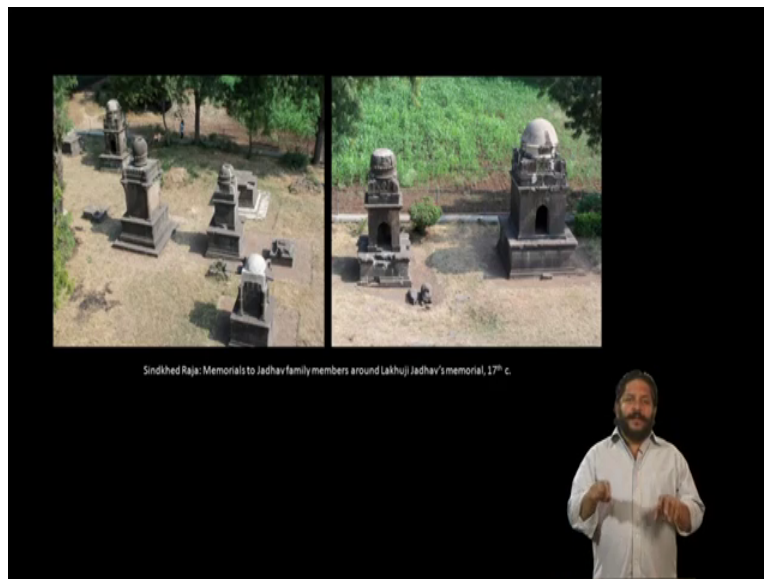
Inside you have now restored but you know true to form (( ))(15:47) in one of the walls using a structure form that you see replicated again across all the sultanates of the Deccan, again this is to say that everybody builds in the same style the architects and the designers are used to building the certain way. All of it is local and naturalized over a period of time even if the ideas come from elsewhere to begin with.

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And then finally the greatest architectural workings in Sindkhed Raja is the memorial build by shivaji's grandfather Lakhujji Jadhav Rao for himself in which his sons are also buried and around which are a number of other memorials built for members of his family.

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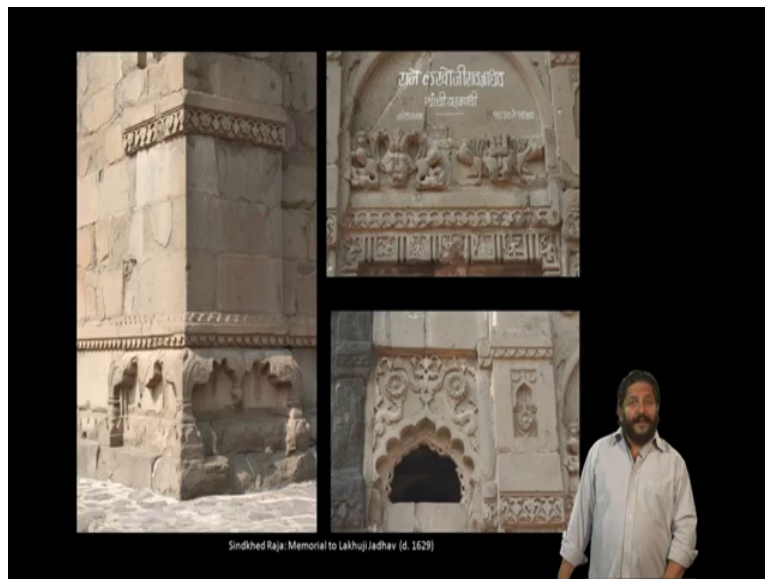


These are the small memorials which are placed around the big Samadhi of Lakhujji Jadhav, but where did this idea of having one major memorial surrounded by smaller memorials really come from and we shall take a look at that as well.

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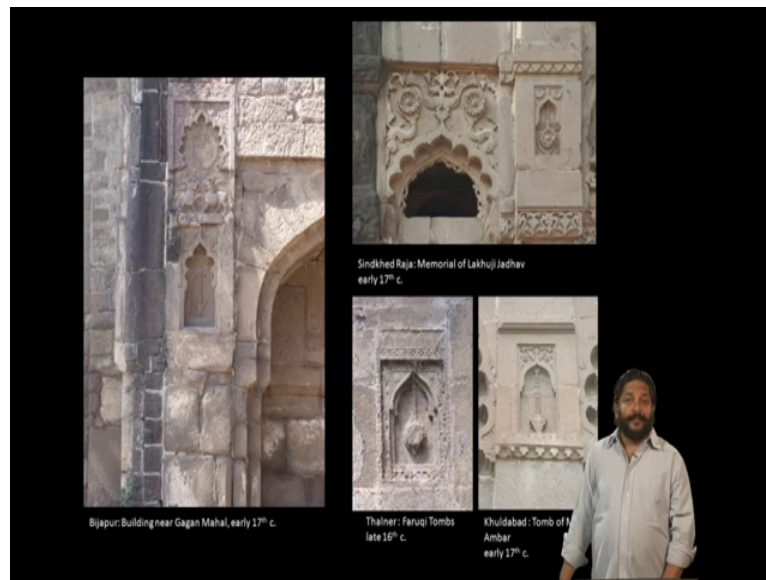


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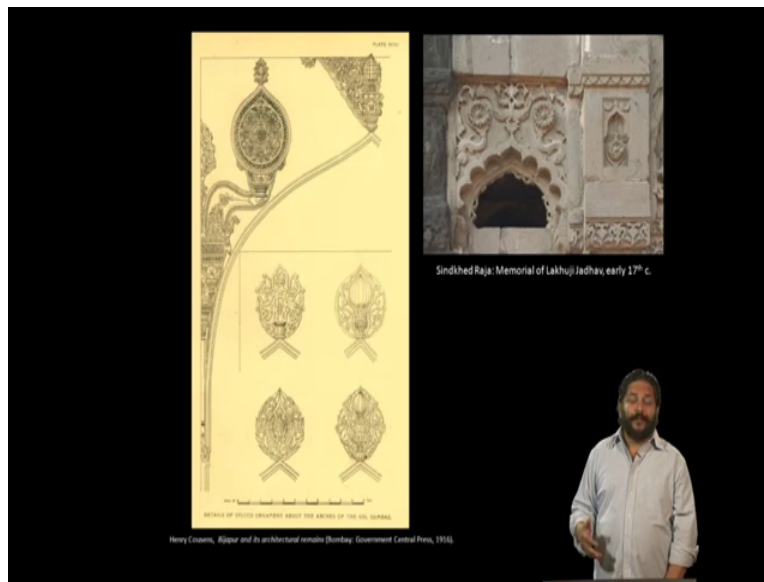
If you look at the ornamental program on the memorial of Lakhuji Jadhav you will again find motives that are very similar to what you find on sultanates building in this period. Very little of this is actually Mughal look in the column that you see on your left with those splayed legs something that you will find in Bijapur, in Golconda and in Ahmednagar. Look at the fish in the spandrels holding up those rosettes something you will find in Bahamani architecture.

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Look at the pendant chains that you see right here which you find in all the royal architecture of the Nizam Shah's, the Adil Shah's and also of people who assume power like Malik Amber.

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Again comparisons with Adil Shahi architecture this is from the Gol Gumbaz and very closed by at a sight called Deulgaon Raja you have another branch of the Jadhav family which bit for self a number of memorials including this one build for a lady of the house and thus this building were to be shown with no context one could easily think it was built by the sultans for one of their own. It has all the features of a sultanate building in the Deccan.

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Again compare the splayed legs you can't see it too well in the picture on the right but this is the Gal mandir in Bijapur which has exactly the same legs in fact of the building on your left was two storey tall in would resemble the building on the right quite a bit.

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The other memorial which is Shivaji's paternal grandfathers is outside the village of Verul that is to say the famous Ellora Caves which was their (19:04) and a few located tomb like this it is exactly like the Islamic tombs built in this period. In fact this is one of three memorials of which

one is an Islamic tomb and the other two are not which are placed around the temple of Grishneshwar one of the twelve Jyotirlinga's .

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This is the temple of Grishneshwar which you can see is built in a revival Bhumiya style by the great Ahilyabai Holkar who went around the country restoring and repairing temples this is not Yadava Bhumiya it is a copy of the Yadava Bhumiya and it does have on top not (( ))(19:46) but an Islamic dome.



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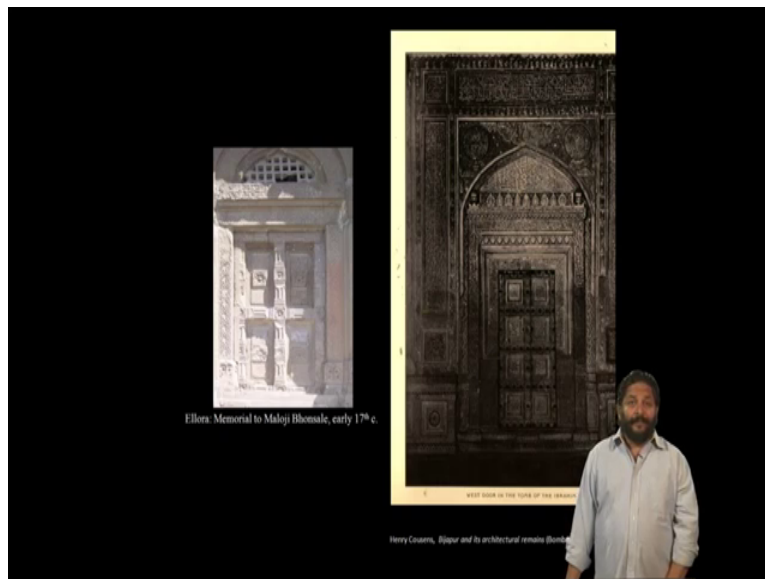
Here are the there memorials or tomes which are placed around the temple at Grishneshwar just a few kilometers up north is the holy site of Khuldabad where a lot of saints in the Deccan are buried and it is around this saints that a lot of rulers also had themselves buried. This idea that a holy place has Devine power and you have a burial or a memorial to yourself around such a place is something picked up from the sultanates by the Marathas and which they embody in such a sight.



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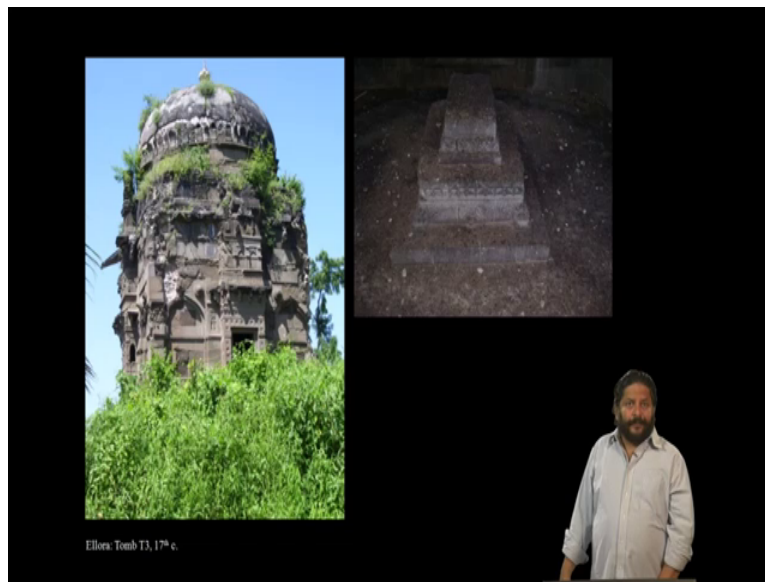
If you look at the doors there is one true doorway and the other three doorways on the sides of this memorial mimic the real wooden door way but these door ways are not unlike again what you see at the Gol Gumbaz I mean in Bijapur or also at the Ibrahim Rouza.

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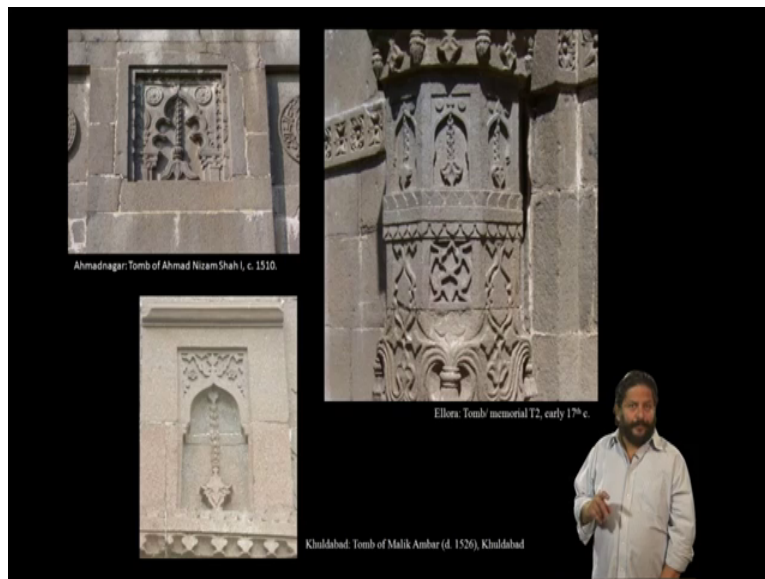


The ornament is completely borrowed from tomes of various sultanates what you can see here are again the same forms of splayed legs.

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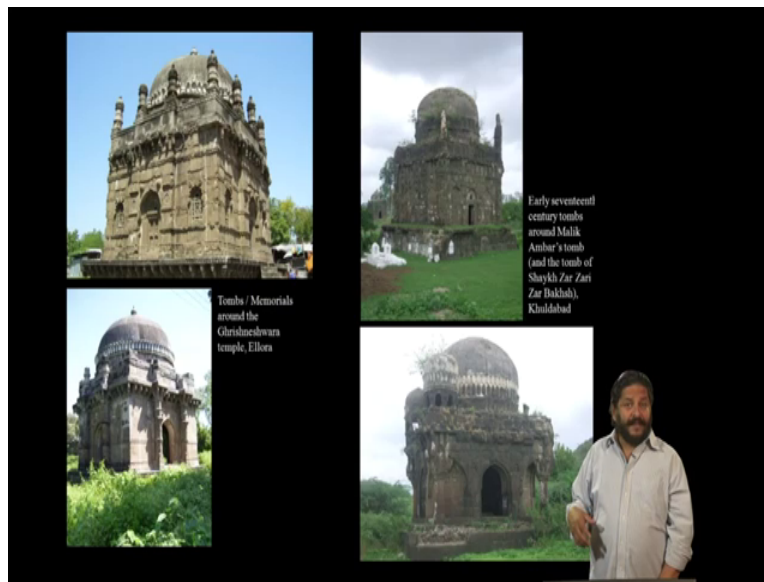


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One of the memorials is actually a tomb the decoration again is borrowing here will leave from the Deccan sultanates.

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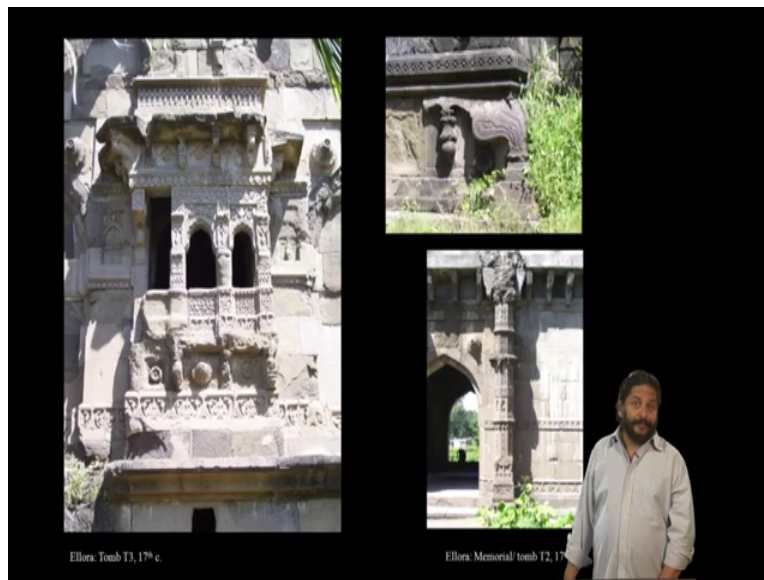
What is interesting is you have a number of completely unidentified buildings in the whole region which have always been assumed as Muslims buildings it is very likely that these also might have belong to Maratha noblemen at some point. After all just looking at a building you cannot tell whether it is build for Hindu or a Muslim because the early Marathas being completely imbricated within the sultanate court culture are building for themselves and commissioning for themselves, architecture that looks like it is built by the sultans.

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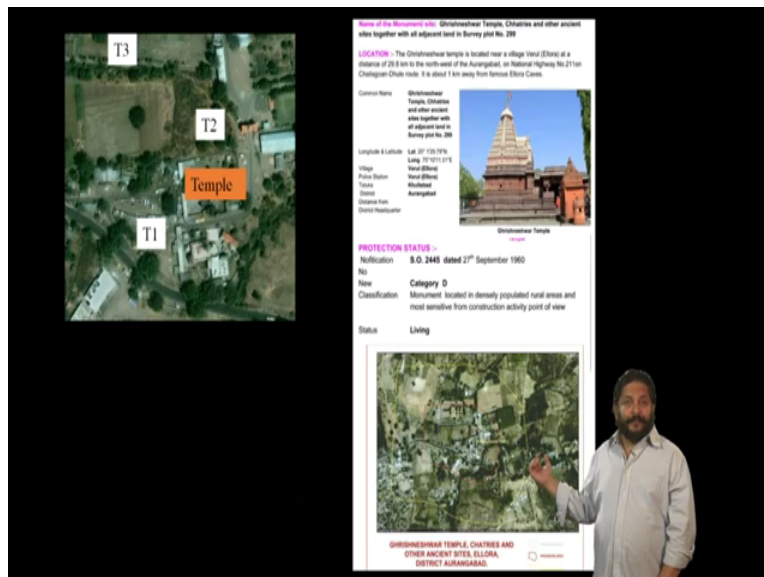


The Farooqui's of (( ))(22:01) also built themselves a set of tomes which you see on your right and what you see on the left is a memorial at Grishneshwar at Ellora.

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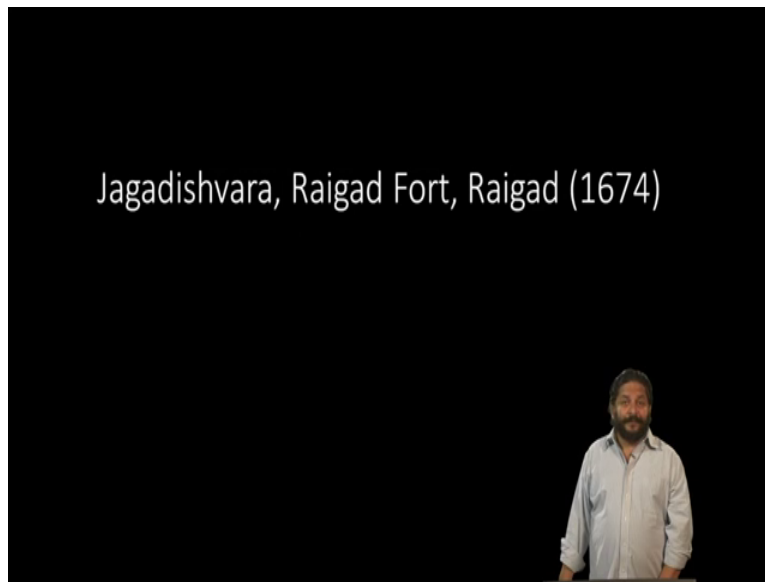


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Again more examples of the kinds of ornament and decoration you will see and this is the this position of the there memorials around the temple something that you see at Khuldabad just a few kilometers away.

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Well those are all the early Marathas who served at this courts of Sultanates but now we will see a building which is built by Shivaji himself, Shivaji who proudly never served at the court of the Adil Shah, the Nizam Shah, the Qutub Shah or the Mughal. Somebody who asserted that his regionalism should be given an identity in form by using a vocabulary that is different by writing letters in only the Modi script by building a revival Hindu kingdom but let us look at the temple he builds on the occasion of his coronation in a new fort that he builds for himself.

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And this is the temple the temple of Jagdishwar which from a distance resembles a mosque more than it does a temple, very close up it does not follow any of the classical proportions of a Hindu temple in fact this will be similar to what you will see Maratha temples two cubes one of the sanctum and one of the Sabha Mandap that are put together the super structure is another matter altogether, notice the corners are marked by (())(23:51) and the sanctum is marked by a dome.

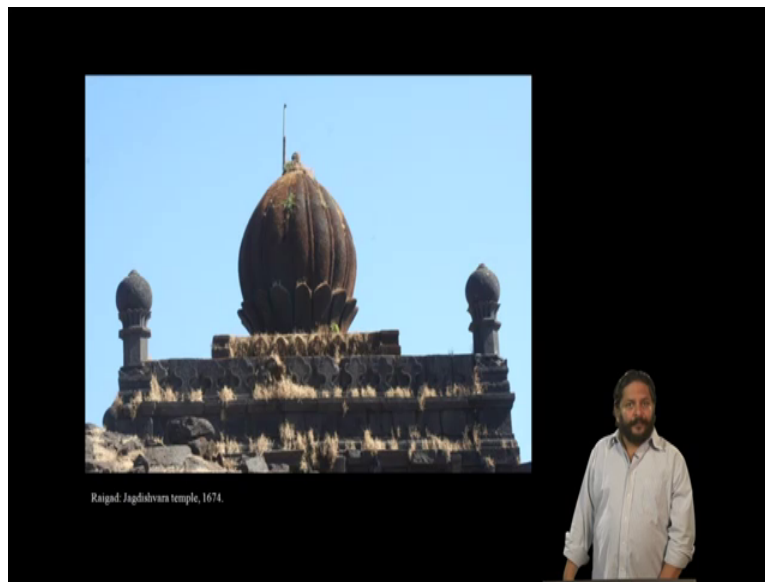


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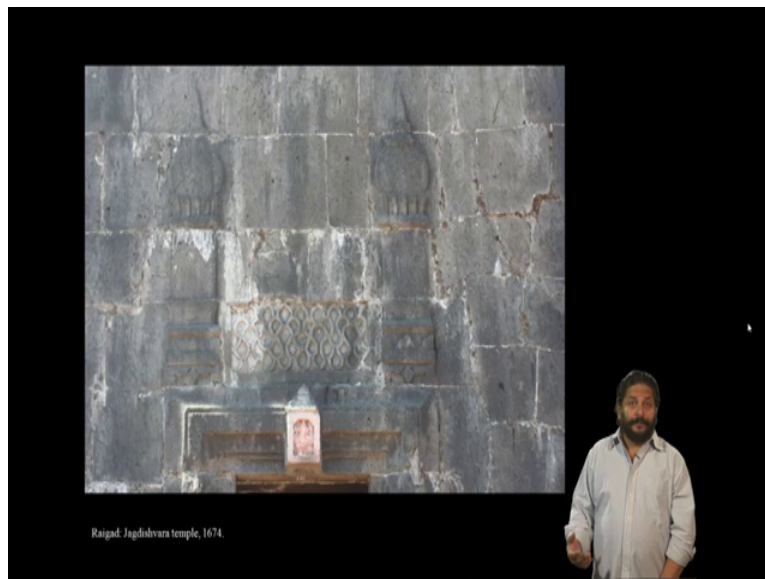


In terms of proportions of this building it more resembles something like the gate house of the Ibrahim Rouza in Bijapur.

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If you look in top of this temple what you see is a dome with minarets, the dome does not look like the temple spire and if you look at the entrance to the temple above the Ganesha that you find on the door way you find in between a trellis grill, a jaali in relief and two flanking minarets that take you in.

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But in the same complex you also do find other temples that are copying what is the (( ))(24:46) style from north India and so when Shivaji builds himself a temple that looks like Deccany sultanate architecture it is not that he is unaware of other kinds of temples being built elsewhere, it is a very conscious choice to built in the idiom of the region and this region has had this architecture for 300 years this is local architecture, this is not imported architecture, this really belongs here we might call it sultanate but it is equally early Maratha, thank you.