CHAPTER XIV.

PLACES.[1]

AGARKHED.

Agarkhed, originally Agra-khetaki, with in 1881 a population of 3282, is a large village on the Bhima about fifteen miles north-east of Indi. To the south of the village is an old temple (23′ × 23′ × 28′) of Shankarlingdev facing east, with a tapering spire. The roof is supported on four quadrangular pillars and eighteen pilasters all but two of them plain. Over the lintels of two of the temple doors is a figure of Ganpati. Shankardev's *ling* which is of white marble was consecrated about 1800 by the proprietor of the village to replace the original stone which was stolen. Besides the *ling* the temple contains two images of Virbhadra and Jakni. Outside are two small shrines one with an image of Bhar Lakshmi and the other with a stone called Hirodya. There are also figures of Nandi and Nágappa. The village has also a Hemádpanti[2] temple called Dhairapana Gudi with an inscribed stone dated *Shak* 1172 (A.D. 1250).

AIVALLI.

Aivalli or **Aihole,** with in 1881 a population of 1254, is an old village, and a place of great architectural interest, on the Malprabha thirteen miles south-west of Hungund and sixteen miles east of Bádámi. The name Aivalli, which apparently is Ayyavole the priests' holy village, has given rise to the legend that Parshurám the sixth incarnation of Vishnu, after fulfilling his vow of revenging his father Jamadagni's murder, by destroying the whole race of Kshatriyas, came to the Malprabha to wash his axe, and, at sight of the river, cried *Ái ai ! Holi !* Ah the river ! In proof of the truth of this legend an axe-shaped rock is shown on the river bank to the north of the village, and, on a rock in the river, are Parshurám's foot-prints. Near Parshurám's foot-prints is a fine old temple of Rámling which is venerated by the Hammirráy Kshatriya family whose representative performs the car ceremony every year on the seventh of the bright half of *Phálgun* or February-March. A grant inscription is carved on the rock on the river bank. Between this rock and the village

---

[1] Except the article on Bijápur this chapter is contributed by Mr. M. H. Scott, C.S.

[2] Hemádpant is believed to have been a celebrated physician in the Dváparyug or Third Age, who cured Vibhishan the brother of Rávan king of Ceylon. In return Hemádpant begged the services of some giant architects with whose help he built numerous temples and step-wells in the Deccan which are most commonly known as Hemádpanti remains. The historic Hemádpant, who was a writer and temple builder, was a minister of the Devgiri Yádav king Rámchandra (1271-1308). In Khándesh and the North Deccan his name is now applied to almost all early Hindu buildings made of cut stone without mortar. In the Kánarese districts Jakhanáchárya takes the place of Hemádpant as the traditional builder of pre-Musalmán temples and wells.

Chapter XIV. Places. AIVALLI. *Temples.*

are the remains of a paved street, and on both sides are the ruins of many temples. On a hill facing the village is a temple dedicated to Meguti built in the Dravidian or southern style of architecture. It is full of rubbish and the roof has been covered with rubble masonry. The temple is enclosed by a stone wall and has evidently been used as a fort. On the outside of the east wall of the temple is a stone inscription of the Early Chalukya dynasty recording the building of a stone temple of Jinendra by one Ravikirti in the reign of Pulikeshi II. *Shak* 556 (A.D. 634).[1] The inscription abounds in historical allusions, and contains perhaps one of the earliest mention of this part of the country as Mahárashtra. In the court-yard of the temple a stone is inscribed in memory of a merchant of Erambarge or Yelburga in the Nizám's territories which is described as a capital of Sinda chiefs. The hill on which this temple is built commands a good view of Aivalli whose most prominent building is a temple now known as the Durga temple. This is the only known temple in India which preserves a trace of the changes through which the Buddhist temple cave passed in becoming a Jain and Bráhmanic structural temple. The inscription on the outer gateway contains the name of Vikramáditya Chalukya who reigned from about A. D. 650 to 680. This is therefore the oldest known structural temple in Western India, and is the only known temple certainly built before the decay of Buddhism under the influence of Shankaráchárya probably in the beginning of the eighth century. The roof has been formed with rubble masonry into a rude watch tower, but, except that the roof of the hall has fallen in, the walls and interior arrangements are perfect. The plan closely resembles that of the *chaitya* or Buddhist chapel at Sánchi in Málwa. Like the Sánchi chapel the apse is solid but unlike the Sánchi chapel the apse of this Aivalli temple is surrounded by a veranda whose windows light the shrine-encircling or *pradakshina* pathway. In the wall of the temple are niches with figures of the incarnations of Vishnu; between the niches are open stone-lattice windows, and below is a belt of dwarfs, mythological scenes, and arabesques. Of the twenty-eight original veranda columns twelve are sculptured, and the rest are plain square blocks. The four pillars of the inner porch are elaborately carved with dwarfs or *ganas*, medallions, and arabesque festooned drapery, and bear large figures on the outer sides. The ten hall pillars are like those in the porch. The roof is raised above the brackets by a deep architrave and again by the cross beams. The shrine has an encircling pathway or *pradakshina* and is semicircular at the back. Up to the roof the temple door is richly carved, and on the lintel Garud, Vishnu's man-eagle, grasps a handful of snakes. In front of the door the porch roof is carved with the great serpent Shesh, a circle of fishes with their heads towards the central knob, and other figures. The brackets from the side columns of the porch to the central beam have disappeared, and the roof of the front of the veranda has fallen. Two of the roof slabs are lying outside the temple

[1] The inscription is given in the Appendix.

carved with remarkable boldness and freedom. On a stone at the base of the temple in well preserved Sanskrit characters of about the end of the seventh century is cut: 'The holy temple of Jina.'

AIVALLI.

Caves.

Aivalli has two cave temples one Jain the other Bráhmanic. The Jain cave temple is in the face of a rocky hill, west-south-west of the village facing south-south-west. The wall in front of the veranda is formed of large stones some of them containing as much as twenty-four and twenty-nine cubic feet. At one end of the veranda is Párshvanáth the twenty-third Jain Tirthankar with a serpent hood. At the other end is a Jina with two female supporters and behind him a tree with two figures among the branches. The hall (15′ × 17′ 8″ × 8′) is entered by a door divided by two small pillars. The roof is carved with the lotus, alligators, and other figures. At the back are door-keepers with attendants. The shrine, which has a triple doorway with an ascent of three steps, contains a sitting Tirthankar. To the right and left of the hall are two cells entered by triple doors. The right cell contains an unfinished figure of Mahávir, the twenty-fourth or last Tirthankar seated on a lion throne with attendants. The left cell is plain.

Cell-Tombs.

Above this cave are numerous cell-tombs or dolmens, mostly imperfect, and near the foot of the hill are two old shrines one of which has two Shaiv memorial slabs.

The Bráhmanical cave lies to the north-west of Aivalli and faces south-west by west. It is a hall (18′ 6″ × 13′ 6″) with two square pillars in front. On each side of the hall is a chapel, and behind it is a shrine, each raised by five steps above the level of the hall floor, and the front of each divided by two pillars with square bases and sixteen-sided shafts. The chapel on the left is apparently unfinished, that on the right contains a sculpture on the back wall of a ten-armed Shiv dancing with Párvati and Ganesh all with high head-dresses. In the corners of the hall are larger figures of Ardhanári, and Shiv and Párvati with Shiv's skeleton attendant Bhringi. Shiv wears a high head-dress out of which rise three female heads, Shiv with a cobra, and Shiv and Vishnu standing together. At the left end of the chamber is Varáh the boar Vishnu and at the right Mahishásur or the Buffalo demon. The roof is carved. The shrine contains only the base for an idol. The sculptures in this cave are so simple and the arrangement so little developed, that the cave must be old, perhaps about the beginning of the sixth century. On each side of the cave is a small temple, the roof of the left temple having a figure of Vishnu with the overshading snake-hood. Near the left temple is an old temple with an encircling path or *pradakshina*, a figure of Shiv's son Kártikeya on his peacock in the porch, and the man-eagle Garud over the door of the shrine. In the temple is a fine inscribed stone. Close by are two small shrines, and near them five much-worn memorial slabs. Other temples at Aivalli are the Huchimalligudi, with, on the outside wall to the north of the door, an inscription of Vijayáditya dated *Shak* 630 (A.D. 708). The Ládkhan temple, now used as a Musalmán residence, has two inscriptions of the eighth or ninth century mentioning a guild called The Five hundred of Ayyavole Svámis, and apparently

Chapter XIV. Places.

Shaivs. Another large temple has huge pillars with a finely sculptured image of Náráyan and numerous other figures, and a small temple dedicated to Kontdev containing several inscriptions. Many *lings* are scattered round the village one of which is usually appropriated when a new temple is built. Sculptures and pillars have also been removed from Aivalli in building neighbouring temples. This ruin-robbing has been stopped, and measures have been taken to preserve the Durga temple and other important remains.

ALMEL.

Almel, twelve miles north of Sindgi, is an old village, the head-quarters of an old revenue division, with in 1881 a population of 3133. The village is said to have been founded by the Kalachuri king Bijjala (1156-1167). The name Almel, which perhaps comes from the Kánarese *yelu* seven and *mel* meeting that is the meeting of seven villages, seems, from its likeness to the Kánarese *yeli* pull and *mel* up, to have given rise to the tale of some one sentenced to be trampled to death by an elephant having by virtue of his holiness floated to heaven dragging up the elephant with him. The village has a temple of Rámling in bad repair, which contains three *lings* on one of which are four faces. Over the shrine is cut an elephant carrying three men in its trunk. Four of the ten pillars in the hall or *mandap* are sculptured and armed door-keepers and fan-bearing *nág* figures are on all the walls with a good deal of floral ornament. About the temple are numerous broken images and Basvannás or bulls and a small shrine of Lakshmi. Near the village school is a slab (2′ × 1′) with a Devnágari inscription on one face and Kánarese inscriptions on the other three, all dated *Shak* 1007 (A.D. 1085). A ruined temple of Hanumán outside the village has the figure of a man held up by two elephants over the shrine. Broken images also lie around. In the shrine are Hanumán, Ganpati, and two *lings*, and door-keepers on the walls. A modern temple of Ishvar and a step-well near it are built of black stone. The temple has four plain square pillars and a spire and on both sides of the shrine, over which is a lotus, is a finely carved elephant. On the walls are Bhaváni, Ganpati, snakes, and elephants. The temple was built and endowed by a Marátha officer, Rámáji Narhar Binivále about 1780 (*Fasli* 1184). Rámáji also presented lands to the temple of Ganpati, a plain building enclosing an image of Ganpati said to have been miraculously developed from a stone which one Samáji was directed in a dream to dig from a neighbouring well. A similar story is told of the finding of the stone of which the image of Bhaváni was made about 1800 when Málojiráv Ghorpade was in authority under Bájiráv the last Peshwa. The temple of Bhaváni is plain. One Sheshgirráv Deshpánde of Almel about 1788 (*Fasli* 1192), built the temple of Rámdev which contains white marble figures of Rám, Sita, and Lakshman, and was enriched with a grant of land by Bájiráv Peshwa. Every year in *Chaitra* or March-April a fair is held with a ten days feast to Bráhmans. Opposite the temple is a small shrine of Máruti. The temple of Pávádi Baseshvar is solidly built and has been lately repaired. It has a hollow spire and nine sculptured pillars and near it an inscribed stone. In the backyard of one Govindráv Mathvále's house in the village is the tomb of a saint

named Devappaya with a shrine containing a *ling*, a well, and a sacred fig tree, beneath which is a figure of Máruti. From one Chandrasenráv Jádhav the tomb enjoys a yearly cash payment of £3 8*s.* (Rs. 34) and a land endowment valued at £9 2*s.* (Rs. 91). Devappaya who died in 1774 belonged to the Almel Deshpánde family and was *Phadnis* or record-keeper of the Indi sub-division. He became a saint and a disciple of Mádhavmuni of Ainápur in Athni. When Mádhavmuni died Devappaya built a tomb in his honour and yearly offered it prayers. One year he found himself, within two days of the anniversary, with no funds for the service when fifty horsemen suddenly appeared, and each dismounting at the temple of Rámling made an obeisance, gave the saint 4*s.* (Rs. 2) and rode away. About 200 cubits from the village is the tomb or shrine of one Ghálib Sáheb who is said to have disappeared at this spot after a visit to his teacher Ali Vastád whose tomb is in the house of one Meti Rudrappa in the village. Ghálib Sáheb's tomb has an endowment in land from one Ládba Jhándevále and is honoured by a yearly fair.[1] Near the shrine are an old mosque and several tombs. Some old Jain images are said to be buried to the north of the shrine. A large pond to the west of the village was repaired by Government during the 1876 famine at a cost of £4000 (Rs. 40,000). During the repairs the remains of a temple and some images were found which appear to have been used in making the masonry embankment. To the east of the pond is a small shrine of Lakshmi with four round stones in which lives the goddess.[2] The Government mansion or *váda* which was built during the Peshwas' rule was sold some years ago when Almele ceased to be the head-quarters of a petty division and is now in ruins. Near the police station is a ruined fort once held by a family of Nádganvdás or district headmen who are now extinct. A well in the village used to be called Rámtirth, but since, about the middle of the sixteenth century, the temple of Rámling was turned into a mosque by Sanjit Bhái, a Subhedár of the fifth Bijápur king Ali Adil Sháh I. (1557-1580), the well is known as the mosque well. The *lings* which are of finely polished black stone were removed to a Shaivite monastery of the Páshupat sect. In the butchers and tanners' quarters of the village is a blackstone well called the Sisters' Well with steps on three sides and twelve arches on the fourth. The well is said to take its name from two courtezan sisters who built it. After it was built the well remained dry until a saint told the sisters that, unless they offered their lives, the well would never hold water. The sisters worshipped the gods, slept in the well, and in the night the water suddenly rose and drowned them. In a revenue statement of about 1790 Almel appears as the head of a sub-division in the Bijápur *sarkár* with a revenue of £15,708 (Rs. 1,57,080).[3]

---

[1] A story is told of a European officer who suffered severely for presenting ornaments at the tomb without taking his boots off.

[2] A European officer, who pulled down the shrine to pitch his tent, is said to have been blinded by the goddess and to have had his sight restored when he rebuilt the temple.

[3] Waring's Maráthás, 242.

Chapter XIV. Places.

ANVAL.

Anval, apparently Ananthalli or Vishnu's Snake village, five miles south-east of Kaládgi is a small village, with in 1881 a population of 801. The village has three temples of Anant Máruti and Rámling. The temple of Anant is a small square shrine without any hall or *mandap* and without pillars. It contains a fine carving in black stone of Vishnu lying shaded by the hood of the serpent Shesh, Prithivi or Brahma on a lotus issuing from Vishnu's navel, and Lakshmi at his feet. Round the upper border of the stone are carved the ten incarnations of Vishnu. Close by is a small separate slab carved with a figure which cannot be made out. The ceiling is square. The temple has an upper storey with no means of access, and is open to the road. It is said to have formerly contained a *ling* but is now empty. The door of the lower shrine is like the door of the chief Jain temple in Belgaum fort.[1] The door has no carving on the lintel and the whole structure is singularly bare. The temple of Máruti is modern and of no architectural interest. The Rámling temple is a mere room but contains an unusually fine *ling* with a rectangular case or *shálunkha* apparently brought from a larger and older temple. Anval lapsed to Government in 1836 on the death without heirs of Govindráv of Chinchni.

ARASIBIDI.

Arasibidi, or the Queen's Route, a ruined and almost deserted village about sixteen miles south of Hungund, was an old Chálukya capital called Vikrampur founded by the great Vikramáditya VI (1073-1126) under whom the power of the Western Chálukyas (973-1190) was at its highest. Vikramáditya held Goa, and carried his arms northwards beyond the Narbada and the Konkan. His kingdom was not less than the Muhammadan kingdom of Bijápur in its most prosperous times. How long Vikrampur remained a capital is uncertain, but until the Kalachuri usurpation (1160) it probably continued a place of importance. Arasibidi has two ruined Jain temples, two large Chálukya and Kalachuri inscriptions in Old Kánarese on stone tablets, and the ruined embankment of a lake.

BÁDÁMI.

Ba'da'mi, 15° 55′ north latitude and 75° 45′ east longitude, sixty-five miles south of Bijápur, is an old town the head-quarters of the Bádámi sub-division, with in 1881 a population of 3060. Besides the sub-divisional revenue and police offices Bádámi has a third class station on the Hotgi-Gadag or East Deccan Railway 131 miles south of Hotgi, four richly ornamented and well preserved Bráhmanical and Jain caves (500-650), ruined temples and inscriptions, and two dismantled forts.

The town lies picturesquely at the mouth of a ravine between two rocky hills on its north and south, and a dam to the east between the foot of the hills forming a large reservoir for the water-supply of the town. All along the north of the reservoir are old temples most of them built of large blocks of sand stone, and on the hill behind are the two forts.

Caves.

The caves are all in the west face of the south fort. The lowest on the west end of the hill is a Shaiv cave; the next considerably

[1] Details are given in the Belgaum Statistical Account, 539-541.

higher up to the north-east of the Shaiv cave is a Vaishnav cave; the third still further to the east on the north face of the hill is also a Vaishnav cave by far the finest of the group, and the fourth, a little beyond it, is a small Jain cave. All four are very rich in mythological sculpture and unusually well preserved.

Cave I.

Cave I. is on the north-west of the hill about fifty feet above the town. It is entered by a few steps rising from what may have been a small court now broken away. Along the front on each side of the steps are Shiv's dwarfs or *ganas* with men's cows' and horses' heads, capering and posing in various attitudes. On the right or west side, above the return of this base, is a figure of Shiv, five feet high, with eighteen arms dancing the wild *tándav*[1] dance which he is said to perform when he destroys the world. The only on-lookers are Nandi Ganpati and the drummer Nárad. Between Shiv and the cave is a small chapel with two front pillars, on a base or raised step, the face of which is also sculptured with the rollicking dwarfs, one of them with a tortoise hanging from his necklace. Inside the chapel, round the ends and back, are several other dwarfs. Above the dwarfs on the back wall, is a fairly perfect figure of Mahishásuri or Párvati as the destroyer of the Buffalo-demon. On the right wall is Ganpati, and on the left his brother Skanda or Mahásena the god of war. At the other end of the front of the cave is a door-keeper, 6′ 2″ high, holding Shiv's trident; and below is a bull and elephant figure so made that when the body of the bull is hid the elephant is seen, and when the body of the elephant is covered the rest is a bull. The veranda front has four square pillars and two pilasters, their upper halves and brackets carved with beaded festoons. Over the brackets, against the architrave and hidden from outside by the drip in front, are a series of squat male figures, each different, and acting as brackets to the roof above. Inside the veranda, at the left end, is a figure of Harihar, 7′ 9″ high attended by two females, perhaps Sati and Uma, with well wrought girdles head-dresses and bracelets. At the right end is a large sculpture of Ardhanárishvar or Shiv and Párvati, half male and half female. Near Shiv is his favourite white bull or Nandi, a form of Dharmadev the god of justice, who offered himself to Shiv as a carrier. Behind Nandi, with clasped hands, stands the gaunt and hideous skeleton Bhringi a favourite devotee or perhaps Shiv himself as Kál or the destroyer. At the left or female side stands a richly decked female figure with some flat object in her left hand. The right or male half is Shiv with the crescent moon and skull on his head-dress, a snake in his ear, another coiled round his arm, a third hanging from his belt (the heads of them broken off), and a fourth twisting round the battle-axe in his uplifted hand. A portion of the tiger-skin shouldercloth hangs down on his thigh. Shiv wears richly jewelled necklaces and bracelets. The left or Párvati half wears a large flat earring, necklaces, belt, armlets, and bracelets different from those on the male half. Over the shoulder is a hair-knot much as it is still worn by the lower classes in the Madras Presidency, and covered

[1] Compare Burgess' Elephanta, 69.

Chapter XIV. Places. BÁDÁMI. *Cave I.*

with a network of pearls or gems. A cord hangs down in front of the thigh, ending in a small flat heart-shaped finial an ornament specially notable on many of the figures in the Kailás rock-temple at Elura. The feet have two heavy anklets and the wrists long bracelets much like the bone and brass rings worn by Vanjáris and some early tribes. Párvati holds a flower, and with the other hand grasps a stick or lute, the other end of which is held by the front hand of the male half. The attendant female wears a loose kirtle held up by a richly jewelled belt and curious earrings. Floating overhead on each side are two figures, male and female, with elaborate head-dresses, bringing offerings. The hair is done in a very elaborate style, with a profusion of pearls over the forehead. This union of Shiv and Párvati in a single body personifies the principle of life and production in its double aspect, the active or male principle under the name of Purush, and the female or passive principle under the name of Prakriti. On the right or male side the figure of Ardhanárishvar is usually painted dark-blue or black, and vermilion or orange on the left or female side. Sometimes the colours are white for the male and yellow for the female.

The roof is divided by imitation beams into five compartments. In the central panel is a figure of the serpent Shesh. The head and bust stand out boldly from the centre of the coil. In a compartment to the right, on a cloud or boss 2′ 6″ in diameter, are two well cut demigods, a male and female, the male with a sword, and the female drawing forward a veil that floats behind her head. In the corresponding compartment on the other side are two rather smaller figures, and in the end panels are lotuses.

The entrance to the hall is wider than in the Buddhist caves which allowed little light. The entrance is 23 feet wide and is divided into three by two pillars. The pillars have simple bases and square shafts, the upper part of each shaft being ornamented with arabesques and birds. The capitals are round, much in the Elephanta style and of about the eighth or ninth century.[1]

The hall measures 42′ 1″ wide by about 24′ 6″ deep, the roof resting on two rows of four pillars each parallel to the front and similar to the veranda pillars. The roof is divided into compartments by imitation joists and rafters. The first compartment immediately within the middle entrance has a pair of demigods, male and female, the male with a sword and shield. The next or central compartment has a lotus. The rest are plain.

The shrine is irregular varying from 6′ 11″ to 8′ 3″ deep by 9′ 6″ wide, and contains an altar about 4′ 3″ square with a small *ling*.

Cave II.

Cave II. lies a good deal to the west of Cave III. and faces north. Its front is a little raised above the level of the area before it, and the face of the basement is sculptured with dwarfs. Three steps, built against the middle of the front, lead to the narrow platform outside of the veranda. At each end of the platform is a doorkeeper 5 feet 10 inches high. The veranda has four square pillars in front minutely carved from the middle upwards. Above them

[1] Compare Bombay Gazetteer, XIV. 62, 82.

thin alligator brackets project to support the drip or eave which is ribbed on the under side. The central areas of the bracket capitals of the pillars are filled with sculpture. At the left end of the veranda is Vishnu as a boar, and at the right or west end is Vishnu as the dwarf, neither of them so large as in Cave III. The roof is divided into compartments and sculptured, and the frieze that runs all round the wall head is sculptured with numerous scenes from Vishnu's life. The cave is entered from the veranda by three openings divided by two pillars, each 8 feet 6½ inches high, neatly carved with arabesques or festooned figures, standing on a step seven inches above the floor level. Inside the roof rests on eight square pillars, arranged in two rows across the hall, which is 33′ 4″ wide by 23′ 7″ deep and 11′ 4″ high. The brackets to the rafters are lions, human figures, vampires, and elephants. Five steps lead three feet up to the shrine (8′ 9″ × 7′ 5½″) with a square altar whose image is gone.

Cave III.

Cave III. is by far the finest of the series, and one of the most interesting Bráhmanical temples in India. It is also the only cave-temple of which the age is certainly known. The inscription on its pilaster says that the cave was made by Mangalish (567-610) the second son of the Western Chalukya Pulikeshi I. who made Bádámi his capital. Though it cannot compare with Elephanta, or with some of the larger Elura caves, this is a large temple, the veranda measuring nearly seventy feet in length and the cave inside sixty-five feet, with a total depth, exclusive of a twelve feet deep shrine, from the front of the veranda pillars to the back wall, of forty-eight feet. The general height throughout the veranda and hall is fifteen feet. It is considerably higher in the rock than the other Vaishnav Cave II. and is entered by a stair through a door in the west end of a square front court. The north side of the court is formed by a large mass of rock, and unexcavated there; the east and west ends by old masonry walls, the east wall barring access to the Jain cave just beyond it. The cave faces north, and the level of its floor is about nine feet above the outside court. A narrow platform is built along the whole length of the front and the cave is entered by a flight of broken steps in the middle which have been torn away. The front of the platform has a moulded cornice, and under it a square or *dado* of blocks, many of them seven feet long, divided into more than thirty panels throughout the length of it, with in each panel two little fat dwarfs or *ganas*.

In front of the veranda are six pillars, each two and a half feet square, and two pilasters, with pretty deep bases and capitals, the capitals almost hid by three brackets attached to the lower part of the capitals on the backs and sides of each, and by the overhanging eave or drip. With one exception the brackets on each side of the pillars represent a pair of human or mythological figures, a male and female, standing in various attitudes under foliage, in most cases attended by a small dwarf figure. The exception to the pair of figures is one in which Ardhanári is shown four-armed and with two dwarf attendants. The brackets on the backs or inner sides of the pillars are all tall single female figures, each with one or two small attendants. The brackets stretch from near the bottom of the capitals to

Chapter XIV. Places. BÁDÁMI. *Cave III.*

the roof. The necks of the pillars below the capitals are carved with broad bands of elaborate beaded festoon work, and on each of the four sides of the lower parts of the shafts are medallions carved with groups of figures within a border.

The veranda, which is nine feet wide, is separated from the hall by four free-standing columns and two demi-columns, all with high bases, the two central pillars consisting of a square shaft with thin and slightly narrower slabs applied to each face. Two of the slabs are superimposed on each side, forming five exterior angles at each of the four corners. The two pillars outside these are octagons with pressed-pillow capitals. The sculptures are on the two ends of the veranda, and on the spaces on the back between the attached pillars and the ends. In the east end of the veranda is a large four-armed Vishnu seated on the body of the great snake Shesh or Anant, which is thrice coiled round below him, while its five hoods are spread over and round guarding his big crown. Vishnu's front left hand rests on the calf of his leg and his back left hand holds a conch-shell. In his front right hand he holds something perhaps representing wealth or fruit, and in his back right hand the discus or heavy sharp-edged quoit which the early Hindus used to hurl at the enemy and draw back with a string. Vishnu wears three necklaces each with a mass of gems in front. Round his waist is another belt of gems, while over his left shoulder and under his right arm hangs a thick cord apparently formed of twisted strands of strings of beads. Round his loins are other richly embroidered belts and on his arms and wrists rich armlets and bracelets. At his right, below, sits his eagle-carrier Garud. Facing Garud is a little female figure with a high crown perhaps Lakshmi the wife of Vishnu. Above these stand two taller female figures, each holding a fly-flap: they have jewelled head-dresses and large hair-knots, out of which rises a single cobra-head overshadowing the head. This large sculpture fills the end of the veranda. Under it is a plinth the front of which is carved with fat little gambolling dwarfs.

To the right on the back wall of the veranda is another large sculpture. It is the Varáh or the Boar incarnation of Vishnu. Vishnu took the form of a boar to free the earth from the demon chief Hiranyáksha, who had carried it to the bottom of the ocean. The boar dived and freed the earth after a thousand years' fight. This sculpture is common in Vaishnav shrines and also found in several of the Shaiv rock-temples of Elura. Here Vishnu or the boar is represented as four-armed, with the discus and conch in his uplifted hands and a boar's head, standing with his left foot on the coil of a snake which has a human head with five hoods behind it seen under his thigh. In one of his left hands Vishnu holds a lotus on which stands the earth or Prithivi steadying herself against his shoulder.[1] In front of the boar's knee kneels a human male figure with five cobra-hoods over his jewelled crown and behind stands a

[1] Prithivi is the wife of Vishnu in his boar form. She is represented as a woman with two arms, standing on a lotus, and holding in one hand another lotus blossom, with a crown on her head, her long black locks reaching to her feet, of yellow complexion, and with a red paste mark on her forehead.

female single-hooded fly-flapper. Another figure lies between the boar's feet holding by the long cord that hangs from his shoulder. Over the boar's shoulders two pairs of heavenly minstrels bring offerings. On the pilaster beside Vishnu as the boar is a Sanskrit inscription in twenty-four lines dated *Shak* 500 (A. D. 578) and recording the completion of the cave as a temple of Vishnu, the installation in it of an image of Vishnu, and the grant of the village of Lanjishvar, in the twelfth year of his reign, by the third Early Chalukya, or, as the inscription says, Chalkya king Mangalish.[1] This inscription is of interest, as it determines with a new precision the starting point of the Shak era. The era is said to date from the anointment or coronation of the Shak king.[2] To the west of the west end of the veranda is an undated Old Kánarese inscription of Mangalish in four lines. It records a grant probably for flower garlands to the stone house that is the cave of Mangalish. On the rock to the west of the cave are four names, probably of four visitors. The letters are of about the sixth or seventh century.[3]

At the west end of the veranda is Vishnu as the man-lion or Narsinh. The demon Hiranyakashipu, brother of Hiranyáksha, having in consequence of austerities obtained from Brahma the boon that he should be wound-proof to gods men and snakes, troubled earth and heaven, when at the desire of Hiranyakashipu's son Pralhád, Narsinh burst out of a column and destroyed him. Narsinh is a four-armed figure, one of the left arms resting on his huge club beside which stands the eagle Garud in human form. On the other side is a dwarf and above Narsinh's shoulders floating figures bear garlands and gifts. Over the lion-head is a lotus. Narsinh wears elaborately carved jewelled necklaces.

On the other side of the front pilaster of the veranda is a large and very striking sculpture, repeated also on a smaller scale in Cave II. and at Elura and Mahábalipuram. It is called locally Virátrup, but it relates to Vishnu in his Váman or dwarf form. He is shown as eight-armed with a discus sword club and arrow in four of his right hands and a conch bow and shield in three of his left. With his left fourth hand he points to a round grinning face, perhaps Ráhu, to which he also lifts his left foot. Over this face is the crescent moon; beside Vishnu's jewelled crown is a boar and two other figures and below on his right is Garud. In front stand three figures, probably the demon king Bali and his wife with Shukra his counsellor. Bali holds the pot out of which, against Shukra's advice, he had poured water on the hands of the dwarf according to a promise to grant Váman's prayer for as much land as he could cover in three strides. Scarcely, says the legend, was the water poured on Váman's hands when he resumed his divine form. The earth became his feet, the heaven his head, the sun and moon his eyes, the demons his toes. At the sight of this divine form, Bali's subjects, animal and monstrous shapes, armed with all weapons, their heads decked with diadems and earrings dashed at him in rage.

---

[1] Details are given in Ind. Ant. VI. 363-364. [2] Ind. Ant. X. 57.
[3] Ind. Ant. X. 59, 60.

Chapter XIV. Places. BÁDÁMI. *Cave III.*

Vishnu scattered them and as he scattered them he grew until the sun and moon were no higher than his breast.

Holding by his thigh is the eagle Garud, and above the heads of the three figures before him is a falling figure with a sword and shield, and a half-figure behind.

Facing the Váman sculpture at the other end of the veranda close outside the pilaster that separates it from Vishnu on his serpent couch is another large sculpture showing Vishnu with eight arms, with discus, arrow, club, and sword in his right hands and in his left the conch, shield, and bow, the fourth hand placed against his loin. Behind the head a part of the head-dress is formed into a round frill like an aureole. He wears long links hanging from the ears, as in many Bauddha images, and in the lower part of the link hangs a heavy ear-drop that rests against the collar. From the top of his high cap springs a figure of Narsinh four-armed with conch and discus. Whom this sculpture is intended to represent, it is difficult to say. It may be a figure of Vishnu in his more active and terrible form or it may be Balrám the brother of Krishna. Like the others the sculpture is well cut in a close-grained rock; the only damage it has suffered is a piece out of the long sword and a slight injury near the ankle. The dress is knotted behind the thighs, and round the body and thighs he wears a belt.

The last large sculpture in this cave is a figure of Harihar.[1] The left of the figure is Hari or Vishnu with the conch in his uplifted hand, the other hand resting against his side, while the earring and cap are different from the right side figure of Har or Shiv, on which is the crescent and a withering skull, two cobras hanging from the ear and belt, a third on the front of the cap, and a fourth round the axe in his hand. The other hand holds some oval object.

The veranda roof is divided by cross beams into seven with-drawn panels filled with sculptures. In the round middle compartment in each panel is a favourite god Shiv, Vishnu, Indra, Brahma, or Kám, with, in most cases, smaller sculptures of the eight quarter guards of the compass or *Dikpáls*, the corners being filled with arabesques.[2]

The roof of the front aisle of the hall is also divided into compartments, the central compartment with a male and female figure floating on clouds, the male figure carrying a sword and shield. The panels to the right and left of the central panel have a blown lotus flower. The hall roof is divided into nine panels by divisions very slightly raised from the level of the ceiling. In the central panel in front is a god, perhaps Agni, riding on a ram with a figure before him and another behind. In the other central panels are Brahma and Varuna and in other compartments are flying figures. On two of the hall pillars are inscriptions in Kánarese characters which cannot be made out. One of them is dated 1555 in the

[1] The name Harihar is applied to the Ayinar of Southern India, the son of Shiv by Mohini, who is the only male village god worshipped by the Tamils. Another legend of Harihar makes him a form of Shiv assumed to contend with the demon Guha. See Foulkes's Legends of the Shrine of Harihar, 37-41; Harivamsh, 180, 181; Ward's Hindus (Edition 1817), I. 242. [2] Compare Ind. Ant. VI. 362-363.

reign of the eleventh Vijaynagar king Sadáshivdevráy (1542-1573). One of the veranda pillars has an undated inscription in three lines recording the building of a bastion on Bádámi fort by the Vijaynagar king Kondráj.[1]

Cave IV.

Cave IV. the Jain rock temple is a little to the east of Cave III. and was probably cut about A.D. 650. The veranda is 31′ long by 6′ 6″ wide and the cave about 16′ deep. In front are four square pillars in the Elephanta style with bracket capitals, and in the back of the veranda two free and two attached pillars. Behind the pillars is the hall 6′ deep and 25′ 6″ broad. Four steps lead from the hall to the shrine which has on a lion throne a seated figure of Mahávir the last or twenty-fourth Tirthankar with fly flappers fancy lions' and alligators' heads in bas-relief on either side. In the veranda ends are 7′ 6″ high figures of Gautama Svámi the disciple of Mahávir attended by four snakes and Párshvanáth the twenty-third Tirthankar with attendants. Numerous figures of Tirthankars are also inserted in the inner pillars and on the walls.[2]

Inscriptions.

Besides the five in the caves Bádámi has eighteen inscriptions varying from the sixth to the sixteenth century. Most of the inscriptions are in two or three groups of ruined temples on the bank of the lake.

On the north bank of the lake is a temple of Teggina Irappa or Irappa of the Hollow. To the north-west of the temple lies a large shapeless rock with interesting fragments of two inscriptions low down on its north side. The fragments on the rock cover a space 4′ 2″ broad by 3′ 11″ high. The upper six lines forming the first fragment are in well cut characters of about the sixth century. The inscription has the special interest that it is the earliest Bádámi inscription, earlier even than the cave inscription of A.D. 578, and that it gives Vátápi the old or the Bráhmanised name of the town. From the phrase 'The Pallava the foremost of kings' in the fourth line Mr. Fleet believes that Bádámi was originally the great Western India stronghold of the Pallavas and that it was from the Pallavas that about 610 Bádámi was wrested by the Chalukyas. The second fragment was in three lines of which only a few letters remain. The characters show that it is a Chalukya inscription of the sixth or seventh century.

About the middle of the lake embankment a ruined temple, probably of the god Yogeshvar is now used as a temple of Yellamma. In front of the temple is a sandstone tablet 5′ 8½″ high by 1′ 10½″ broad with a Western Chálukya inscription in Old Kánarese characters and language. The emblems at the top of the tablet are, in the middle, Jinendra seated on a pedestal; to the right a cow and calf with the sun above them; and to the left towards the top of the stone the moon. The inscription covers about 3′ 5½′ of the total height and is in thirty-three lines. It records in the second year, probably 1139, of the Western Chálukya king Jagadekmalla (1138-1150), a yearly grant out of the proceeds of an impost called Siddháya to the

[1] Ind. Ant. VI. 362-363.
[2] Fergusson and Burgess' Cave Temples of India, 405-416, 491.

Chapter XIV. Places. BÁDÁMI. *Inscriptions.*

god Yogeshvar.[1] At the south-east corner of the town just below the lake embankment, leaning against a wall, is a fragment of a black stone tablet with a Western Chálukya inscription. At the top are unusual emblems, Brahma, Vishnu, and Shiv in the middle; a seated Ganpati on their right and a cow and calf on their left. The inscription is in Old Kánarese characters and language in well formed letters of the tenth to the twelfth century. There are remains of twenty-seven lines each of about thirty-nine letters. The rest of the stone is lost.[2] Inside the town is an old temple which has been made into a dwelling house and called Kalla Math or the stone house. On the pillars of this religious house or *math* are three inscriptions, two of them, one of two and the other of four lines, of no interest. The third inscription, on the front of the right pillar, is a Western Chálukya Sanskrit and Prákrit inscription in fifteen full lines and two letters in line sixteen. The first ten lines are in Sanskrit and the last five in Prákrit. The Sanskrit inscription is dated *Shak* 621 (A.D. 699) in the reign of the fourth Western Chalukya king Vijayáditya, and records the installation of the gods Brahma, Vishnu, and Maheshvar at the capital of Vátápi. The illegible Prákrit part probably recorded some grant.[3] Cut on the cliff, ten or twelve feet from the ground, on the north-west of the hamlet of Tattukoti, on the north-east corner of the lake, is an undated inscription of the sixth or seventh century. The way to the cliff is on the left going up from the reservoir by the rear or east ascent to the Bávanbande-kote or north fort and about half-way up to the shrine of Tattukoti Máruti. The writing covers a space of 3′ 4½″ high by 2′ 10⅓″ broad. The meaning is not clear, but it seems a record of Kappe Arabhatta, a saint of local fame. Below the inscription and covering a space of about 3′ 7″ is cut a round band with a floral device apparently a ten-leaved lotus inside it, and with what seems to be a fillet, with a ribbon crossed in a double loop, hanging from it.[4] Prettily situated at the east end of the lake with red sandstone crags towering up as a background is the Bhutnáth group of temples, the most important at Bádámi, consisting of a Dravidian temple of Bhutnáth with two or three smaller shrines attached. One of the columns in the central hall of the main temple has some short much spoilt and unintelligible inscriptions. On the outside of one of the stones in the north wall of the temple is an important Old Kánarese inscription of about the ninth or tenth century. The inscription, which was hid by a thick coating of whitewash, records the grant of rich arable land to the venerable Shridhar Bhuteshvar.[5]

Near the cliff inscription of Kappe Arabhatta, a passage through the rock leads by flights of steps into the north fort. The walls of the passage have numerous short inscriptions, chiefly names of visitors and devotees in characters from the sixth or seventh down to about the thirteenth century. The longest, and one of the latest, is an unfinished inscription near a figure of Hanumant cut in the

---

[1] Ind. Ant. VI. 139-142. [2] Ind. Ant. VI. 142. [3] Ind. Ant. X. 60.
[4] Ind. Ant. X. 61. [5] Ind. Ant. X. 62.

rock on the left a short way up the steps. It mentions a visitor from Mudugal, the modern Mudgal in the Nizám's territory about fifty miles east of Bádámi, the worshipper of the goddess Kálika and the god Kamatheshvar. Leaving the passage on the left and going round by the back of the hill up a footpath that leads to the hill top near the northern fort, about half-way up a path to the left leads to an open shrine of Tattukoti Máruti. On the rock at the back of the shrine are two one-line inscriptions in Old Kánarese characters of the eighth or ninth century. The letters are very shallow but large and well formed. The upper inscription is Shri Vitarágan Siripati, and the lower inscription Shri Shatrukálágni Gottu, both names of visitors.[1] On the rock, a little to the south of the shrine of Tattukoti Máruti, an Old Kánarese inscription covers about 2′ 10½″ high by 2′ 7″ broad. The letters are shallow and of about the eighth or the beginning of the ninth century. The inscription is of the time of the first Vijaynagar king Harihar I (1335-1350) here called Hariappavodeya Mahámandaleshvar. It is dated *Shak* 1261, *Vikram Samvatsar* (A.D. 1339) and records the grant of the villages of Bádávi and Mundanur to the two thousand Mahájans of Bádávi and the building of the fort, apparently the northern fort, and the building of its parapet wall, by Chámráj one of the *Náyakas* of Harihar.[2] Standing on the flat top of a large rock, a little to the north-east of the rest-house on the north of the town, is a small temple called Málegitti Shiválaya or the Shaiv shrine of the female garland maker. On the right side of the shrine door a short inscription of the eighth or early ninth century gives the name of Shri Áryaminchi, a spiritual teacher. On the east or front face of a pillar in the temple porch is a Kánarese inscription in a space 2′ 1½″ broad by 1′ 2½″ high. It is dated 1543 and records the building of a bastion by a Náyak of the eleventh Vijaynagar king Sadáshivdevráy (1542-1573). The bastion mentioned in the inscription is probably the large and strong bastion on the crest of the hill facing Málegitti's temple and about twenty yards south of it. In a small temple of Venkatraman, used as a dwelling, a Kánarese inscription on a stone tablet covers a space of 2′ 11½″ high by 1′ 3″ broad and has the sun and moon at the top. It is dated *Shak* 1469 *Plavanga Samvatsara* (A.D. 1547) in the reign of Sadáshivdevráy and records a grant to a guild of barbers. The inscription mentions Bádávi.

Aralikatti, about half a mile east of Bádámi and a little to the right of the pathway over the hills to Mahákut, is a holy place with a pool fed by a spring, two cells, one of masonry and another of half masonry, and a row of thirty or forty well made images of Vishnu and other gods cut in the rock. Towards the east end of this row of images is an undated Sanskrit inscription in Devnágari characters in a space 1′ 7″ high by 1′ 1¾″ broad. The inscription seems to be of about the sixteenth or seventeenth century and records the arrival of the goddess Mahálakshmi from Kolhápur the best of cities. On a rock near the Mahálakshmi inscription in Aralikatti

[1] Ind. Ant. X. 62. [2] Ind. Ant. X. 62-63.

Chapter XIV. Places. BÁDÁMI.

village is an undated inscription in three lines in Kánarese characters of the eighth or the beginning of the ninth century. The inscription records that on Monday the fifth day of the bright fortnight of the *Prabhava Samvatsar* one Vardhamándeva gained freedom.[1]

Fortifications.

The fortifications of Bádámi consist of a lower and inner fort enclosing the town and on a level with the plain, commanded by two strong forts on the hill overhanging the town, one to the north called Bávanbande-kote or Fifty-two Rocks fort and one to the south called Ranmandal or Battle-field fort. The two forts stand about 300 yards apart each about 240 feet above the plain. Both were dismantled about 1845.

1842.

In 1842 a committee of inspection described the town or *pēṭṭa* as more a fort than a walled city. It was defended on the north and the south by the two forts, on the east by stone and mud walls with loopholed parapets and a large pond, and on the west by bastioned stone and mud walls with loopholed parapets and a deep broad dry ditch. The bastions were placed at irregular intervals and some of them were fit to hold ordnance. The town had one entrance through strongly defended gateways. The water-supply was from wells and from the lake reached by a small door in the south-east corner. A part of the town was set off as an inner town and was reached by a small door from the outer town. The way to the north fort lay through the inner town.

The north fort, the larger and stronger of the two, was described in 1842 as 300 yards round, built upon detached masses of steep rock, or rather on one huge rock, cut by narrow chasms into separate blocks. The chasms were 30 to 100 feet deep, carefully filled with strong and hard masonry wherever they opened through the rock, and formed a front or revetment to the fort which added greatly to its strength. From a distance the fort appeared on the north as if wholly built of masonry, but examination showed the immense rocks joined by masonry. Over these rocks at irregular intervals were bastions of various sizes joined by strong loopholed masonry walls. These bastions were in commanding positions, all holding ordnance and defending the town and the southern fort. The walls were able to receive musketry and in some places were strong enough to hold heavy ordnance. The height of the works varied considerably. Wherever, as on the north face, the formation of the hill was weak, the works were specially high. The passage to the fort was from the inner town. It lay over a series of stone steps and through several narrow gates built in the masonry between the rocks on the south-west, the last gate being only four feet high by two feet broad. The ascent to the bottom of the chasm where the masonry began was very winding. Upwards the passage was completely defended by works raised on inaccessible crags not far from he gateways. The interior of the fort was bare, uneven, and rocky and, except a few store rooms and a magazine, contained no buildings. The chasms afforded good

shelter against shells, but except about 120 yards square in the middle near the powder magazine, they left little level ground inside the fort. The water supply of the fort was scanty from four cisterns. A conduit led the water of a large cistern outside the town through the north-east face of the hill and on through the masonry into a reservoir built in one of the chasms. The steps leading to the reservoir were in good order.

South Fort.

The south fort was described in 1842 as standing on the top of a bluff crag at the south-east end of the same range as the north fort. The rock was sheer and was cut from the main hill by a chasm or natural ditch twenty-six to sixty feet deep and fifteen to thirty feet broad. The fort had an inner and an outer line of works. The works were chiefly curtains ten to twenty feet high defended by bastions holding ordnance. The inner line of works was higher than the northern fort and commanded both that fort and the town. A steep and narrow flight of steeps led down to one of the strong masonry walls which blocked the openings of the chasms, and, passing through a door about four feet high by two broad, the way ran up to another very small door which opened into the body of the fort. The passage was more difficult and dangerous than the passage to the larger fort. The fort had a little level space and a poor water-supply from a small cistern. The only object of interest in the fort were the caves in its west face.

Tombs.

Between the lake and the Bádámi rest-house are some unknown tombs, apparently Christian. The crosses over the tombs bear initial letters rudely cut in Kánarese.[1]

History.

Its strength and its neighbourhood to the sacred Aihole, Bánshankari, Mallákut, and Pattadkal combine to make Bádámi a likely site for an early capital. The Egyptian geographer Ptolemy (A.D.150) has, though much out of place, a reference to a people called the Badiamaci, which may be a trace of Bádámi.[2] Inscriptions show that Bádámi, also called Vátápi and Bádávi, was a Pallav stronghold in the sixth century and that it was taken from the Pallavs about the middle of the sixth century by the Early Chalukya king Pulikeshi I. (550 [?]) who made it his capital.[3] In Dr. Burgess' opinion, though the description can hardly be made to fit with the site of Bádámi, Bádámi was probably the capital of Pulikeshi II. king of Mahárashtra which the Chinese pilgrim Hiwen Thsang (640) describes as thirty *li* (sixty miles) round and lying near a river towards the west of the kingdom.[4] An inscription at Bádámi, dated 1339 in the reign of the first Vijaynagar king Harihar I. (1335-1350), records the grant of Bádámi to the two thousand *mahájans* of Bádávi and the building of a fort, presumably the north fort and the building of its parapet wall, by one of Harihar's *náiks* or captains.[5] Bádámi continued for several years in the possession of the Vijaynagar king Krishnaráy (1508-1542) after his defeat of the second Bijápur king

[1] Mr. M. H. Scott, C.S.
[2] Bertius' Ptolemy, 204.
[3] Mr. Fleet in Ind. Ant. VI. 137.
[4] Ind. Ant. VII. 290.
[5] See above p. 559.

Chapter XIV. Places.

BÁDÁMI. *History.*

Ismail Adil Sháh (1510-1534).[1] Two inscriptions of Sadáshivdevráy the eleventh Vijaynagar king (1542-1573) at Bádámi show that Bádámi and other parts of South Bijápur were still in the Vijaynagar king's possession about the middle of the sixteenth century.[2] One of these inscriptions is dated *S.* 1465 (1543-44) and records the construction of a bastion; and the other dated *S.* 1469 (1547-48) records a grant to a guild of barbers. In 1746, by a treaty between the Sávanur Nawáb Majid Khán and Sadáshivráv Bháu the third Peshwa Báláji Bájiráv's (1740-1761) cousin, Bádámi was ceded by the Sávanur Nawáb to the Peshwa, but it did not pass to the Maráthás till in 1756 the Peshwa and the Nizám led an expedition against the Sávanur Nawáb.[3] After it fell into the hands of the Maráthás the country round Bádámi seems to have fallen into the greatest disorder. The real power was divided among the *desáis* of Parvati, Jalihál, Kerur, and Bágalkot, and Rustam Ali Khán the estate-holder of Bádámi. All these proprietors kept large bodies of armed men and lived by open plunder. The roads were haunted by bands of freebooters who robbed without check or punishment. In the second year of the Marátha possession (1757) Bádámi was among the districts given in charge to Malhár Ráv Rástia who sent his agent Krishnáji Vishvanáth as his deputy or *sarsubha*. Krishnáji was a man of great vigour and within two years put down the local freebooting *desáis* but failed to check Rustam Ali who had to be bought off in 1767.[4] In 1778 Bádámi was taken by Haidar Ali with other places in South Bijápur.[5] In 1786 Bádámi surrendered to the allied force of the Nizám and the Peshwa under Nána Fadnavis, after a memorable siege of about four weeks.[6] Bádámi fort was left in charge of an officer of Rástia's. With its transfer to the Maráthás Bádámi fell waste. A famine in 1790-91 was followed by a Marátha incursion in 1797 under one Bhimráv who laid the whole country waste though the town escaped with little loss.[7] About 1800, Bádámi was the residence of Mádhavráv Rástia, one of the Peshwa's estate-holders, who had a yearly revenue of £200,000 (Rs. 20 *lákhs*).[8] In 1810 Bájiráv stripped Mádhavráv of Bádámi and Bágalkot as he refused to furnish his share of horse.[9] In the 1818 Marátha war, General Munro attacked Bádámi on the 13th of February with a force of twelve companies of infantry, four of them Maisur troops, three troops of horse, four companies of pioneers, four long guns, four field pieces and one howitzer, and took it after considerable resistance on the 18th.[10] In 1840 a band of 125 Arabs from the Nizám's territory, headed by a blind Bráhman named Narsinh Dattátraya, entered Bádámi fort after killing the guards. Narsinh took possession of the town, proclaimed himself king, plundered the Government treasury and the market, and carried the booty into the Nizám's territory. He returned to Bádámi and

---

[1] See above p. 412. [2] See above p. 413. [3] Bom. Gov. Sel. CXIII. 208.
[4] See above p. 441. [5] Wilkes' South of India, II. 186.
[6] Details of the siege are gien above, pp., 443-444.
[7] Marshall's Statistical Accounts, 134-135.
[8] Transactions in the Marátha Empire (1803), 86-87.
[9] Grant Duff's Maráthás, 625. [10] Details of the siege are given above p. 451.

began to administer the sub-division. Within a week of his installation a small force under Mr. A. Bettington of the Civil Service invested Bádámi and after a slight skirmish caught Narsinh and his followers who were tried and punished several of them with transportation.[1]

BÁGALKOT.

Ba'galkot, about forty-five miles south of Bijápur is a municipal town the head-quarters of the Bágalkot sub-division, and the chief trade centre in South Bijápur with a station on the Hotgi-Gadag or East Deccan Railway 115 miles south of Hotgi. In 1881 it had a population of 12,850 or, probably owing to the 1876 famine, 1152 fewer than in 1872. Of the 1881 total 10,045 were Hindus and 2805 Musalmáns. The town is on slightly rising ground on the right or south bank of the Ghatprabha. It has been surrounded with walls whose upper parts of white mud, towards the south and south-west, have ruined into quaint picturesque shapes.

History.

In early times the town is said to have belonged to the musicians of Rávan the demon king of Ceylon.[2] Apparently at least between 1558 and 1565 and probably at other times Bágalkot like Bádámi was under the Vijaynagar kings (1350-1655). The ancestors of the present *desái* and *deshpánde* owe their original grants to Vijaynagar though the grants were afterwards increased by the Bijápur kings. From 1664 to 1755 the district was under the management of the Sávanur Nawáb from whom it was taken by the third Peshwa Báláji Bájiráv (1740-1761), who handed it to the Ghorpades of Gajendragad. In 1778 Bágalkot passed to the Sávanur Nawáb as Haidar's vassal.[3] Subsequently (1800), the *sarsubha* or provincial manager Ánandráv Bhikáji of the Rástia family lived at Bágalkot and built a palace, the ruins of whose river front still face the sub-divisional offices. In 1810 Peshwa Bájiráv handed the district to Nilkanthráv *sarsubhedár* who held Bágalkot fort with a garrison till General Munro took it on the 22nd of February 1818. Under the Peshwás Bágalkot had a mint which was not abolished till 1835.

Fort.

In 1842 a committee of inspection described Bágalkot fort as an oblong square to the west and the north-west of the town about 260 yards long by 300 broad. The defences consisted of bastions at irregular distances joined by curtains and strengthened with stone and mud ramparts twenty to thirty feet high and five to fifteen feet broad. Except on the north where the curtains were twenty-seven to thirty-five feet high and the ramparts five to eighteen feet broad the works were surrounded by an irregular ditch ten to thirty feet deep and thirty to fifty feet broad. The

---

[1] Details are given above pp. 452-53.

[2] According to a local tradition the present town was built by a Musalmán on a site granted to him for killing a tiger, and was therefore called Bágnur or the Tiger city. Under Ibráhim Adilsháh (1580-1626) Asaf Khán, his lieutenant in the southern provinces, lived at Bágalkot. Afterwards the district was placed under Bahilal Khán the Nawáb of Sávanur, then minister of Bijápur. About this time the Bijápur king is said to have presented the town to his daughter Balimsháh Bibi as bangle or ornament money and the name Bángdikot or the bangle fort is believed to have been corrupted to Bágalkot.

[3] Wilkes' South of India, II. 186-187.

entrance to the fort was by three gateways on the south and two on the north all flanked by ruinous mud defences. The water-supply was ample from a large well.

BÁGALKOT.

Bágalgot has three markets an old market and two Jain and Lingáyat markets. The Hale Pyatti or old market is as old as the fort. The Jain market was built during the rule of the Sávanur Nawábs (1664-1755) and in 1791 in consequence of a quarrel with the Jains the Lingáyats built a third market. The Kaul peth was built on land granted on lease by Ánandráv Rástia. The Gopálpur suburb, now called Haveli, was peopled in 1835, and, in 1856, Ráv Bahádur Tirmalráv Sadar Amin, now a pensioned Small Cause Court Judge at Dhárwár, founded the Vyankatápur market naming it after his father. The town has a Jáma mosque, temples of Ambábái, Ánandeshvar, Basvanna, Dattátraya, Kottappa, Rámeshvar, Vyankatesh, and Yallava.[1] All of these buildings are modern and without architectural interest. Some of them contain debased and indecent sculptures. Of several fine wells one in a mango grove outside the town contains sculptures, and in a gallery over the supporting arch is a shrine of Hanumant with an inscription in Devnágari.

Trade.

Hand-loom weaving, especially turban weaving, for which Bágalkot was formerly famous has now fallen off. Still Bágalkot is the largest trade centre in the district. It has 225 traders of whom about 100 are Lingáyats, twenty-five each Bráhmans Márwár Vánis and Musalmáns, ten each Cutch Bhátiás Gujarát Vánis and Vaishya Vánis, and twenty weavers and dyers. Their capitals vary from £500 to £20,000 (Rs. 5000 - 2,00,000). More than three-fourths of the traders are independent and the rest are agents of Sholápur and Márwár merchants. The chief imports are silk, machine-spun yarn, European cloth, and gold silver and pearls from Bombay, safflower cochineal and indigo from Bombay and Tádpatri in Madras, and groceries from Athni Kolhápur and Sholápur. The chief export is cotton to Athni Vengurla and Bombay. With the opening (1st August 1884) of the railway station the trade of Bágalkot is likely to increase. Besides the sub-divisional revenue and police offices Bágalkot has a municipality, dispensary, subordinate judge's court, fourteen schools, a library, and a large upper storeyed Collector's bungalow about three-quarters of a mile to the west of the town. The municipality which was established in 1865, had in 1882-83 an income of £1106 (Rs. 11,060) chiefly raised from octroi and a house tax and an expenditure of £1017 (Rs. 10,170) chiefly incurred in works, roads, and medical relief. The dispensary was opened in 1867. In 1882 it treated fifty-three in-patients and 6553 out-patients at a cost of £203 (Rs. 2030). Of fourteen schools six are Government and eight private.

BÁGEVÁDI.

Ba'geva'di, about twenty-five miles south-east of Bijápur, with in 1872 a population of 3672 and in 1881 of 4615 is the head-quarters

[1] Ambábái is Durga; Ánandeshvar is Shiv the Lord of Joy; Basvanna is Shiv's bull or Nandi; Dattátraya was a Bráhman saint in whom Brahma Vishnu and Shiv especially Vishnu were incarnate; Kottappa is a local name of Shiv; Vyankatesh is Vishnu; and Yallava is probably the wife of the sage Koshtraya. The Ánandeshvar temple was built by Ánandráv Rástia.

of a sub-division with revenue and police offices and a dispensary. According to one account Bágevádi is the birth-place of Basav the founder or reviver of the Lingáyat faith.[1] The temple of Baseshvar has a hall or *mandap* used as a rest-house and four shrines of Ganpati, Sangameshvar, Mallikárjun, and Baseshvar. The Ganpati shrine contains an inscribed stone. The temple faces south, has Jain figures on the lintel and finely carved doorkeepers. In the hall or *mandap* is a well which is now closed. The shrine of Mallikárjun has a spire. The image of Máruti outside the town is old but the temple is modern. In a new temple of Anantshayan the object of worship is a finely carved stone with figures of Náráyan and the ten incarnations or *avatárs* of Vishnu, said to be ancient, and to have been discovered buried in a carpenter's shop a few years ago. On the margin of a new well is a modern temple of Vithoba containing figures of Rádha Rukhmini and Vithoba. The Rámeshvar temple is old in the Jain style and faces south. One shrine is closed and the other two shrines contain *lings*. The hall has four square pillars. The temple is used by Smárt Bráhmans. Two doorways are the only trace of two mosques. Of the chief wells one named Basvanna is said to be of the same age as the Basvanna temple. The Sárang well near the Sárang monastery has an inscribed stone near the steps of the well and another in the monastery. The dispensary was established in 1879. In 1882-83 it treated thirty-three in-patients and 1859 out-patients at a cost of £62 (Rs. 620).

BÁGEVÁDI.

Bágevádi is said to have formerly been called Nilgiri Pattan and afterwards Bágodi. The sound of the name has given rise to a legend that a Bráhman woman was returning from a field with a bent ear or *bág hodi* of *jvári* in the folds of her robe. Near the site of the present temple of Basvanna the ear became so heavy that the woman had to drop it. It grew into a bull which increased in size before the amazed villagers, who worshipped it and enshrined it as Shri Baseshvar. Another account derives the name from a fight between the two Basvannas of Kuntoji[2] and Bágevádi, in which the horn or *hodi* of Basvanna was bent *bág* and the leg of the Kuntoji bull was injured.

Basarkod,[3] a small village of 1484 people, six miles north-west of Muddebihál, has a Jain temple, said to have been built by Jakhanáchárya, two Shaivite temples of Mallikárjun and Murlingudi, and two inscribed stones. The Mallikárjun temple is said to have been built about 1750 and the Murlingudi or Three-*ling* temple is said to have been built by one Nádgaunda Hachappa about 1805.

BASARKOD.

Belubbi, two miles east of Jainápur and about twenty-three miles north-west of Bágalkot, is a small village on the Krishna, with in

BELUBBI.

---

[1] Details are given above under History, 390-391.

[2] See below Kuntoji.

[3] Basarkod is said to take its name from its being the site of the traditional combat between the Basvannas of Bágevádi and Kuntoji when the horn of the Bágevádi Basvanna was broken.

1881 a population of 912. The village has a temple of Malesvámi a deified saint. In the temple on a raised platform is a copper image of the saint and beneath the platform is a recess containing a *ling*. The temple has no hall or *mandap*. The spire is octagonal and the roof is of the cut-corner dome pattern. The temple has thirty-six square pillars with no sculptures. The shrine has a plain lintel.

BELUBBI.

BELUR.

Belur, nine miles south-east of Bádámi, is a large village with in 1881 a population of 1595. The village has an old fort and a temple of Máruti called Belurappa after whom the village is said to have been named. In the fort partly underground and not now worshipped is a large Jakhanáchárya temple of Náráyan with fifty round and square sculptured pillars and an inscription (5′ 1½″ × 1′ 9½″) dated *Shak* 944 (A.D. 1022) of the Western Chálukya king Jaysinh Jagadekmalla and his sister Akkádevi. The shrine contains three-feet high standing images of Brahma, Vishnu, and Shiv. All the images are finely carved and stand in a row on a bathing trough. Over the entrance door is a figure of Ganpati and of Lakshmi with elephants on the shrine lintel. In front of a modern temple of Hanumant in the fort is a Western Chálukya inscription in Old Kánarese characters. Except the date *Shak* 963 (A.D. 1041) most of it is too worn to be read. On a neighbouring hill is a temple of Yellama. Near the Belurappa Máruti's temple is the village Peth which was first peopled about 1780 when the people of Jalihál about a mile south of Belur fled from the tyranny of their *desái*. The village has some waistcloth-weavers, shoemakers, and potters.

BEVUR.

Bevur village, about ten miles east of Bágalkot, with in 1881 a population of 1793, has three old temples of Kálikábhaváni Náráyandev and Rámeshvar. The Rámeshvar temple which is of moderate size, is adorned with sculpture. The village has an inscription in Kánarese characters dated *Shak* 1072 (A.D. 1150) and belonging to the Western Chálukya king Trailokyamalla III. (1150-1162).

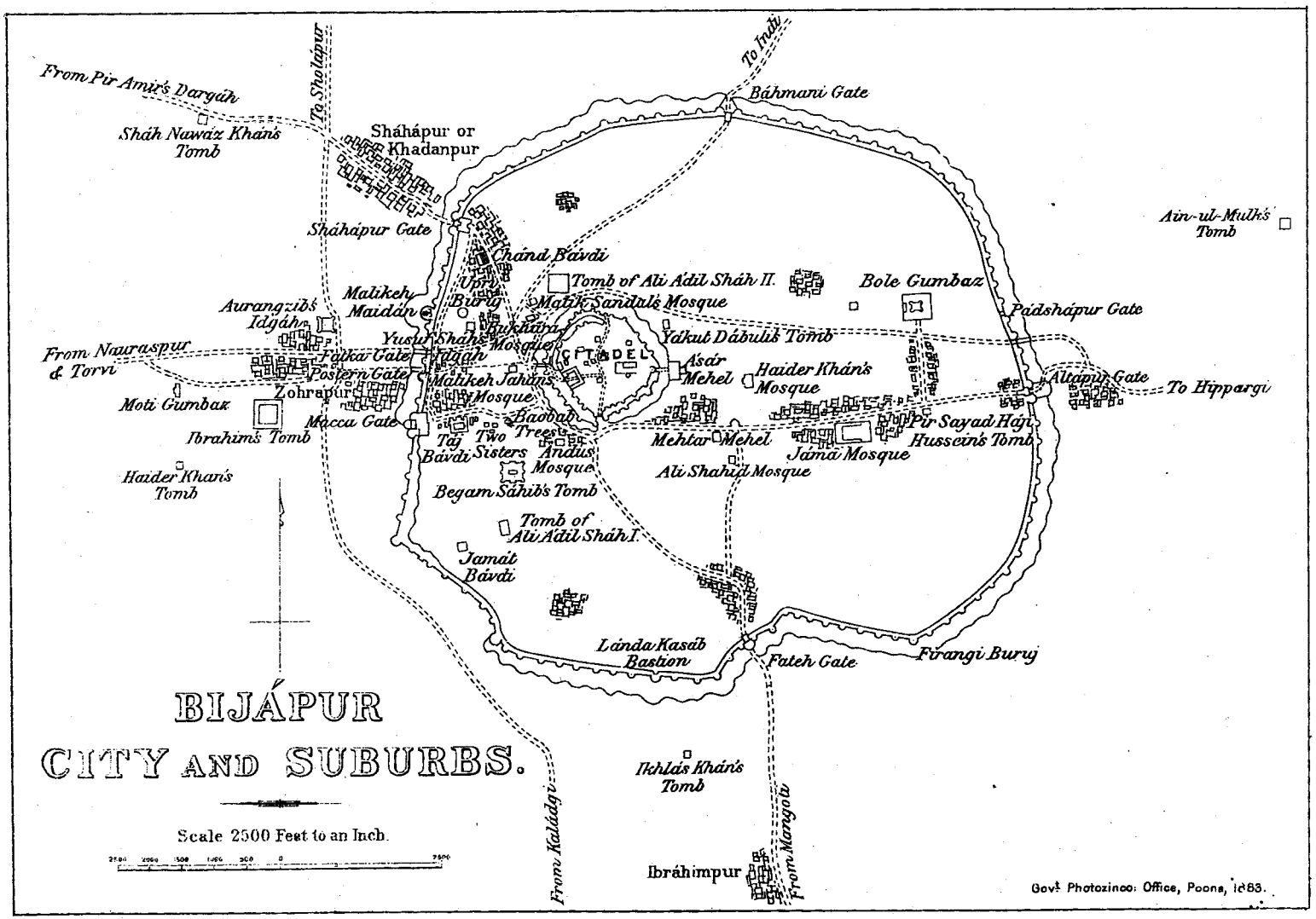
BHAIRANMATTI.

Bhairanmatti, with in 1881 a population of 265, is a small village six miles east of Bágalkot. The village has a modern temple of Máruti small and of no interest, and two inscriptions one dated *Shak* 911 for 912 (A.D. 990) in the reign of the first Western Chálukya king Taila II. (973-997,) and another dated *Shak* 955 (A.D. 1033) in the reign of the Sinda chiefs Nágáditya and Sevya who were underlords of the Western Chálukya king Jaysinh III. (1018-1042).[1]

BILGI.

Bilgi, twelve miles north-west of Bágalkot, is the head-quarters of the Bilgi petty division, with in 1881 a population of 3454. The chief objects of interest in and about the town are ponds and temples from two to three hundred years old. About 200 yards from the north gate of the town is the Arettinbhávi or the Six Bullock Well fifty yards long by twenty-five broad and forty-six

[1] Fleet's Kánarese Dynasties, 41, 43, 97.


From Pir Amir's Dargáh
Sháh Nawáz Khán's Tomb
To Sholápur
Sháhápur or Khadanpur
Sháhápur Gate
To Indi
Báhmani Gate
Ain-ul-Mulk's Tomb
Chánd Bávdi
Tomb of Ali Ádil Sháh II.
Bole Gumbaz
Malikeh Maidán
Upper Burj
Malik Sandal's Mosque
Aurangzib's Idgáh
Padsháhpur Gate
Yusuf Sháh's Mosque
Yakut Dábuli's Tomb
From Nauraspur & Torvi
Fatka Gate
Postern Gate
Malikeh Jahán's Mosque
Ásár Mehel
Haider Khán's Mosque
Altápur Gate
To Hippargi
Zohrapur
Moti Gumbaz
Mecca Gate
Baobab Trees
Mehtar Mehel
Pir Sayad Háji Hussein's Tomb
Ibrahim's Tomb
Taj Bávdi
Two Sisters
Andus Mosque
Jáma Mosque
Haider Khán's Tomb
Ali Shahid Mosque
Begam Sáhib's Tomb
Tomb of Ali Ádil Sháh I.
Jamat Bávdi
Lánda Kasáb Bastion
Fateh Gate
Firangi Burj
BIJÁPUR
CITY AND SUBURBS.
Scale 2500 Feet to an Inch.
Ikhlás Khán's Tomb
From Kaládgi
From Mangoli
Ibráhimpur
Govt Photozinco: Office, Poona, 1883.

Chapter XIV. Places. BIJÁPUR. Aspect.

ruins of the old town of Sháhápur (1510-1636) prevent cultivation. Close to the walls on the south are traces of tillage, but none of it shows from a distance. The only object is the great city stretching far and near in a waste whose desolate glimpses of noble buildings, some fairly preserved others in ruins, make the more striking.

South of Bijápur the country changes. On the southern side of the ridge which overlooks the city there is considerable cultivation. The same treeless ridges remain, but between the ridges are fairly rich hollows, and, within eight miles of the walls, is the valley of the Don now as of old the granary of Bijápur. The slope of a barren ridge, surrounded on three sides by a treeless cropless plain, seems a strange site for a capital. The desert to the north where no invading army could find food or fodder was no doubt a valuable defence to Bijápur on the side most open to attack. But the crest of the ridge to the south, commanding the approaches on both sides, seems at first a better site for a fortress. The reason for the choice of the present site seems to have been that the crest of the ridge is waterless while within the walls of Bijápur the supply of water is abundant. The under rock teems with splendid springs of which, to judge by the remains of wells and gardens, full advantage was taken. Later on the local supply was increased by artificial means, and the Torvi conduit and the Begam Lake made the city almost independent of its local resources.[1]

Area.

Bijápur within the walls covers about 1600 acres or two and a half square miles. The suburbs even now spread over a large area, and in the city's prime stretched for miles. The walls, which are still in fair order, are about six and a quarter miles round and form an irregular ellipse of which the major axis from the Macca Gate in the west to the Allápur Gate in the east is about two and three-quarters and the minor axis from the Bahmani Gate in the north to the Fateh Gate in the south is about one and three-quarters miles.

Walls.

The city walls are surrounded by a deep moat forty to fifty feet broad. They are massive and strong, and, not counting ten at the gates, are strengthened with ninety-six bastions of various designs and different degrees of strength. In height the walls vary from thirty to fifty feet, and have an average thickness of twenty feet which in places they greatly exceed. The general plan of construction is much the same in the different sections, though the design and finish vary.[2] They seem to consist of two massive stone

[1] The Torvi water works are described at page 579.

[2] Major Moor (Little's Detachment, 310, 311) describes the walls in May 1792 as, A thick stone building about twenty feet high with a ditch and rampart. Capacious towers of large hewn stone were at every hundred yards much neglected and many fallen in the ditch. The curtain was of great height perhaps forty feet from the berme of the ditch entirely built of huge stones strongly cemented and frequently ornamented with sculptured representations of lions and tigers. The towers were very numerous and of vast size built of the same materials and some with top ornaments like a cornice and otherwise in the same style with the curtain. Captain Sydenham (Asiatic Researches, XIII. 435) describes the walls in 1811 as a rampart flanked by 109 towers of different dimensions, a ditch and covert way surrounding it, and a citadel in the interior. These works were very strong and were still in fair repair, their outer and inner faces being of hewn stone laid in mortar.

Walls.

walls twenty to thirty feet high and twenty to thirty feet apart, with the space between filled with earth, well rammed, and covered with a masonry platform. This platform which runs all round the walls, was protected on the inside by a battlemented curtain-wall about ten feet high running from bastion to bastion and loopholed for both artillery and small arms. On this platform there was ample room for the movements of the garrison, who, from their superior station, could with ease command the ground outside. The construction of the walls was undertaken by Ali Adil Sháh I. (1557-1580), on his return from the decisive victory of Tálikoti (1565) in which the power of the great Hindu kingdom of Vijaynagar (1335-1587) perished. They are said to have been completed in two years and a half, though as necessity arose strong bastions were added at intervals down to the overthrow of the Adil Sháh dynasty in 1686. It is locally reported that the nobles of the realm were each entrusted with a bastion and curtain wall; and that this explains the great variety in the design and detail of the different sections which adds much to the handsomeness and impressiveness of the whole. On each of the leading bastions a stone tablet commemorating its building was let into the wall. Some of these tablets remain, but many have fallen out and been carried away.

Bastions.

Of the ninety-six bastions, three, the Sherzi bastion on the west and the Lánda Kasáb and Firangi bastions on opposite sides of the Fateh Gate on the south, greatly exceed the others in size and strength.

Sherzi.

The SHERZI BURUJ or Lion Tower takes its name from two heraldic lions carved in stone to the right of the entrance which leads to the tower platform.[1] The bastion is not very high, but is of great diameter and is very strong. In the centre are two raised circular platforms for cannon, on one of which lies, supported on beams of wood, the great bronze gun of Bijápur the Malik-i-Maidán

The parapets which were nine feet high and three feet thick were composed entirely of stone and mortar. The towers were in general semicircular with a radius of about thirty-six feet. The curtains, which appeared to rise from the bottom of the ditch, varied from thirty to forty feet in height, and were about twenty-four feet thick. The ditch was in many places filled and was so covered with vegetation that not a trace of it appeared. In other parts it seemed to have been formed through rock, forty to fifty feet broad and about eighteen feet deep. A faced counterscarp showed in many places and the remains of a line of masonry running parallel about seventy yards in front pointed out the boundary of the covert way. In 1792 Major Moor found this covert way almost perfect. He says it was one hundred and fifty and in places two hundred yards broad. (Little's Detachment, 311). At present hardly a sign of the covert way remains. The Honourable Mountstuart Elphinstone (Colebrooke's Life, II. 70) describes the walls in 1819: The ditch and the rampart enclose a circle of six miles circumference. The rampart is of earth supported by strong walls and large stones. It is twenty-four feet thick at top, and has Indian battlements in tolerable order and large towers at moderate distances. We mounted a very lofty tower separate from the wall. From this height we saw the plan of the town, now scattered with ruins and in some places full of trees. The most conspicuous object next to the great dome is the citadel. On the whole I find Bijápur much above my expectations and far beyond anything I have ever seen in the Deccan. There is something solemn in this scene and one thinks with a melancholy interest on its former possessors. The proofs of their power remain while their weaknesses and crimes are forgotten and our admiration of their grandeur is heightened by our compassion for their fall.

[1] Bird in Journal Bombay Branch Royal Asiatic Society, I. 354.

Chapter XIV. Places. BIJÁPUR. Bastions. *Sherzi.*

or Monarch of the Plain (43) till recently almost the largest piece of ordnance in existence, and a splendid specimen of the founder's skill. The bastion is furnished with bombproof powder-chambers and water-tanks, and apparently it was never exposed to fire as the masonry is untouched. Dread of the Malik-i-Maidán prevented attacks, which was well for the garrison, as from its unwieldy size and peculiar construction the gun could not have done much harm, and, as the bastion was so low, it might have been comparatively easily scaled. The inscription tablet states that this tower was built about A.D. 1658 by Nawáb Munzli Sháh in the reign of Ali Adil Sháh II. (1656-1672). It was therefore almost the last addition to the defences. The inscription runs:

> "During the reign of the victorious king Ali Adil Sha'h, who, through the favour of God gained a glorious victory, this bastion was in five months made firm as a rock by the successful efforts of Munzli Sha'h. An angel in delight gave the date of the building saying, The Sherzi bastion is without an equal."

The numerical value of the angel's words is 1069 that is A.D.1658.

Lánda Kasáb.

Near the Fateh Gate on the south, and about 530 yards west-south-west of it, a bastion towers above its neighbours. This is locally known as the LÁNDA KASÁB. On it is the largest gun in Bijápur, though as it is in a seldom visited part of the city, its existence has been overlooked and the Malik-i-Maidán is generally considered the largest. The bastion was built about A.D. 1609 by Hazrat Sháh in the reign of Ibráhim II. (1580-1626). A second inscription tablet seems to show that it was not finished till 1662, as this tablet, let into the inside wall of the bastion, records the completion of the walls in that year. The Lánda Kasáb seems to have been the most formidable in construction and armament of all the bastions on the south side, as, in addition to the large iron gun referred to, two other pieces of artillery were mounted on it, one of which, something like a modern mortar, still lies on it. Against this bastion Aurangzeb in 1686 seems to have directed the whole fire of his artillery, and pitted it with shot-marks.[1] Little damage was done to the tower itself, but a breach was made in the curtain-wall close by, and, as the garrison could be relieved from that side only, the steps leading to the top of the bastion were open to the fire, and the place was no doubt untenable. Both guns seem to have been more than once struck, and the larger one lies dismounted, probably from a shot which struck it near the muzzle.

Firangi.

The FIRANGI BURUJ or Portuguese Tower, about 1000 yards east of the Fateh Gate, is the most complete of all the bastions, and from its peculiar construction is extremely interesting. It is a hollow semicircular tower, in the middle of a strong battlemented curtain-wall, along every few yards of which are small raised platforms for cannon. The tower rises about thirty feet above the general platform of the walls, and about half-way up a passage-way or corridor was built running round the interior, access to which

[1] Outside the walls, near the Lánda Kasáb bastion, is the tomb of Eklas Khán the dome of which was destroyed by shots during Aurangzeb's siege. The whole tomb bears marks of heavy fire. From the direction of the shot-marks it seems that it was seized as an advanced post by Aurangzeb's army, and recovered by the defenders.

was gained by steep flights of stone stairs at each end of the tower. On this corridor masonry platforms for small cannon were constructed, while at each end are small ammunition chambers. The hollowness of this tower takes greatly from its value as a defence. It is called the Portuguese Tower because it was built by a Portuguese general who took service with Ali Adil Sháh I. (1557-1580) in 1576. As far as inscriptions show his name was Yoghris Khán, and, on the tablet in the tower, he is called the Slave of Ali Adil Sháh. Nothing else is known of this man. The name Yoghris was probably taken on entering the Bijápur service. To judge from the works entrusted to him he must have stood high in the king's favour. Their inscriptions seem to show that the Fateh Gate was one of the bastions of the Macca Gate, and one or two other parts of the walls were built by him or under his supervision. The north face of the walls has several fine bastions. But the Sherzi, Lánda Kasáb, and Firangi are the best worth seeing, as each is remarkable the Sherzi bastion for its armament, the Lánda Kasáb for its historical importance, and the Firangi for its construction and architecture.

Gates.

Five large gates led into the city.[1] Four of these are still in use; the fifth has been closed and turned into Government offices. These gates were, the Macca in the west, the Sháhápur leading to the Sháhápur suburb in the north-west, the Bahmani leading to the Bahmani kingdom inthe north, the Allápur close to the Allápur suburb in the east, and the Mangoli to the south. Close to the Macca Gate a small postern gate led west into the Zohrápur suburb. The Macca Gate has been closed for more than a century, but communication with that quarter of the city was kept through the Postern Gate. In later years another western entrance was made close to the Sherzi Tower, the wall being knocked down and a bridge thrown across the moat. This gate, which is known as the Futka or Broken Gate, is now the chief western entrance to the city. Another gate to correspond with the Futka Gate was opened close to the Allápur Gate in the east, and a broad road has been lately made to join the two and open this part of the city which ruins and brushwood made wholly inaccessible. The ancient gateways are models of building, and are immensely strong. The general plan in all is much the same; two massive circular towers with the doorway between, and above the door a platform guarded by a battlemented wall. In front of these towers a broad clear space is surrounded by lofty fortified walls joined with the towers and loopholed for musketry. These walls also end in small castellated towers with another gateway between, facing parallel to the city-walls, so that in addition to the fire from the gateway the approach was swept by the fire from the walls. The gates themselves, some of which remain, are of thick wooden beams about six inches square fastened together with iron clamps, strengthened with massive bars, and bristling with twelve-inch iron

[1] Near the Boli Gumbaz was a sixth gate called Pádsháhpur. It was undefended and appears to have been used for much the same purpose as the postern gate near the Macca Gateway. Several small postern gates in different parts of the city opened into the moat. The Pádsháhpur Gate was built up for many years and has only lately been opened.

Chapter XIV. Places.

BIJÁPUR. Gates.

spikes. With the siege appliances of the days of the Bijápur monarchy, gateways such as these were impregnable, and no attempt seems to have been made to force them. Aurangzeb did not enter the city till it surrendered, and made no attempt to gain the gateways. The name Fateh or Victory, by which the Mangoli Gate is known, preserves the conquest of Bijápur by the Emperor Aurangzeb. Through this gateway he entered the captured city in state and to mark the circumstance ordered the name of the gate to be changed from Mangoli to Fateh or Victory. A handsome gun, cast-iron inlaid with brass in a scroll pattern, which is said to have been dropped by the Emperor's troops while filing through this gateway, has been lately raised and placed on the platform of the Two Sisters (5). The Macca Gateway, which is now closed and used as the offices of the mámlatdár and subordinate judge, is by far the strongest and most complex of the gates. Its appearance is so changed by the houses built inside of it that the general plan is difficult to master. Outside it is somewhat like the others, the walls ending in two round towers with a doorway between. Inside the construction is peculiar. The gateway looks like a large bastion furnished with several platforms for the working of heavy guns and with covered ways loopholed for musketry. On the city side too it was strongly fortified, for, though the guns could not be trained on this side, a passage ran along the front loopholed for musketry and communicating with the interior of the fortification. The whole plan is more that of a strong fort than a gateway, and great pains seem to have been taken to make it impregnable not only to enemies without but to treachery within. One of the guns, which lay dismounted on the southern tower, has been raised on a masonry platform. It is interesting for its inlaid muzzle and from having apparently burst at the breech and been repaired by welding round it a massive coil of iron. Two or three fine trees on the gun-platforms add to the picturesqueness of this part of the fortification which is well worth a visit. The gate is said to have been closed and garrisoned by order of the Peshwa's government about 1762 to protect the city from robbers.

The City.

From whatever direction it is approached, Bijápur has an air of striking grandeur. Its perfect walls and bastions and the glimpses of noble buildings pleasantly shaded combine to give the impression that the city is peopled and prosperous. When the gate is passed the waste inside is a sudden surprise. From the west the approach through the modern village of Torvi is some preparation for the ruin within the walls. Long lines of fallen houses, with here and there a palace wall or a mosque mark the site of the old town of Sháhápur. Nearer the city on the south, is the beautiful tomb and mosque of Ibráhim II. (1580-1626) and in front above the almost unharmed walls Kháwas Khán's tomb now known as the Two Sisters (5) and the Seven-Storeyed Palace (15) rise in the middle distance, and further on is a glimpse of the dome of the Jáma Mosque (25) and of the Boli Gumbaz of Sultán Máhmud (1626-1656). The greater part of the people of modern Bijápur are settled close to the western gate, and though their lowly huts are a marked contrast to the stately monuments of the past, the air of life and cheerfulness is a

not unpleasing relief among the waste of ruins. When the peopled western quarter is passed the ruin and loneliness of the inside become more and more painful, though shady gardens round tombs and other ancient buildings relieve the monotony and mask the desolation. Towards the centre of the city a road well lined with trees leads to the Citadel or Árk-killáh with the royal palaces and other public buildings. On all sides are splendid specimens of the builder's art. The Sát Mazli (15), Ánand Mehel (17), and Gagan Mehel (18) within the citadel, and the Malika Jahán mosque (27), the Ásar Mehel (21), and the unfinished tomb of Ali Adil Sháh II. (3), immediately without, form a group rarely equalled for picturesqueness, each in itself a gem of art. Beyond the Citadel north towards the Bahmani or east towards the Allápur gates, is a dreary waste, with almost nothing save fallen palaces and roofless dwellings overgrown with custard-apples and other wild shrubs, while an occasional unharmed tomb or mosque makes the surrounding desolation the more complete. Even these ruins have glimpses of the Bijápur of the author of Tára. Amidst the ruins are enclosures that were once gardens in which broken fountains and dry water-courses suggest visions of elegance and comfort, and where low brushwood and tangled grass have choked fragrant flowers and rich fruit trees. Here and there a jasmin, run wild, trails over ruined walls and once trim terraces. Mournful as is the desolation the picturesque beauty of the buildings, the fine old trees and the mixing of hoary ruins and perfect buildings form an everchanging and impressive scene. Striking as they are, the imagination is perhaps less stirred by the grandeur of the public buildings than by the countless other ruins. Palaces, arches, tombs, and minarets, all carved from rich brown basalt, garlanded by creepers and broken and wrenched by *pipal* and banian roots, furnish fresh interest even after days spent in the ruins. In the height of prosperity Bijápur must have been a noble city. Still it may be questioned if its buildings were so effective in their prime as they now are deserted and in ruins.

Árk-killáh or Citadel.

The Árk-killáh[1] or Citadel, nearly in the centre of the city, is one of the most interesting parts of Bijápur, a perfect treasury of artistic buildings. It was chosen by Yusuf Ádil Sháh (1489-1510) as the site for his fort, but was so changed and improved by his successors as to leave little of the old village of Bichkanhali.[2] The present citadel is nearly circular, a little less than a mile round measuring by the counterscarp of the ditch. Its defences are a strong curtain, with, on the south and east, several bastions of considerable strength, a faussebraye or rampart mound and ditch, the whole well built and massive.[3] The faussebraye is very wide, especially on the north and north-west, where a second wet ditch was cut at the foot of the

[1] The Árk of Árk-killáh is of doubtful origin. It is probably taken from the Sanskrit *ark* the sun.

[2] Captain Sykes (Bom. Lit. Trans. III. 61) says this village was called Kejganhalli.

[3] Little's Detachment, 320. In 1819 the citadel which had a double rampart and a moat enclosing numerous and magnificent palaces was in a state of ruin and decay. The courts were overgrown with trees and choked with weeds and everything looked dismal and forlorn. Colebrooke's Elphinstone, II. 71.

Chapter XIV. Places.

BIJÁPUR. Árk-killáh or Citadel.

rampart, which on these sides was very low, apparently to give the royal palaces whose fronts all look in that direction an unbroken view over the city and country round. The citadel was begun by Yusuf Adil Sháh shortly after his revolt in 1489. A mud fort then stood on the site.[1] The mud wall was taken down and a strong stone wall built in 1493,[2] many of the stones being apparently taken from Hindu temples as this wall contains much carving like that found in temple stones. The citadel was not completely fortified till the reign of Ibráhim Adil Sháh I. (1534-1557). A stone tablet in one of the bastions near the gateway marks its completion in A.D. 1546 (A.H. 953) under the superintendence of Khán A'zam Ekhtiar Khán. The original design seems to have been to build a double wall round the fort with two moats, and to have the space between the walls a garden. This design seems never to have been carried out. On the south and south-west the double wall was built, and the space between turned into a garden with ponds and fountains, but this inner wall passed only a short way west. On the east only one wall was built, though its base was guarded by a curtain-wall running from bastion to bastion. On the north side the main wall of the citadel was very low, apparently not to block the view, but on this side the double moat sufficed for protection. Though the walls are strong and massive, and several formidable bastions were built at prominent points, it seems unlikely that such a fort could have ever stood for any time against an enemy armed with artillery who had forced the city fortifications. The site is unfavourable. It is almost the lowest part of the city and is commanded by the rising ground on the north-west, on which is built the cavalier called the Upri Buruj. No doubt the deep moat, even if not swarming with crocodiles as Tavernier reports,[3] made the place difficult of approach. Still this was but a slight obstacle to a well-armed enemy in possession of the north-western height, as all the palaces would be open to his fire and the place be untenable. This unprotected state of the public buildings tends to show that in later years the Árk-killáh was never used as a citadel, but simply as a royal residence. It may have been owing to its defenceless position that Ali Adil Sháh I. (1557-1580) resolved on fortifying the whole city instead of trusting to the central castle.

At present the main entrance to the citadel is on the south-east by two traversed gateways of considerable strength. Originally[4] five well fortified gates are mentioned but of three of these no trace remains. Apparently the gateways were added after the fortifications were complete. The original or south-east gate lay between the two lofty circular bastions in which the fort-walls ended, and the entrance seems to have led through an old Hindu temple much of which was left standing and the column used in making the gateway and the guard-house attached.[5] Additions were built to the outside of

[1] Briggs' Ferishta, II. 462. [2] Briggs' Ferishta, III. 14. [3] Harris' Voyages, II. 360.
[4] Ogilby's Atlas (1680), V. 246.
[5] Some hold that there was no temple here and that the columns were gathered from different places to form a guard room. Looking to the peculiar character of these columns, which differ greatly from the others in the Árk-killáh, and to the copious

these bastions in the form of flanking walls, and a second gate, with a guard-room above it, was made in front of the earlier gate and strengthened by a fortified wall which ran parallel with the entrance and at right angles to the bridge leading over the moat.[1] Every precaution seems to have been taken to make this gateway impregnable. In itself it is very strong, and ample quarters for a large garrison were provided, while the powerful end bastions commanded all approaches. This was the only entrance till, in the reign of Máhmud Adil Sháh (1626-1656), a causeway was thrown across the moat on the west, but it is so narrow as to be of use only to walkers. On entering by the main gateway, after passing through beautifully carved basaltic Hindu columns, the height and massiveness of the side walls at once attract attention. No guns remain on any of the bastions, but the platforms are untouched. They are said to have formerly been armed with 100 guns, but considering their size and number this is scarcely probable.[2] After passing the old temple the road crosses the centre of the Árk-killáh and leaves on the left another so-called Hindu temple or college which is evidently a mosque built of temple remains.[3] Beyond this it sends off one branch on the left to the Granary or Chini Mehel I. (16) and the Sát Mazli (15) which in later years was the favourite residence of the kings and is still a singularly beautiful palace. Another branch leads to the right in the direction of the Macca mosque (26), and passes close to a low circular wall which is said to mark the centre of the old village of Bichkanhali. Following the straight road towards the north, after passing the Mint (20) and one or two other ruined buildings, the Ánand Mehel or Joy Palace (17) is reached, one of the most beautiful palaces in Bijápur, surrounded by remains of terraced walks, fountains, and gardens. On the opposite side lies the Gagan Mehel (18) famous for the large arch which spans its front, while the gateway which opens on the road, now being turned into a church, is no less remarkable for the exquisite stucco ornament of the interior. The main building of this palace which is now in ruins is one of the oldest in the city and for many years was the residence of the kings.

Kánarese inscriptions, also to the fact that the distance of the columns from each other is much the same as if they were parts of an old Hindu temple but is not what it would have been had they been brought to form a guard-house, it is difficult to believe that the columns are not the remains of an unmoved temple. Some on each side of the gateway correspond so exactly that it is hard to believe that they are not in their original places. Moreover all the architectural remains close by are Hindu. The large slab spanning the entrance is raised on stones undoubtedly part of a temple, and close by are the remains of Hindu victory pillars. If all these were brought from a distance it is strange that they should have been centred in so comparatively narrow a space.

[1] It is curious that in this fortification, which is evidently a subsequent addition, the guard-room over the bridge is built in very much the same style as the small chambers in the towers of the Idgáh near the Upri Buruj, which is said to have been constructed by Yusuf. The main gateway and bastions were no doubt built by him and he may have also built the outer line of defence subsequently, but with the exception of this guard-room, the rest of the towers and walls seem of a later age than the main gateway.

[2] Ogilby's Atlas, V. 247.

[3] Some hold that the four centre columns under what may be styled the dome as well as the entrance gateway are remains of a Hindu temple in place. But the rest of the building has been undoubtedly formed from the stones of other temples brought for the purpose of building the mosque.

Chapter XIV. Places. Bijápur. Árk-killáh or Citadel.

Afterwards when the Sát Mazli (15) and Chini Mehel I. (16) were built the Gagan Mehel was turned into a reception-hall. Here in 1686 the Emperor Aurangzeb received the submission of the last of the Adil Sháh kings, the youthful Shikandar, amid the passionate tears of the nobles and the wailing cries of thousands, which rose to the throne of God as a witness against the causeless aggressor.[1] The only other public building which can be identified is the Adálat Mehel (19) on the north-east, and of this only the bare walls are left. On the western side near the causeway the Hindu temple of Narsoba (38) stands picturesquely on the side of the inner moat. In this temple it is said king Ibráhim II. (1580-1626) used to worship, when for some years he forsook the faith of his fathers.

With the rays of the morning sun streaming through the oriel windows of the Sát Mazli and the waters of the inner moat lapping its base and reflecting its climber-clothed walls, few places in Bijápur, until recent changes, were more beautiful than this Árk-killáh. Few places also are fuller of memories than the Árk-killáh. Here in 1510 the young Ismáil (1510 - 1534) was besieged by his traitor minister Kamál Khán; here between 1581 and 1584 the noble queen Chánd Sultána held her court, and from here was (1580) sent prisoner to Sátára; here Máhmud the Merry (1626 - 1656) spent happy hours with his favourite the beautiful Rhumba; and this same citadel, the scene of many a glorious pageant, witnessed also the overthrow of the dynasty of which it was the glory and the pride. Though its palaces are in ruins, its gardens choked with tangled grass and thorns, and its water-courses and fountains dry, an air of kingly dignity clings to the Árk-killáh, and rouses a feeling of reverent admiration for the noble remains of a noble dynasty.

Divisions.

Excluding the citadel, Bijápur within walls, during the days of the monarchy, seems to have been divided into thirty-three wards or *peths* most of which remain and are used for municipal purposes. Of ten the position is forgotten, and even since 1848 all trace of two has been lost. Of the twenty-three wards[2] into which the present city is divided, the five most important are Bara Khudan Bazár in the north-west, Máhmud Khán Bazár in the west, Áne-kendi Bazár in the east-centre, Jáma Mosque Peth in the east, and Sháh Peth in the north-east.

Bara Khudan Bazár, a corruption of Bara Khudávand in the north-west close to the Sháhápur Gate is one of the oldest parts of the city. In it is the large Chánd well built by Ali Adil Sháh I. (1557-1580) in honour of his queen Chánd Bibi. This ward is still fairly peopled. Máhmud Khán Bazár, in the west close to the Macca Gate, is the

[1] Colonel Meadows Taylor in Architecture of Bijápur, 47.

[2] The names of these wards passing west to east, are, 1 Bara Khudan Bazár; 2 Puráni Peth; 3 Langar Bazár; 4 Haidar Bazár; 5 Pali Bazár; 6 Fateh Jama Bazár; Máhmud Khán Bazár; 8 Mubárak Khán Bazár; 9 Karanjin Bazár; 10 Rumi Khán Bazár; 11 Kamál Khán Bazár; 12 Murád Khán Bazár; 13 Áne-kendi Bazár; 14 Jáma Masjid Bazár; 15 Nághtán Bazár; 16 Jhakti Bazár; 17 Thána Budruk Bazár; 18 Shabutra Bazár; 19 Pádsháhpur Bazár; 20 Daulat Khán Bazár; 21 Sháh Peth; 22 Shikár Khána Bazár; and 23 Rangin Masjid Bazár. The site of the Murkho Khurd and Murkho Budruk wards is forgotten.

business centre of the city, where the weekly market is held. It was named in honour of Sultán Máhmud (1626-1656) but all the present houses are modern. To the north of this ward may be seen the ruins of Afzul Khán's palace, the victim of Shiváji's treachery at Pratápgad in 1659. The Táj well, built by Ibráhim Adil Sháh II. (1580-1626) in honour of his queen Táj Sultána, is the most famous well in the city, and with the surrounding rest-houses, is an interesting piece of architecture, the large arch which spans the entrance to the well being particularly fine. The ÁNEKENDI BAZÁR, in the east centre to the north of the Jáma Mosque road, is interesting from its fine large entrance gateway. It contains the mosque of Mustápha Khán in which is some handsome stone carving, and the remains of several old palaces notably the palace of Kháwas Khán, minister to Ali Adil Sháh II. (1656-1672). The ward is said to take its name from *áne* the Kánarese for elephant, as the royal elephant stables were in this quarter. The JÁMA MOSQUE PETH has some fine old houses inhabited by the descendants of old Bijápur families. The great mosque is in this ward, and this is the head-quarters of the Musalmán community. SHÁH PETH, in the north-east near the great dome, is interesting from its being inhabited almost wholly by Gavandis or masons, who, though they no longer follow the craft, are said to be the descendants of the masons who built Bijápur. The place is frequently called the Gavandis' ward. No interest attaches to any of the other wards inside the walls most of which are almost deserted.

Suburbs.

Were it not for its suburbs, which even now are pretty thickly peopled, the city would present a still more unfavourable comparison than it does with that Bijápur which less than three centuries ago counted its inhabitants by the hundred-thousand. Of eight suburbs only five are of importance. Of the five three are close to the city walls, Sháhápur also called Khudanpur that is Khudávandpur and Fakirabad in the north-west, Zohrápur called after Ibráhim II.'s wife in the west, and Ibráhimpur called after Ibráhim II. in the south. The remaining two are at some distance Sháhápur or Pir Amin's Darga about two miles to the north-west and Torvi about four miles to the west. The other suburbs are Allápur built by Yusuf Adil Sháh (1489-1510) a mile and a half, and Ainápur with a large unfinished tomb of Sultán Máhmud's wife Jahán Begam about two and a half miles, to the east of the city. Exactly opposite the Boli Gumbaz and about 150 yards from the wall is the railway station approached by the Hipargi road which runs east and west through the city to the north of the Árk-killáh.

Sháhápur Darga or Pir Amin's Darga, from the tomb of a Musalmán saint of that name, lies about two miles north-west of the Khudanpur Bazár, also known as Sháhápur Peth, on the side and crest of a hill which overlooks the city walls on the east and some fine mango groves on the west. The houses are clustered round the saint's tomb which is an object of great veneration and is well cared for. The tomb is gaudy, and the grounds round it are pretty and well kept, and, as the domes are regularly whitewashed, their colour from a distance forms a pleasing contrast to the gray ruins which surround them. Between Pir Amin's tomb and the city is

Chapter XIV. Places. Bijápur. Suburbs.

the rest-house of Nawáb Mustápha Khán, a large quadrangular building made during the reign of Sultán Máhmud (1626-1656) for the use of travellers and lately (1883) turned into a jail.

West from Pir Amin's tomb, still part of Bijápur, is the hamlet of Takki or Afzulpur, called after Shiváji's victim Afzul Khán (1659) whose summer palace was in this quarter. The village itself has nothing of mark. Some little distance off is the family burial-ground of Afzul Khán, to which a curious story belongs. On a broad platform stretching along one side of what was once a large masonry pond or well, but which is now silted and embowered in mango and tamarind trees, are rows of tombs, all very closely alike. Examination shows from the device carved on their tops that these are all women's tombs and that they are ranged in eleven rows of seven tombs each. All are of the same size and shape and the same distance apart, except one on the north-west corner which is a little larger. The Bijápur story of these tombs is that when in 1659 Afzul Khán volunteered to lead the fatal expedition against Shiváji the astrologers warned him that he would never return. On the strength of this warning he set his house in order by drowning his seventy-seven wives in the palace pond, burying their bodies in the pond bank, and adorning their graves with rows of neat tombs. The story may be false; there are no means of testing its truth. Still it is strange to find so many tombs of precisely the same pattern and apparently of the same age, in what was originally a part of the private grounds of Afzul Khán's palace. The legend explains their presence fairly well, though the character of its hero is somewhat out of keeping with Meadows Taylor's chivalrous tender-hearted Afzul Khán. Near Afzulpur are the remains of some fine reservoirs made as feeders to the Torvi water-course which was the main source of the city's water-supply. The four western suburbs Sháhápur, Zohrápur, Pir Amin's Darga, and Takki are remains of the great city of Sháhápur finished in 1557 by Ali Adil Sháh I. (1557-1580),[1] which, in the days of Bijápur's greatness, from the Bahmani Gate in the north stretched as far as the present village of Torvi and appears to have covered a larger area than Bijápur itself. Both towns were known under the general name of Bijápur, but Sháhápur seems to have been the centre of business. The population is stated at one time to have amounted to nearly a million, and judging by the wide area the streets and houses covered this is not improbable. For three miles from the walls of Bijápur the country is covered with the ruins of Sháhápur, and the city apparently spread still further, as the walls with which Ibráhim II. (1580-1626) intended to enclose the two cities are almost a mile beyond the modern village of Torvi. The greater portion of Sháhápur was destroyed by Máhmud Sháh in 1635, when he wasted the country round Bijápur to prevent the advance of the Moghals. Later on when the city underwent several sieges, it was no longer safe to live outside of the fortifications, and Sháhápur was gradually deserted. The present suburbs of Khudanpur and Fakirabad in the north-west are still known by the name of Sháhápur,

[1] Briggs' Ferishta, III. 116. According to Scott (Deccan, II. 72-73) Sháhápur was begun in 1510 and was improved by Ibráhim Adil Sháh I. (1534-1557).

though the houses are all comparatively modern, and the gateway in that quarter preserves the memory of the time when Sháhápur was a large and flourishing city not inferior to Bijápur.

To the west of Sháhápur lay the suburb of Nauraspur, which Ibráhim II. (1580-1626) wished to turn into a new capital, and about 1600 began to raise magnificent palaces and other buildings. Had his design been carried out, the new capital would have been much more picturesque than Bijápur. It is at the head of a considerable valley surrounded by lofty hills, which it was intended to fortify with a strong wall, part of which was built and is still standing. Even now Nauraspur is more striking than Bijápur whose uniform flatness is monotonous. Ibráhim failed to carry out his design. The astrologers warned him that the removal of the seat of government from Bijápur would ruin the state and he desisted. Still palaces and gardens were completed, and Nauraspur became the favourite hot-weather residence of the Bijápur court. The ruins attest the magnificence of the place. One of the buildings, the Sangit or Nauras Mehel (24), a splendid ruin, compares favourably with any Bijápur palace. The front arches are very fine, while the site of the palace is extremely picturesque with the Torvi hills in the back ground and in front a valley stretching for miles full of mango and other trees.

Water Works.
Torvi.

However rich Bijápur might be in springs, so large a population could not wisely be left wholly dependent on the local supply. According to Ferishta, Ali Adil Sháh I. (1557-1580) was the first king who paid attention to the water-supply.[1] He built the large well in Sháhápur now known as Chánd's well and made channels to lead the water through the city. Ferishta's mention of water channels suggests that the under-ground Torvi channels were the work of Ali Adil Sháh I. not as is locally believed of Sultán Máhmud (1626-1656). The channel which brings water from Torvi, three miles west of Bijápur, and distributes it through the city, is a vast work of no slight engineering skill. A site was chosen on a stream about a mile above Torvi, and a masonry dam was built across the valley. From the lake thus formed, a masonry channel sunk in the bed of the stream carried the water to within half a mile of Torvi, and from there an under-ground water-course was hollowed, which passed under Torvi and was continued about a mile to Afzulpur where it seems to have ended in a large reservoir. Another small masonry pond or well at the base of a hill about 400 yards west of Torvi supplemented this supply. Here the water of some very powerful springs was gathered in a reservoir and carried along an under-ground channel to Torvi, where it joined the larger channel. The reservoir at Afzulpur seems to have been also fed by another pond made in the hills, half a mile south of that village, whose water was carried on arches over the intervening houses. Traces of this high level conduit remain where it crossed the old road to Torvi, and though nothing about it is locally known, the site of the pond and the direction in which the remains of the conduit seem to lead, leave no doubt that it was intended to supplement the Torvi water-supply.

[1] Briggs' Ferishta, III. 143.

Chapter XIV. Places. BIJÁPUR. Water Works. *Torvi.*

The remains of the reservoir at Afzulpur show that it was a work of great size. The dam, which is now breached in two places, is nearly sixty feet high, a huge mass of masonry and earth, with curious chambers in the embankment. Below the main lake is another smaller reservoir to catch the overflow and supply the neighbouring parts of the city. From the main lake a canal, which at its start is about eight feet by six, carried the water under ground nearly three miles to the city. The cutting of this canal must have been a work of great difficulty, as in places it is sixty feet below the surface in solid rock. During part of its length it is lined with brick masonry, but in general the water flows along a rocky channel. Communication was kept with the surface by a number of vertical air shafts or *usvás* as they are locally called. These shafts which are about forty yards apart may be traced along the whole length of the canal as far as the Ibráhim Roza. There the line is lost. It is recovered in the middle of the city in a garden near the Two Sisters (5). Between this garden and the Ibráhim Roza the channel seems to have split in two, as a line of air shafts runs a good deal to the south towards the Jáma mosque. Some of these shafts are fitted with steps probably to aid in cleaning the channel which has now silted to such a depth that it is next to impossible to discover its true dimensions. Water still flows into the city by this channel. It supplies the Ásar Mehel reservoir and the outer moat of the Árk-killáh, but this water can hardly come from Torvi unless there is another unknown underground connection, as the Afzulpur lake is dry. Probably the channel is filled from springs tapped on the way. Even in the part of the canal above Torvi, water seems still to flow from the spring at the head of the water-course, as it is not uncommon to find it bubbling through holes in the masonry and forming miniature fountains in the stream bed.

In later years (1580-1686), when the number of palaces and the love of luxury and ease increased, it was felt that the Torvi water-supply was not enough for the wants of the city. It was at too low a level, and could not bring water into many palaces or be used for fountains or gardens. For this a lake at a much higher level than the city was required. A site was chosen among the hills to the south of the city, and a large lake was formed by throwing a dam about a mile in length across the valley.[1] The lake thus formed covered an area of about 500 acres, and as it was much higher than Bijápur there was ample pressure to raise the water to the required height. The water was carried through a pipe 15″ in diameter cased in a mass of masonry 8′ by 6′ and at a depth varying from 15′ to 50′ below the surface, for two and a half miles to the Sháh Ganj or main distributary tower, a little to the south-east of the Árk-killáh. Along its course from the lake large square towers were built about

[1] Below the embankment of this lake are the remains of a second lake which from the traces of conduits was apparently also connected with the city. Nothing is now known in Bijápur regarding it. It is not improbable that it was the work of Ali Adil Sháh I. who, according to Ferishta, brought water into the city. The conduits run in the direction of the Jáma mosque, and as Ali began that building it is not unlikely that he also provided it with water.

800 feet apart to relieve the pressure of the water and prevent the pipes bursting. Owing to the height of this lake above the city and the consequent pressure, the water in the towers inside of the walls was raised 20′ to 30′ above the ground. Some of the towers are very fine pieces of workmanship and many of them are still standing and show how the supply of water was conveyed all over the city from the Boli Gumbaz to Sháhápur. The largest supply of water was in the Árk-killáh, where two fine distributary towers are still standing. Here, as appears from the remains of fountains in the Sát Mazli (15), the water could be laid on some 30′ above ground. All were supplied with water on the ground-floor and all the palaces had small channels and reservoirs of running water. Countless fountains embowered in trees played in every quarter, and fragrant flowers filled the air with their perfume. Few places can have been more beautiful than this Árk-killáh with its stately palaces and grounds, and the air full of the coolness and the flow of water.

Begam Lake.

To Sultán Máhmud (1626-1656) Bijápur owed most of its comfort and luxury. Other kings adorned the city with buildings, but Máhmud by making the Begam Lake which he named after his queen Jahán Begam, in 1653, made gardens and fountains possible all over the city. For this and for other reasons Máhmud's name is locally in such high repute that every work of importance, regarding which there is doubt, is attributed to him. Besides the Begam Lake, he is said to have made the Torvi water-course; and though from the works he did take in hand, it might be safe to attribute this water-course to him, still, considering his comparatively short reign of thirty years, during nearly two-thirds of which he was engaged in war with the Moghals, it is improbable that he could have made his own mausoleum and the palaces in the Árk-killáh, nearly completed the Jáma mosque, constructed the Begam Lake, and in addition have undertaken the vast labour of cutting the underground Torvi water-channel. It is more likely that, as stated by Ferishta, the city is indebted to Ali Adil Sháh I. (1557-1580) for the Torvi works. Still Sultán Máhmud did enough to raise above question his claim to be considered the greatest of the Bijápur kings, a monarch whose energy, perseverance, and genius would have dignified any time or country. During the 1876-77 famine the Begam Lake which was silted was taken in hand. A dam was built and the whole of the water-course and the twelve water-towers between it and the Ásar Mehel have been thoroughly cleaned out. Its weak point is the smallness of the catchment area.

History.

Bijápur, properly Vijayapur the City of Victory, is on the site of the old village of Bichkanhali. It seems to have been a place of some importance at a very early date, as, a few yards east of the main gate of the citadel, is a large stone pillar, probably a Victory Pillar, whose massiveness and the character of whose ornaments are said to be not later than the seventh century.[1] It is mentioned under the name of Vijayapur in inscriptions of the eleventh, twelfth, and thirteenth centuries. In the citadel remains of Hindu temples built without mortar bear three inscriptions, one in the reign of the

[1] Indian Antiquary, VII. 121.

Chapter XIV. Places. BIJÁPUR. History. *1069-1489.*

Western Chálukya Someshvar II. (1069-1075) and the other two in the reigns of the third and fourth Devgiri Yádav kings Jaitugi I. (1191-1209) and Singhan II. (1209-1247). Jaitugi's inscription is dated 1196, the sixth year of his reign, and seems to show that Bijápur or Vijayapur, as the inscription calls it, was his capital. The date of Singhan's inscription has not been made out.[1]

In 1316 and again in 1320 Karim-ud-din, who is said to have been a son of Malik Káfur Allá-ud-din Khilji's great general, is mentioned as the Delhi emperor's governor of Bijápur,[2] and as the builder of Karim's half Hindu mosque (34) in the citadel. In 1347 the Amir or Musalmán governor of Bijápur with others who had been in rebellion against the Emperor Muhammad Tughlik (1325-1351) was summoned to Devgiri now called Daulatabad.[3] In 1435 Muhammad Khán the brother of Allá-ud-din Bahmani (1435-1457) claimed one-half of the Bahmani territories from his brother, seized Bijápur, and held it till he was ousted by Allá-ud-din. In 1444 the country round Bijápur was wasted with fire and sword by Dev Rája of Vijaynagar (1401-1451). In 1457 the government of Bijápur was conferred on Khwája Máhmud Gáwán with the title of Malik-ul-Tujár or Prince of the Merchants.[4] About 1460 prince Hasan, brother of the Bahmani king Humáyun (1457-1461), aided by a divine named Habib Ulla, rebelled against his brother. After being defeated Hasan, with Habib Ulla and about 800 horse, came to Bijápur. Siráj Khán Junaidi, the commandant of the mud fort of Bijápur, invited Hasan to enter and promised to make over to him the fort and its dependencies. The party entered the fort and were received by Siráj Khán with apparent respect. At nightfall Siráj Khán surrounded the fort, and, in the scuffle which followed, Hábib Ulla was killed, and the prince with all his followers was sent to Bedar under a strong escort.[5] In 1472, on his return from the capture of Belgaum, Muhammad Sháh Bahmani (1463-1482) halted at Bijápur, and the minister Máhmud Gáwán tried to console him for the loss of his mother who had died on the march from Belgaum. Muhammad Sháh liked Bijápur and would have stayed there during the rainy season had 1472 and 1473 not both been years of famine.[6] In 1478, in the new distribution of the Bahmani territory, Bijápur and the country round was formed into a province under the governorship of the minister Máhmud Gáwán.[7] On the execution of Máhmud Gáwán in 1481 his favourite Yusuf Adil Khán, the founder of the Bijápur dynasty, who had been appointed governor of Daulatabad, was transferred to the province of Bijápur and remained in charge of it on behalf of the Bahmani king Máhmud Sháh II. (1482-1518) till his revolt in 1489. In 1489 Yusuf Adil Khán threw off his allegiance to Máhmud Sháh Bahmani, assumed the signs of royalty, and fixed on Bijápur as his capital. He forthwith began building the fort what is now known as the

[1] Fleet's Kánarese Dynasties, 48, 72, 73. According to a local tradition, in 1294 Bijápur was under the chiefs of Mangalvedha twelve miles south-east of Pandharpur one of whom Bijanráv granted a site for a mosque to a Musalmán saint. Jour. Bom. Branch Roy. As. Soc. I. 374. Details are given below.

[2] Jour. Bom. Branch Roy. As. Soc. I. 373-374.

[3] Briggs' Ferishta, I. 437. [4] Briggs' Ferishta, II. 453. [5] Briggs' Ferishta, II. 484-485.

[6] Briggs' Ferishta, II. 493. [7] Briggs' Ferishta, II. 502.

Árk-killáh, on the site of the village of Bichkanhali. Close to the fort, in the area now included within the city walls, were six other villages, Gichan-hali, Chandu-keri, Kyádgi, Kyátunkeri, Korbuthali, and Korunkatti, not a trace of which remains. Bichkanhali is believed to have stood near the centre of the present Árk-killáh, and a low round tower is still pointed out as part of the old village. The Musalmán historians seem to have exaggerated the smallness of the beginning of Yusuf's town. The historical references and the temple remains show that Hindu Vijayapur must have been a place of consequence.[1] About 1493 Máhmud Sháh Bahmani visited Bijápur and Yusuf showed him the new citadel and the palaces which were nearly finished. In 1503 the Italian traveller Varthema described Bijápur as a walled city very beautiful and very rich with splendid houses. The king's palace had many chambers, forty-four had to be crossed before reaching the king's chamber.[2] During his reign of twenty-one years (1489-1510), in his constant wars with the neighbouring Musalmán and Hindu kings, Yusuf had little time to improve his capital. Except part of the fortifications of the citadel, and some of the oldest palaces within the citadel, no great public works are attributed to Yusuf, but to his time is said to belong the suburb of Allápur about one and a half miles to the east of the city.[3] To the palaces originally built by Yusuf Adil Sháh his descendants made great additions. Their remains show that they were massive, divided into storeys, and furnished with large lofty rooms. The uniformly plain architecture agrees with that of the Bedar palaces from which city the first Bijápur architects were probably brought.[4] In 1510 the threatened usurpation of Kamál Khán the regent minister of Ismáil Adil Sháh (1510-1534) convulsed Bijápur.[5] In 1514 in the eastern suburb of Allápur, Ismáil defeated the confederate kings of Golkonda, Ahmadnagar, and Berár and made prisoner Máhmud Sháh Bahmani and his son Ahmad. Ismáil offered to escort them in state to Bijápur, but they preferred to remain at Allápur.[6] During Ismáil's reign a suburb was begun in the west of the city which later on (1557) rose to be the city and trade centre of Sháhápur.[7] In 1542 the country round Bijápur was wasted with fire and sword by Burhán Nizám of Ahmadnagar (1508-1553) and Amir Berid of Bedar.[8] In 1553 Bijápur was closely besieged by Seif-Ain-ul-Mulk a Bijápur officer noted through the Deccan for his courage and for the efficiency of his horsemen. At the cost of £420,000 (*Ps.* 12,00,000) Ibráhim gained the aid of Venkatádri the brother of the Vijaynagar king who defeated Ain-ul-Mulk in a night attack and forced him to fly to Ahmadnagar.[9] During Ibráhim I.'s reign (1534-1557) several portions of the city were settled, but the only building of his which

---

[1] In Bombay Literary Transactions, III. 61, Captain Sykes gives the legend that this tower was built by order of the king round the Hindu village, as the villagers prayed that they might not be annoyed by the works that were in progress.
[2] Badger's Varthema, 118.
[3] Briggs' Ferishta, III. 47.
[4] Colonel Meadows Taylor in Architecture of Bijápur, 20-21.
[5] Details are given above pp. 410-411.
[6] Briggs' Ferishta, III. 47.
[7] Scott's Deccan, II. 72-73; compare Briggs' Ferishta, III. 116.
[8] Briggs' Ferishta, III. 90.
[9] Briggs' Ferishta, III. 110-111, 238.

Chapter XIV. Places. Bijápur. History. *1553-1582.*

remains is a small plain mosque called the Rangin Masjid from the colouring of the walls. The citadel or Árk-killál was finished in this reign. A stone tablet in the south side of the great bastion at the south-east gateway bears the inscription:

> The fort walls were finished under the superintendence of Kha'n A'zam Ekhtiar Kha'n Guzra'ti in the reign of Abdul Muzaffar Adil Sha'h in H. 953 (A.D. 1546).

In 1557, in honour of his accession, Ali Adil Sháh I. (1557-1580) caused the western suburb which had been greatly increased during the previous reign to be raised to the rank of a city and named Sháhápur.[1] In 1560 the palace now known as the Gagan Mehel or Hall of Audience (18), famous for its great arch, was built in the Árk-killáh. In 1565, in honour of the great victory over Rám Rája of Vijaynagar near Tálikoti, the city walls were begun, and, being divided among all the nobles of the kingdom, are said to have been finished within three years.[2] In 1579 the masonry pool or well near the Sháhápur gate was built and called Chánd Bávdi or Chánd's Well in honour of Ali's wife Chánd Bibi. The greatest work of Ali's reign was the Jáma Mosque in the east of the city which he began but did not finish. Numerous other works including the Ánand Mehel (17) and other palaces in the Árk-killáh are attributed to Ali, and, though they are locally ascribed to Máhmud Adil Sháh (1626-1656), the Torvi water-works probably belong to Ali's reign. Ali died in 1580. Unlike his predecessors who were buried at Goge in the Nizám's country, he was buried in a tomb near the south wall of the city. His tomb is believed to be of later date. All his successors were buried in Bijápur, a change which secured for Bijápur some of its grandest buildings. In 1582, taking advantage of the quarrels among the Bijápur nobles during the minority of Ibráhim Adil Sháh II. (1580-1626), the kings of Ahmadnagar, Golkonda, and Bedar appeared before Bijápur. As not more than two or three thousand troops were at the capital the Abyssinians with Chánd Bibi at their head, who were then in power, kept themselves close within the walls till the arrival of 8000 horse. This reinforcement camped near the Allápur gate, and, in spite of the smallness of their numbers, engaged in repeated skirmishes with the enemy. About this time heavy rain threw down about twenty yards of the city wall, but jealousy among the allies gave the Bijápur troops time to repair the breach. Bijápur affairs were then ably managed by Abul Hasan, the son of Sháh Táhir,[3] whose family influence enabled him to gather an army of twenty thousand men. The *bárgirs* or rider chiefs, that is the heads of the Marátha cavalry, were detached to harass and cut off the enemy's supplies, and succeeded so well that in a short time the allies were forced to raise the siege.[4] As soon as the city was safe from outside enemies internal disorders burst forth. Diláwar Khán, a noble who prided himself on his successes against the Golkonda troops in the late war, now aimed at usurping supreme power. The commandant of the citadel in which the young

---

[1] Briggs' Ferishta, III. 116 and Scott's Deccan, II. 72-73.
[2] Briggs' Ferishta, III. 132, 143.
[3] Sháh Táhir was the great Shia minister of Burhán Nizám of Ahmadnagar (1508-1553).
[4] Briggs' Ferishta, III. 152-154.

king lived was bribed and arrangements were made to seize the minister Yekhlas Khán. As soon as his arrangements were completed Diláwar Khán marched to the capital, and, encamping near the Allápur gate, sent such flattering letters to Yekhlas Khán as threw him off his guard and made him neglectful of the safety of the city and palace. One day when Yekhlas Khán was asleep in his house outside of the citadel Diláwar Khán with his sons and 700 horse and fifteen elephants suddenly entered the city, and went to the king's palace into which he was admitted as arranged with the commandant. As soon as Diláwar's treachery was known Yekhlas Khán advanced towards the gate with 4000 men, but the cannon from the walls forced him to retire. He blockaded the citadel for four months, but being deserted by his followers was taken prisoner and blinded. The people suffered much from both parties and many fine buildings were destroyed by the cannon. Diláwar Khán now became regent and for eight years governed the kingdom with success.[1] In 1583 the two English travellers, Fitch and Newberry, described Bijápur as a very large town and as rich as it was large. Here the king kept his court which had many Gentiles. The houses were lofty, handsome, and built of stone. Most of the inhabitants were idolators and idols of as many shapes as there were beasts and fowls were very numerous in the groves about the city. There were numbers of war elephants, and great store of gold silver and precious stones.[2] In 1584 one Haidar Khán, one of the leading nobles, built the Upri tower in the west of the city close to the walls.

About 1589, as a residence for his queen, Ibráhim built the Ánand Mehel or Joy Palace. About 1600 Ibráhim resolved to move the seat of government from Bijápur to the suburb of Nauraspur about four miles further west. With this object he set about building palaces and laying out gardens, but, under the advice of Hindu astrologers, he refrained from moving his court from Bijápur, though the palaces, some of which were very magnificent, continued to be used as hot-weather resorts.[3] In 1604 the Musalmán historian Asad Beg described Bijápur as full of lofty buildings, palaces, and private houses with porticos. The situation of the city was airy and healthy. There was a market thirty yards wide and four miles long, that is from the west of the city walls to Torvi. In front of each shop was a tree and the whole market was beautifully clean and neat. It was filled with goods such as were not seen or heard of in other towns. Innumerable shops of cloth-sellers, jewellers, armourers, wine sellers, bakers, fishmongers, and cooks, were all splendidly fitted. In the jeweller's shops ornaments of all sorts were wrought into a variety of articles, as daggers, knives,

[1] Briggs' Ferishta, III. 155-156.

[2] Harris' Voyages and Travels. I. 207, 280; Hakluyt's Voyages, I. 385; Jangigny's Inde, 384.

[3] Mr. Bird states (Jour. Bom. Branch Roy. As. Soc. I. 369) that it was owing to the predictions of the astrologers that Nauraspur was built and that Bijápur was for some time deserted. The local account is different, and as there are no buildings at Nauraspur large enough to accommodate the court, the account given in the text is probably more correct, and that Nauraspur was merely used by the monarch as a pleasant retreat. Nauraspur was laid waste in 1635 on the approach of the Moghal army.

Chapter XIV. Places. BIJÁPUR. History. *1604-1634.*

mirrors, necklaces, and birds such as parrots, doves, and peacocks, studded with valuable jewels and arranged on shelves rising one over the other. By the side of the jeweller's was perhaps a baker's with all sorts of rare viands arranged in the same manner on tiers of shelves. Further on was a cloth-shop with all kinds of clothes rising in tiers. Next was a perfumer's with delicate China vessels, valuable crystal bottles, and costly cups filled with choice and rare essences arranged on shelves, while in front of the shop were jars of double-distilled spirits. Near this perhaps was a fruiterer's, filled with all kinds of fruit and sweetmeats, and on the other side a wine merchant's shop, and an establishment of singers and dancing-girls, beautiful women adorned with jewels and fair-faced choristers, all ready to perform whatever might be desired of them. In short the whole market was filled with wine and beauty, dancing-girls, perfumes, jewels, and palaces. In one street thousands of people were drinking, dancing, and pleasuring. None quarrelled or disputed and this state of enjoyment never ended. Perhaps no place in the world could present a more wonderful spectacle to the eye of the traveller.[1]

In 1608 the little exquisite Andus mosque (28), with its melon-shaped dome, was built by Nawáb Etabar Khán. In 1620 in honour of his queen Táj Sultána Ibráhim (1580-1626) made the Táj Bávdi(39) or Royal Well in Máhmud Khán Bazár. In 1626 Ibráhim's own tomb, the famous Ibráhim Roza (2), about a quarter of a mile to the west of the city was completed. The beautiful Malika Jahán mosque (27) to the west of the Árk-killáh was built either by or in honour of Ibráhim's daughter and called after her, and the Mehtar Mehel (22), and the Sát Mazli (15) probably also belong to Ibráhim's reign. In 1631 a Moghal army under Ázaf Khán marched against Bijápur and camped on the borders of the lake between Nauraspur and Sháhápur. The besieged every day came outside of the ditch into the plain and there was a warm interchange of rockets, arrows, and musketry. Though the besieged kept up a heavy fire from the fortifications they were regularly driven back to the shelter of the walls. Ázaf Khán took every precaution for the safety of the detachments which were sent every day to gather fodder; but this was no easy matter as the army was large and the animals were numerous. By a variety of well-planned devices Diláwar Khán, the Bijápur general, amused Ázaf Khán and delayed his operations till the Moghal stock of provisions was so exhausted that the fetching of grass and fuel from long distances was toilsome to man and beast. The siege lasted twenty days during which the supplies of the besiegers were cut off. In the Moghal camp grain became so scarce that it sold for 2*s.* (Re. 1) the *sher*. Men and beasts were sinking and the distress was so great that Ázaf Khán was forced to raise the siege.[2] Some time before 1634 the large bronze gun called Malik-i-Maidán or the Lord of the Plain[3] was brought from the

[1] Elliot and Dowson, VI. 163-164.

[2] Elliot and Dowson, VII. 30-31; Grant Duff's Maráthás, 48; Elphinstone's History of India, 508.

[3] According to Grant Duff (Maráthás, 50 note) the people of Bijápur call this gun Mulk-i-Maidán that is Lion of the Plain.

fort of Paránda in the Nizám's territiory by Murári Pandit and afterwards (1668) mounted on the Sherzi bastion. In 1635 a Moghal army under Khán Daurán marched against Bijápur. Máhmud Adil Sháh (1626-1656), unable to meet the Moghals in the field, fell back on his capital, destroyed the lake and pleasure palaces at Sháhápur, and deprived the Moghals of food, forage, and water.[1] In spite of these wars, with the great spread of Bijápur power over the rich south the city increased in wealth, size, and strength. Many new suburbs sprang up and the larger city of Sháhápur with palaces and goodly shops again joined the distant Nauraspur with Bijápur.

According to the French traveller Mandelslo, who visited India in 1638 and 1639 Bijápur was one of the greatest cities in the whole of Asia more than five leagues or fifteen miles round, enclosed with a high stone wall a broad ditch and many outworks provided with 1000 pieces of brass and iron cannon. The royal palace, that is the Árk-killáh, was in the centre of the city, 3500 paces in compass, divided from the body of the city by two walls and two ditches. The city had five great suburbs where most of the traders lived, and in Sháhápur (Schanpour) were most of the jewellers, many of them dealing in costly pearls. The other suburbs were called Gurápur, Ibráhimpur, Alláp̃ur, and Bamanhali. Among the king's artillery was one great piece of brass the ball of which weighed eight hundredweights and the charge of which was 4500 pounds of fine powder. It was said to have been cast by an Italian, the most wicked of men who in cold blood killed his son to consecrate the cannon and threw into the furnace one of the treasurers who came to upbraid him with the cost of the piece.[2] Mandelslo found Nauraspur, which, till 1635, was the royal residence, completely destroyed, its ruins furnishing materials for building Bijápur.[3] In 1648 Tavernier the traveller and diamond merchant described Bijápur as a great scambling city about five leagues in circumference fortified with a double wall, a great many mounted cannons, and a flat bottomed ditch. The king's palace was vast but ill-built, and the access to it was very dangerous as the ditch with which it was girt was full of crocodiles. In the city itself neither the public buildings nor the trade was remarkable, though in the large suburbs were many goldsmiths and jewellers. The king was the most powerful of all the kings of the Deccan and was therefore called the king of the Deccan.[4]

During his reign of thirty years Máhmud Adil Sháh (1626-1656) was busily engaged in the construction of those palaces and tombs which are still the admiration and wonder of the world. His attention

[1] Elliot and Dowson, VII. 51-52; Grant Duff's Maráthás, 52.

[2] French Edition, 232; Harris' Voyages, II. 129-130. According to Mandelslo (232) the founder of the cannon was an Italian a native of Rome. He also says (217) that Máhmud's (1626-1656) commandant of the citadel was an Italian. Probably this is due to a confusion between Rome and Rum that is Constantinople.

[3] French Edition, 217. In spite of the accuracy of his details Mandelslo seems not to have visited Bijápur. Compare French Edition, 217, 232. His informants apparently were Portuguese priests and merchants.

[4] Harris' Voyages, II. 360. The vagueness and inaccuracy of this account seem to show that Tavernier did not visit Bijápur.

Chapter XIV. Places. Bijápur. History. *1648-1668.*

was turned to works of usefulness no less than to works of ornament. The water-supply of the city, which seems to have at all times been fair and had been increased by the construction by Ali Adil Sháh I. (1557-1580) of the Torvi water-course, was further improved by the completion of the Begam Lake. To Máhmud also is due the fitting up of the shrine in the Jáma mosque whose gorgeous colouring is still a wonder. He did much towards completing this mosque, but left it unfinished as it is at present. The A'sar Mehel (21) or Relic Palace, formerly called the Dád Mehel or Palace of Justice, to the east of the Árk-killáh, with its lofty roof supported on massive wooden columns, and its curiously painted rooms and gilded ceiling and walls, was built by Máhmud in 1646 as a Hall of Justice. Afterwards on a remonstrance from the Delhi Emperor Sháh Jahán, the Adálat Mehel for the administration of justice was built inside the Árk-killáh and the Ásar Mehel was appropriated for the reception of the two sacred hairs of the Prophet Muhammad's beard which are still kept there. The building which is the chief honour of Máhmud Sháh's reign is his own tomb locally called the Boli or Gol Gumbaz (1), a fitting resting place for one who so splendidly adorned Bijápur. Another tomb on almost the same scale was begun for his queen Jahán Begam at Ainápur, about two and a half miles to the east of the city, but it was never completed. Judging from its ruins it would have proved no mean rival to the Boli Gumbaz.

In 1656, in an unprovoked and unjust war with the new Bijápur king Ali Adil Sháh II. (1656-1672), Aurangzeb closely besieged Bijápur, and was on the point of taking it when news of the imminent death of his father recalled him to Delhi.[1] In 1660, according to the Dutch minister Baldæus, who wrote from hearsay, Bijápur, about seventy leagues from Goa and eighty from Dábhol in Ratnágiri, was said to be five leagues in compass, with very strong walls and five noble gates on which were mounted above a thousand brass and iron pieces of great cannon. The king of Bijápur, he says, was formerly absolute, but, after a long and heavy war, was forced with several others in those parts to become a vassal of the Moghal emperor.[2] According to Thevenot (1660-1666), though it seems doubtful whether this information is not repeated from earlier travellers, Bijápur was still rich and prosperous, and its large suburbs were filled with the shops of goldsmiths and jewellers.[3] About this time several new bastions were added to the city walls, and, a year or two later (1668), the Malik-i-Maidán was finally placed in position on the Sherzi Bastion, which had been built (1658) for it under the superintendence of Nawáb Munzli Sháh. In 1666, a joint army of Moghals under Aurangzeb's general Jaysinh and of the Maráthás under Shiváji appeared before Bijápur. The Moghal force amounted to 25,000 horse, and were aided by Abul Majid one of the bravest of the Bijápur nobles now a deserter. On the approach of the confederates detachments were sent from Bijápur to lay waste the Moghal country

[1] Details are given above (pp. 429) under History.
[2] Churchill's Voyages, III. 540; Orme's Historical Fragments, 292.
[3] Thevenot's Voyages, V. 376. Thevenot does not seem to have been at Bijápur. He probably got his information from Tavernier and he from Mandelslo.

and to oppose Jaysinh and cut off his baggage. The embankments of the lakes were cut, poison and carrion were thrown into the wells, the trees and lofty buildings near the fortress were destroyed, spikes were fixed in the ground, and the gardens and houses on both sides of the city were so wasted that not a trace of tillage was left. Khwája Neknám a eunuch joined the Bijápur army with a reinforcement of 6000 horse and 25,000 infantry from Kutb-ul-Mulk of Golkonda. Every day there was severe fighting, and the men and animals which went out from the Moghal army to forage were cut off. Shiváji and Netáji Pálkar distinguished themselves particularly on an occasion where they had command of the rear guard, and, according to the Marátha story, Aurangzeb heard such wonderful accounts of Shiváji's gallantry that he invited him to Delhi. After Shiváji left the siege of Bijápur went on for two months and a half and many hard fights took place under the walls. Neither cavalry nor infantry had any rest. For eighty or a hundred miles round Bijápur not a trace of grass or fodder was left. The Moghal army was brought to great straits, and to add to their distress a plague broke out in their camp. The besiegers raised the siege and retreated to Aurangabad pursued by the Bijápur horse among whom the Marátha contingent fought with unusual spirit.[1] In 1671 the French physician Bernier described Bijápur as very strong, in a dry barren country, with almost no good water except in the town.[2] In 1672 Pratápráv Gujar one of Shiváji's commanders appeared plundering near Bijápur.[3] In 1679 a Moghal army under Diláwar Khán again besieged Bijápur, but through Shiváji's efforts, who, on this occasion, sided with Bijápur and cut off the Moghal supplies, the siege was raised and Diláwar Khán retreated.[4] In 1680, according to the English geographer Ogilby, who prepared his account from older travellers, Vasiapour, Bizápor, Visipor, or Vidhikpor, five leagues in circumference, was surrounded with high walls of stone and deep moats dry in several places. On the walls and platforms were mounted above 1000 brass and iron guns some of which were of incredible size. The city wall had five gates Sháhápura, Gurápura that is Zohrápura, Abráhimpura or Ibráhimpura, Bamnenaly or the Bahmani gate, and the Allápura. Before each gate was a trading suburb with most of the merchants and tradesmen, each suburb having the same name as the gate. In the middle of the city was the royal palace or castle about 3000 yards round enclosed by double walls and strong moats planted with a hundred great and small guns. The castle had a very wide entrance shut by five gates and guarded by 2000 armed soldiers. None but those allowed by the king entered the castle. There was a governor both over the castle and the city with 5000 men under his command. About a league and a half from Bijápur was Nauraspur formerly the residence of king Ibráhim whose palace and several fair structures were (1680) seen

[1] Elliot and Dowson, VII. 277-278; Grant Duff's Maráthás, 95.
[2] Bernier's History of the Late Revolution of the Great Moghal (1671), 171.
[3] Grant Duff's Maráthás, 116. [4] Details are given above (p. 432) under History.

Chapter XIV. Places. BIJÁPUR. History. *1686.*

though quite ruined, the materials being used for building the present king's houses and palaces.[1]

Towards the end of 1685 Bijápur was besieged by a Moghal army under Sultán A'zam the second son of Aurangzeb, who, in 1683, had marched with a large army to conquer the Deccan. Before the arrival of the invading army the Bijápur officers, whose factious spirit was quieted by the pressure of the common danger, shut themselves in the capital. This was judicious. Little rain had fallen and scarcity prevailed, while what grain had grown round Bijápur was gathered into the fort. The Moghal army had to draw all its supplies from the emperor's camp at Sholápur. Here too grain grew dear and to convey supplies to the besieging troops was a task of great danger. The Bijápur cavalry under Abdu-r-Ruf and Sharza Khán were constantly cutting off convoys. Their repeated attacks reduced the Moghal army to such distress that in their camp it was difficult to get a loaf.[2] At length about 20,000 bullock-loads of grain from Ahmadnagar escorted by Gázi-ud-din marched towards Bijápur. The Bijápur troops were baffled in their attempt to cut off this convoy, and, after a well-fought action, A'zam's army was saved from threatened ruin. On this occasion A'zam's wife the princess Jáni Begam marched with the convoy to join her husband and drove her elephant into the thick of the fight encouraging the troops. Aurangzeb expressed himself more gratefully to Gázi-ud-din for relieving his son than for any service ever performed by his officers.[3] To complete the investment of Bijápur, Aurangzeb, who was directing operations against Haidarabad, patched up a treaty with Haidarabad and marched for Bijápur with all available troops. He found the place partially invested by his son's army and his own completed what was wanting. His presence caused to the besieged much uneasiness. He appointed several of his best officers to help A'zam in carrying on the siege and addressed to them some soul-stirring words. They set heartily to work constructing lines of approach, driving mines, and filling the ditch. Of several breaching batteries the chief under the immediate superintendence of Tarbiyat Khán was on the south face of the Bijápur fort. Sharza Khán, Abdu-r-Ruf, and Sidis Sálim and Jamshed were among the faithful officers who defended the fort. The garrison was not numerous but though ill-paid and short of provisions they showed a high and stubborn courage. The city was surrounded on all sides and many of the foraging parties were attacked. The besieged daily sallied from the town and a few of the Moghal officers were either killed or wounded. The besieged continued gallantly to oppose the approaches. The grand powder magazine which was placed under ground in the camp accidentally blew up with a noise which was heard for sixty miles.[4] As the country round Bijápur had long been wasted supplies were cut off to the great distress of the besieged. Still the Bijápur soldiers resisted gallantly until the walls were breached in several

[1] Ogilby's Atlas, V. 246-247.
[2] Elliot and Dowson, VII. 322.
[3] Grant Duff's Maráthás, 149.
[4] Scott's Deccan, II. 71.

places. On the 15th of October 1686[1] the garrison, reduced to the last extremity, capitulated. It was settled that the young king Shikandar should pay his respects to the emperor, and that his chief officers should be raised to high rank in the Moghal service. The emperor entered the conquered city in state followed by his principal officers and generals. Through weeping crowds he passed in through the Mangoli gate in the south, whose name he changed to Fateh or Victory gate, to the great Audience Hall in the citadel where he received the submission of the leading nobles. The unfortunate Shikandar, who was then only in his nineteenth year, was brought before Aurangzeb in silver chains more like a captive rebel than a vanquished sovereign. After paying his compliments Aurangzeb allowed him to sit and bestowed on him many favours. Sharza Khán was raised to the title of Rustam Khán, Abdu-r-Ruf Khán to that of Diláwar Khán, and both to commands of seven thousand. The Sidis Sálim and Jamshed were honoured with titles and commands of five thousand, and all the officers were promoted according to their quality. Sitting on a travelling throne Aurangzeb passed to view the fort through the breach by which the assault was intended to have been made. From that he went to the great mosque where he offered thanks for his success. Syed Lashkar Khán was appointed governor of the citadel, and on the large bronze piece of ordnance called the Malik-i-Maidán a new inscription was carved in place of the old one. After 1686 the waters of the Bijápur reservoirs and wells grew low, the country round remained waste, and much of it was seized by landholders who acknowledged no over-lord. The great city of Sháhápur the second Bijápur, two miles to the north-west of the city, was empty and ruined.[2] The captive king Shikandar was not removed from Bijápur. Aurangzeb assured him of protection and assigned him £10,000 (Rs. 1 *lákh*) for his yearly charges. He died some years after the fall of the city.[3] At his own request he was buried in a lowly grave in the north-east of the city, in front of the tombs of two

[1] The date of the capitulation is variously stated. The date in the text is from Grant Duff's Maráthás, 150. According to Orme (Historical Fragments, 148) the date is the middle of June; according to Gentil quoted by Orme (Historical Fragments, 149) the city was taken on the first of September 1687 and Shikandar appeared before Aurangzeb on the 14th; according to Anquetil du Perron the city was taken in the beginning of October 1686; according to Scott (Deccan, II. 71) Bijápur capitulated in 1689; Kháfi Khán (Elliot and Dowson, VII. 322-324) gives October 1686. The correct date seems to be October 1686.

[2] Scott's Deccan, II. 72-73. The account of the siege is from Grant Duff's Maráthás, 149-151; Elliot and Dowson, VII. 322-324; Scott's Deccan, II. 71-73; and Orme's Historical Fragments, 148-149.

[3] According to Grant Duff (Maráthás, 151) Shikandar was kept a close prisoner in the Moghal camp for three years when he died of poison believed to be given by Aurangzeb in consequence of some popular rising in his favour. The statement that Shikandar was poisoned by Aurangzeb three years after the fall of Bijápur has been questioned by Orme (His. Frag. 149). It is apparently incorrect. In 1695, nine years after the fall of Bijápur, the Italian traveller Gemelli Careri (Churchill's Voyages, IV. 248) when in the Moghal camp at Galgale about thirty-two miles south-west of Bijápur, saw Shikandar, a sprightly youth of twenty-nine of good stature and of olive complexion, going with a handsome retinue to pay his respects to Aurangzeb. According to Grant Duff (Maráthás, 114) Shikandar was born in 1667 so that his age in 1695 would closely agree with the age given by Careri.

Chapter XIV. Places. Bijápur. History. *1636-1707.*

saints, one of whom Pir Nasru-lláh had been his spiritual teacher. Here, in fitting contrast with the stately tombs of his powerful ancestors, the remains of the last of the Adil Sháh kings were laid unmarked it is said even by a stone.

Aurangzeb remained at Bijápur till 1689 when the true Baghdád plague called *taun* and *wába* forced him to leave the city. About 100,000 people are said to have died and many more left the city. When the disease abated Aurangzeb caused a census to be taken. It was found that the population still amounted to 984,000 living in 184,000 houses or 1,016,000 people less than the number recorded for Bijápur and Sháhápur in Máhmud Adil Sháh's reign (1626-1656).[1] From this time the city decayed with a speed for which it is difficult to account. It is not that it was neglected, or that no efforts were made to preserve it as left by the Adil Sháh kings. Aurangzeb was most anxious that Bijápur should keep its former importance. The grants of land, cash allowances, and endowments given by the kings were confirmed by him and even increased. Every inducement was held out for men to settle there; the nobles of the kingdom were kept in their posts; and many of the soldiers were enlisted in the Moghal army. Every effort was in vain, with its surrender all life seems to have left the city. Misrule during Shikandar's minority had greatly weakened the security of life and property, trade was almost at a stand, and the distress which the people had suffered during the different sieges, culminating in the surrender of the city and the deadly plague in a place famed for its wholesomeness, broke their spirit. Still Aurangzeb did not relax his efforts to repeople the city. His governors were instructed to persevere, and Nawáb Ázaf Jáh, in particular, strove to restore the city. All was to no purpose. The people gratefully acknowledged the care bestowed on their city, but nothing was able to check the decay. The answer of one of the people to the enquiries of the Nawáb as to the state of Bijápur was the well known wailing couplet:

'The spider weaves her web on the palace of Cæsar,
'The owl stands sentry on the tower of Afrasiab.'[2]

In 1703 Chin Kilich Khán, who twenty years later established the family of the Nizáms of Haidarabad, was made governor of Bijápur.[3] Shortly before his death in 1707 Aurangzeb appointed his favourite son Kám Bakhsh governor of Bijápur. He sent the prince with all the signs and honours of royalty to Bijápur, and the drums of the royal *naubat khána* were ordered to play as he started. The news of Aurangzeb's death overtook Kám Bakhsh before he reached Bijápur, but in spite of desertions he continued his march in the hope of seizing the Bijápur fort. On arriving near the place he sent a kind and flattering message to Niyáz Khán the commandant to induce him to give up the fortress. Niyáz Khán refused and set about putting the

[1] The decrease of 1,016,000 in the number of inhabitants was due partly to the plague, but mainly to the destruction of Sháhápur in 1635.
[2] Busátin-i-Salátin. [3] Eastwick's Kaisar Námáh-i-Hind, I. 3.

fortifications in order. Intrenchments were thrown up opposite one of the gates. Rumours of the death of Aurangzeb had been floating in the air before the arrival of Kám Bakhsh and were now confirmed. Negotiations were opened, and, through the skilful management of one Ahsan Khán, the keys of the fortress were given up by Niyáz Khán who waited on the prince and made his submission. At the end of two months order was restored in the city and neighbourhood. Ahsan Khán was made *bakshi* or paymaster and the post of *vazir* or minister was given to Hakim Muhsin with the title of Takarrab Khán. Other followers were rewarded with jewels and titles. The prince then assumed the throne. He was mentioned in the *Khutba* or public prayer under the title of Din-panáh or the Home of the Faith, and coins were issued with this title. He became cruel and whimsical, put to death several of his officers among them Ahsan Khán, and was deserted by most of his troops. His brother the Emperor Bahádur Sháh (1707-1712), after defeating and killing his second brother A'zam at the battle of A'gra, wrote a kind letter full of advice to Kám Bakhsh promising, on condition that coins were not struck in the name of Kám Bakhsh, to give him the governments of Bijápur and Haidarabad, instead of Bijápur alone as planned by their father, with all the subjects and belongings. Bahádur also promised to remit the tribute which had hitherto been paid by the governors of the two provinces. To this letter Kám Bakhsh sent a provoking reply. The result was a battle near Haidarabad in which Kám Bakhsh was defeated and slain.[1] After the death of Kám Bakhsh Bijápur passed under the rule of the Emperor's governor or *sarsubhedár* at Haidarabad. In 1710 a severe famine impoverished the city, and a second famine seven years later (1717) deepened the distress. Thousands perished and the memory of the hardships lingered for years. In 1723 when the Nizám proclaimed his independence Bijápur became part of his kingdom, and remained for some years under the governorship of his son Násir Jang. In 1744 Bijápur passed from Násir Jang to his nephew Muzaffar Jang and became his head-quarters.[2] In 1750 the French priest Tieffenthaler described Bijápur, from hearsay, as one of the greatest cities of Southern India, the old capital of the Adil Sháh kingdom. It was about five miles round, furnished with high solid walls, and was formerly very populous and prosperous.[3] In 1760, after the battle of Udgir, Bijápur was ceded by Nizám Salábat Jang (1750-1761) to Peshwa Báláji (1740-1761) and a Marátha governor was sent to Bijápur. The devastation of Bijápur dates from its transfer to the Maráthás. The Moghals had regarded the stately buildings with veneration, and, though they had done nothing to preserve them, neither had they helped to ruin them. Under Moghal rule the palaces and other buildings in the Árk-killáh remained as if their royal masters had left them the day before. With the Maráthás matters were sadly different. The

[1] Elliot and Dowson, VII. 386-390, 406; Grant Duff's Maráthás, 186.
[2] Eastwick's Kaisar Námáh-i-Hind, I. 26; Grant Duff's Maráthás, 262.
[3] Tieffenthaler's Description Historique et Geographique de L'Inde, I. 498.

Chapter XIV. Places. BIJÁPUR. History. 1792.

beautiful open-carved palace windows and doors, even the very floors ceilings and roofs, were torn up for their timber, and all that could be pillaged or spoiled was carried away. Every governor was intent only on enriching himself. No attention was paid to the people, and day by day the place grew more desolate. To add to the general distress a severe famine broke out in 1784 and lasted for three years. The bones of the dead whitened the ground for miles. In May 1792 Lieutenant Moor of Captain Little's Detachment visited Bijápur. There was a pretty little clean town in the west near the Ibráhim Roza and in the north-west were several neat markets. But the place abounded with thieves. The walls and towers were neglected, in many places tumbled into the ditch. Except one little mosque the citadel was a heap of ruins.

1803.

In 1803 the distress caused by a scanty harvest was deepened by Pendháris who plundered and destroyed all they could lay hands on. Again did the city pass through the horrors of famine. Distress was heightened by the Peshwa, who, about this time, confiscated nearly all Musalmán *inám* lands and endowments, and large numbers went to Haidarabad. Never was desolation more complete, except perhaps the ruin of Vijaynagar by the confederate Musalmán kings in 1565, for which, according to Hindu belief, the destruction of Bijápur was a judgment.

1808.

In November 1808 Sir James Mackintosh, then Recorder of Bombay (1804-1811) visited Bijápur.[2] The country north of Bijápur was a desert. For fourteen miles the only living creatures were some pretty parroquets, a partridge, a hare, and a herd of deer. About ten in the morning they were astonished by the sight of two men on horseback. One of the domes of Bijápur was seen about eleven miles off rising with great majesty, and many others rose upon their view as they drew near. After travelling over ruins with mosques and tombs on all sides the party went to the fort escorted by the Marátha governor who had come to receive them. On entering the gate Mackintosh was struck with the massiveness of the stones which composed the wall. He had never seen so many stones of such a size, so solidly held together in a building of such height. The party encamped under a tower called the Kopri (Upri) Buruj or lofty tower to the top of which they climbed by a broken stair leading up the outside. On the top were two monstrous pieces of ordnance. One of them, measured by an umbrella, was guessed to be about thirty feet long. This tower had a very extensive view across a naked and barren plain scattered with noble edifices, the remains of a city, which, in the beginning of the seventeenth century was probably the fourth of the Muhammadan world; only Constantinople, Ispahán, and Delhi could have surpassed Bijápur. There were no traces of private dwellings, and the scanty population was hutted in the ruins. They afterwards went to a bastion where was the Malik-i-Maidán or Monarch of the Plain, a piece of brass ordnance, supposed to be the largest, and in Mackintosh's opinion certainly the most useless, in the world. They

[1] Little's Detachment, 310-321. [2] Life, I. 461-470.

walked towards the north-east, through rows of small mosques, of which, according to their guide, there remained about 1400. This was the more likely as nine-tenths of them were not larger than summer houses. They passed on their right the fortification which contained the palaces, and on their left an immense unfinished building begun by Ali Adil Sháh II (1656-1672). In several of the mosques and tombs, the minute work in stone was exquisite, and surpassed by no cathedral which Sir James had ever seen. The arches had every gradation from the roundest Saxon to the most pointed Gothic; but, as they had not been built till the sixteenth and seventeenth centuries after architecture had passed through all its stages in Europe, they did not properly constitute any monuments of the history of that art. After walking about two miles they found on their right the great Mosque, to build which like St. Paul's had taken the reigns of five kings. Like St. Paul's, while building, it witnessed political revolutions and was completed under a foreign sovereign. Aurangzeb added some small buildings that he might have some pretence to rank as a fifth among the royal founders. On entering, they saw three sides of a square opening on the fourth side to a garden and large pond. On the side opposite to the pond was the mosque, a building of a very graceful effect. It consisted of five rows of noble cloisters, each twenty-two feet wide, very lofty and supported by massive pillars. They were divided into small squares, each square covered by a small dome, and the central part of the third and fourth rows from the outside formed one square of seventy feet across covered with a correspondent cupola. In the centre of the fifth was a shrine, which, when uncovered, appeared full of passages from the Kurán, in letters once gilt. The verandas of the wings, stretching on the right and left of the garden, were high and spacious. The whole was in excellent repair and very few buildings composed only of stone could have Sir James thought a more dignified appearance. At some distance was the Boli Gumbaz or great dome of Sultán Máhmud Adil Sháh the building they had seen eleven miles off. It certainly deserved the name of Great. It was a most noble mausoleum, though, as it had no more building than was necessary to support the cupola, it was not to be compared with St. Peter's or St. Paul's, where the domes are only grand parts of immense structures. In the centre was a large elevated platform with three monuments. The breadth was about forty-eight paces or eighty cubits. At each corner was a minaret which went to the top. By a staircase in one of the minarets they climbed, rather laboriously, to the top, which they found on the inside of a dome one hundred and thirty-two paces round. Here was a whispering gallery, where the lowest distinct articulation produced a very clear and loud echo; no sound was lost. Mackintosh made it resound with the first verses of Alexander's Feast and the Bard, with some stanzas of Chevy Chase, two strophes of the Progress of Poesy, the Exordium of Paradise Lost, and, lastly, as applicable to the scene, with 'The cloud-clapt towers, the gorgeous palaces.' Every word of the poetry was most harmoniously reverberated. They returned to breakfast a little after ten almost exhausted.

Sir James then received a visit from the Maratha governor attended

Chapter XIV. Places. Bijápur. History. *1808.*

by the governor of Dhárwár. After some unmeaning compliments, they requested Sir James to retire to the private tent, and there entreated his interposition with the Peshwa in behalf of Visáji Pant, the hereditary quarter-master-general or *Binivála* of the empire, who was then not a favourite at court. Sir James answered them cautiously that he should represent his case through Colonel Close, and that the Peshwa would no doubt treat so distinguished a family with indulgence as well as equity; but that it was impossible for him to be answerable for the decision of a great prince, on whose mind his allies, the English, would be most unwilling to exercise the least influence inconsistent with independence and dignity. They appeared to be satisfied, and requested a visit in the afternoon on Sir James' way to the palace. About three, the party went by one of the southern gates to the mosque and tomb of Ibráhim Adil Sháh II (1580-1626). The buildings were about a quarter of a mile without the gate. Their distant effect was finer than that of any of the other buildings, except the impression made by the loftiness of the Boli Gumbaz. Time and desolation had made their situation far more beautiful than it could have been in the days of their splendour. They were in a lonely grove of noble trees, instead of being surrounded, as they probably were, by paltry huts and mean streets. The mosque was smaller than the great mosque of the city of three cloisters, with small domes, like the great mosque. The massiveness of the walls, and the elegance of the minute workmanship in stone, were most admirable. It seemed almost impossible that such a material could have been wrought into such slender and elegant forms. In the tomb, a dark hall, were six or seven monuments of the Sultán, his mother, and some of his children. From the Ibráhim Roza they were led to the Táj Bávdi, a handsome reservoir, surrounded by a low but not inelegant range of buildings, where the great persons of the court sat to look at the water-shows, for which the place was constructed. They walked through a fine park, once a garden, but then more pleasingly covered with fine trees and verdure. Beyond it they found a monument erected to a daughter of Aurangzeb the conqueror of Bijápur. It was of white marble brought from Delhi, and was the only marble monument they had seen. They were told that the princess became enamoured of the famous Marátha chief Shiváji during his visit to Delhi; that Aurangzeb offered her to him in marriage on condition that he became a Musalmán; that he rejected the condition; that the princess, in consequence, refused all offers of marriage, and died single in the city, three years after the conquest.[1] Near were two elegant monuments, apparently the Two Sisters (5), one of a Musalmán saint or *pir*; the other of a virgin of Bijápur, two persons who had probably little intercourse during life. In the evening they visited the *subhedár* at a most miserable house. There was a little mimicry of state. A coarse Surat cloth was laid on the floor, and towards the centre a little scarlet cushion was placed against the wall, on an old bit of

[1] The tomb is believed to be of the wife not of the daughter of Aurangzeb. See below p. 615.

Persian carpet about a foot square. There Sir James was seated and was obliged to undergo a *nách*.

On the question how so great a city as Bijápur came to be built in the Deccan Mackintosh moralised as follows: Bijápur was the capital of a kingdom which, in its most flourishing state, never extended further than from Goa to Kulbarga and from near Poona to the Tungbhadra.[1] Those who told Major Moor that it once contained nearly a million of houses, made rather a bold experiment on the credulity of a stranger. They told him at the same time that the circuit of the city walls was a day's journey. Now as twenty-five miles may be considered a long day's journey, this account of Bijápur makes its circuit to have been not more than that of London; and as there were such large vacancies in gardens mosques and palaces, it cannot have been as populous as London. Its population may be probably guessed at four or five hundred thousand[2]; and the difficulty seems to be, how a kingdom of no larger extent or greater resources could have produced a capital so splendid and well peopled. The government in tropical countries may undoubtedly take a much larger proportion of the produce of the soil, without ruin, than in colder climates, because the necessary wants of the inhabitants are so much fewer. Clothing fire and habitation articles of such great expense in Europe are here trifling; superstition too, probably influenced by climate, has confined them to the cheapest food. As the government's share of the produce may be larger than in Europe, so the modes in which the sovereign and his chiefs expend it, are much less various. Except the pay and support of military adherents, the whole current expense of an Indian chief may be referred to his stable and zenana; and, considering the necessarily small expenditure of women imprisoned, it is probable that, some acts of capricious bounty to favourites excepted, the expense of the largest zenana falls far short of any calculation made on European ideas. All that remains of the surplus income of the country could only have been spent in buildings, and that in the capital for there was no other considerable town. The vanity of wealth, which takes a thousand fantastic forms in Europe, could here assume only one form. The erection of mosques and monuments was the only way in which the rich man could display his riches and leave behind him a name. Though the great men were likely to have been extremely superstitious, and perpetrated atrocities enough to quicken their superstition by remorse, yet we must not ascribe these buildings to superstition alone, but to the desire of popularity, the parade of wealth, the desire of courting the favour of the sovereign, the love of fame, and every other passion which could wear the disguise of the prevalent principle or predominant fashion. In this manner there seems no difficulty in accounting for the splendour of a town, which the whole plunder of this and the neighbouring

[1] This is incorrect. See above pp. 426, 428.

[2] This estimate seems much too low. Even shortly after the 1689 plague there were close on a million inhabitants. At its prime (1580-1630) there were probably about a million inhabitants in Sháhápur alone. At that time it seems likely that the Bijápur population was much smaller than it became after the destruction of Sháhápur (1636).

Chapter XIV. Places. BIJÁPUR. History. *1818.*

countries was employed to adorn. The governor informed Sir James that within the previous twenty years (1788 - 1808) the city contained five or six thousand inhabited houses, or perhaps nearly thirty thousand inhabitants, and that at present the houses and people were reduced to one-sixth.

In 1818 on the overthrow of the Peshwa Bijápur, then at its lowest depth of poverty, was included in the country assigned to the Rája of Sátára. In 1819 when Mr. Elphinstone visited Bijápur all was desolate, even the modern villages were ruined and deserted.[1] In 1826 Grant Duff described Bijápur as a city surrounded with lofty walls of hewn stone. The freshness of the walls, and of the cupolas and minarets of the public buildings which showed over the top of the walls, gave it the appearance of a flourishing city. Within all was solitude, silence, and desolation. The deep moat, the double rampart, and the ruins of the splendid palaces in the citadel showed the former magnificence of the court. The great mosque was a grand edifice, and the tomb of Ibráhim Adil Sháh was remarkable for elegance and grace. The chief feature in the scene was the mausoleum of Máhmud Adil Sháh, the dome of which filled the eye from every point, and, though entirely without ornament, its enormous dimensions and austere simplicity invested it with an air of melancholy grandeur which harmonised with the surrounding wreck and desolation. In the climate of Bijápur the progress of decay was extremely rapid, and until lately nothing had been done to stay its effects. As mere ruins the remains were exceedingly grand and as a vast whole far exceeded anything of the kind in Europe.[2]

Under the Sátára Rájás, as under the Peshwás, palaces and private houses were unroofed for the sake of their noble teak beams. Windows and door-frames, with their exquisitely carved lattice-work, were carried away in cart-loads and almost inconceivable damage was done to the public buildings. The Rája himself, Pratápsinh (1818 - 1839), while visiting the city, was struck with the gilding on the walls of the palaces, especially in the Sát Mazli, and conceiving they contained a treasure of gold, he ordered all the gilding to be scraped off and an army of workmen was employed for the purpose. Their labour was productive of no result as the gilding fell away in dust. By this act the Marátha prince greatly defaced the royal apartments of the palace and irretrievably destroyed the portraits of Sultán Máhmud and his favourite Rhumba, which adorned the walls.[3] Of all the palaces in the city the only one that escaped the general destruction was the Ásar Mehel, and this immunity was no doubt owing to the sanctity it enjoyed as containing the relic of the Prophet. Viewing this palace as it now stands after the lapse of years, the injury to the other buildings which has reduced them to their present state can be faintly estimated. Both Pratápsinh and his successor Sháháji (1839-1848) visited the city several times. It was during the reign of the latter prince that several of the more important public buildings, which from neglect and

[1] Colebrooke's Life, II. 72. [2] Grant Duff's Maráthás, 151.

[3] It is locally reported that these portraits were destroyed by order of the Emperor Aurangzeb, as pictures are forbidden by the Muhammadan religion. Several figure paintings in the Ásar Mehel were also, it is said, destroyed by his orders. See below p. 622.

other causes were fast falling into ruin, were put in repair. Captain Hart, R. E., was appointed to superintend the work, and the Ibráhim Roza and Asar Mehel owe a good deal of their present state of preservation to the exertions of this officer, though the taste with which these repairs were executed may be questioned. The state of the Ibráhim Roza especially was at this time deplorable. The ornamental stone roof of the inner colonnade of the tomb had fallen in many places, and the necessity of restoring the roof was urgent. Captain Hart was very successful, and the Roza is at the present day almost perfect. Fortunately it is wholly built of stone and thus escaped the destructive ravages of the Maráthás.

On the death of Sháháji in 1848, Bijápur, with the rest of the Sátára kingdom, passed to the English. It was incorporated into the Sátára collectorate part of which it remained till in 1863 it was handed to Sholápur, and, in the following year, when the Kaládgi collectorate was formed, it was incorporated into it. It was then reduced again to secondary importance, as Kaládgi was made the head-quarters of the district, while Bijápur, though its situation was central and its climate healthy, was reduced to the level of a country town. Since 1848 little of importance has occurred in the city. In 1857 an outbreak among the Muhammadans was feared and Mr. Rose the Collector applied for a body of troops. A squadron of the Southern Marátha Horse, 400 Native Infantry, and two pieces of cannon were accordingly stationed in the city under the command of Captain Kerr, V.C., and remained till 1859. The presence of the troops had a quieting effect and no attempt at a rising was made.

Changes.

During twenty of the twenty-five years which have passed since the Mutinies Bijápur changed little. £100 (Rs. 1000) a year were set apart for repairs, and the publication of the magnificent work on Bijápur by Colonel Meadows Taylor and Mr. Fergusson with photographs by Colonel Briggs did much to raise pride in its buildings and ruins. In 1876 Colonel, now General, St. Clair Wilkins, then Superintending Engineer for the Southern Division, proposed that the head-quarters of the district should be moved from Kaládgi to Bijápur. A new jail, police lines, court-house and hospital must soon be made for the district. The old Bijápur buildings would be better and cheaper than new buildings; Bijápur was more central and its air and water more wholesome. Plans and estimates for adapting Bijápur buildings for offices and residences were completed and sanctioned in November 1876. But the famine left no funds and the work had to be put off. Since 1879 repairs and changes have been pushed on and are still unfinished. Of eleven chief works in progress (June 1884) two are outside of the city walls, five are between the city and the citadel walls, and four are within the citadel. The two works outside of the city walls are turning Mustáfa Khán's rest-house into a jail and Aurangzeb's Prayer Place (42) into police lines. Mustáfa Khán's rest-house, the new district jail, is about a mile north-west of the Sháhápur or north-west gate. When completed this building will have room for 350 prisoners and will contain jailor's quarters, hospital, and other buildings. The cost of conversion will be nearly £6000 (Rs. 60,000). In the 400 feet square enclosure of Aurangzeb's

Chapter XIV. Places. BIJÁPUR. Changes.

Idgáh or Prayer Place, about 600 yards west of the centre of the west face of the city, are being built quarters for about 180 constables, besides a school, chief constable's office, and quarter guard, and, on the outside, quarters for twenty-eight mounted police and stables for their horses. In the space between the city walls and the citadel four buildings are in course of conversion, two are under consideration, and one new house has been built. The four changes are the conversion of Yákut Dábuli's tomb, to the right of the Futka-Pádsháhpur road about 160 yards north-east of the citadel, into a Second Assistant Collector's residence; one of the Two Sisters (5), to the right of the Macca-Alláhpur road about 350 yards east of the Macca Gate, into a residence for the Executive Engineer; of the Chini Mehel II. (23), about 300 yards south of the Árk-killáh, into a residence for the District Superintendent of Police; and of the Bukhára Mosque (29), to the left of the Futka-Pádsháhpur road about 600 yards north-east of the Futka Gate, into a post office. A house has been built for the Huzur Deputy Collector, and houses for the District Forest Officer and District Deputy Collector are under consideration. Within the citadel four buildings have been converted and one is under consideration. The building known as the Granary or Chini-Mehel I. (16), in the south-west corner of the citadel, has been arranged so as to provide room for the offices of the Collector, his two assistants, and two deputies; a court room for the Judge and other rooms for his clerks and for pleaders, and corresponding accommodation for the subordinate judge. The Adálat Mehel or Palace of Justice (19) in the north-east, has been restored as a residence for the Collector and the Árash Mehel thirty yards east-south-east of the Adálat Mehel for the Civil Surgeon. Of the Ánand Mehel or Pleasure Palace (17) near the centre of the citadel the centre and east have been set apart for the First Assistant Collector and the west wing for the Judge. The conversion of an old palace to the north of the Granary into a mámlatdár's office is under consideration. It is also proposed to turn into a chapel a small building near the centre of the citadel, about fifty yards west of the Ánand Mehel, which is known as the entrance to the Gagan Mehel or Great Hall of Audience (18). The outside of the building is plain, but the inner decorations in elaborate stucco coloured and gilt must at one time have been superb. Enough of the design remains to show what its former style must have been and this it is intended as far as possible to restore. The form of the arches and of the groined ceiling is exceptionally graceful. When completed this will be internally one of the prettiest places of worship in India.

These works, especially the works in the citadel, have greatly changed the appearance of Bijápur. The buildings have as far as possible been treated so as to preserve their original appearance. But it is doubtful how far this attempt has succeeded as the restored buildings want the bands and panels of bright enamelled tiles which when fresh must have been one of the original buildings' most beautiful features. More than the changes in the buildings the smoothing, clearing, and filling needed to make the place wholesome have robbed Bijápur of its mystery, glamour, and romance. These, to lovers of the old the chief charms of Bijápur,

could not be saved. As the head-quarters of a district and a railway station it may be hoped that, with the loss of its most characteristic charm, Bijápur will also lose the characteristic air of desolate and deadly poverty that so greatly marred its mystery and romance.[1]

Objects.

The following account of the Objects of Interest in and round Bijápur was written in 1879 when few changes had been made. Now (1883), especially in the Árk-killáh, the changes are so great that it is difficult to realize that the place is the same. The original descriptions have in several cases been left as they were written in the hope of giving some idea of the royal ruin which, for 200 years, has been the traveller's delight and wonder. The accounts of the doings of the Maráthás, in their dear work of pillaging and dishonouring Musalmáns, however heartless and evil they may seem, give no idea of the completeness of the ruin they wrought in their hundred years of possession. Of the palaces, once the pride of the Deccan, scarcely a trace remains. Masses of crumbling ruins alone mark their sites. Tombs, mosques, and towers stand on every side in various stages of decay, and the few unharmed buildings add to, rather than lessen, the feeling of desolation. The scanty population is lost in the vast area enclosed within the walls. Except in the west, the centre of trade, the city seems deserted. In wandering over it, in a desolate waste suddenly appear a cluster of houses, and again, beyond the houses, is a solitude with here and there a ruined palace or a tomb. After a time comes another hamlet. And though the hamlet and suburb have between them as many as 12,000 people so vast is the city that it seems almost empty. The contrast between the peopled parts and the wastes is strikingly abrupt. Here a busy hive of men, there a desolate tract; in one place a wooded garden, in the next a dry waste.

Entering the city from the west by the Futka Gate, and passing through the houses in that quarter, a mile of the Futka-Pádsháhpur road may be passed without seeing an inhabited house or a human being. To the right, soon after passing the Futka Gate, a glimpse may be caught of the Malika Jahán Mosque (27), while the distant view is bounded by the domes of the Two Sisters (5) and the lofty tamarind trees of the ancient deer-park. About 500 yards further east on the right are the walls and stately ruins of the citadel, and, on the left, the magnificent foundation of Ali Adil Sháh II.'s tomb (3). Further east, for about a mile, in a vast ruin-strewn plain, some mosque or tomb stands as if on guard over the surrounding desolation. At the end of this waste the massive tomb of Sultán Máhmud (1) rears its vast bulk against the sky, dwarfing all neighbouring buildings. Outside the walls, Ain-ul-Mulk's dark gray tomb (10) is faintly visible, in a plain roughened with decaying tombs and bounded by the bare ridge on whose northern slope Bijápur is built. The south of the city is a little more cheerful. There are more trees, especially towards the west there are more hamlets, and the ancient buildings are better preserved.

[1] Mr. E. K. Reinold, C. E. Executive Engineer.

Chapter XIV.
Places.
BIJÁPUR.
Objects.

The following order is suggested as perhaps the most convenient in which to see the leading objects of interest at Bijápur. Starting from one of the new residences in the citadel, and leaving the citadel by its south-east or main gate, the Fateh-Sháhápur road leads about 1300 yards north-west, past the Bukhára mosque (29), the Upri tower (41) and the Chánd well (40) to the Sháhápur Gate. Beyond the Sháhápur Gate the road runs nearly west, through Sháhápur suburb, past Malik Rehan Khoja's tomb (12) on the left, across the Sholápur road, past Sháh Nawáz Khán's tomb or the Twelve Columns (13) on the left, to Pir Amin Sáheb's white tomb at Dargáh (14) about two miles north-west of the Khudanpur Bazár. Returning from Dargáh to the Sholápur-Kaládgi road, about 800 yards south along the road, Aurangzeb's Idgáh (42) is on the right, and the Sherzi Bastion bearing the great brass cannon Malik-i-Maidán or Lord of the Plain (43) is nearly opposite on the left. About 400 yards further south, after crossing the roads that run west to Nauraspur and Torvi, about 300 yards to the west is the Ibráhim Roza (2), and, in the plain behind about 500 yards to the south-west, is the tomb of Haidar Khán, and about 300 yards north of Haidar Khán's, the Moti Gumbaz or Pearl Dome (11) and several other buildings in various stages of decay. The road that passes west by north-west of the Ibráhim Roza runs four miles to Torvi where are the ruins of Nauraspur including the Nauras Palace. The head-works of the Torvi water scheme in the same neighbourhood are worth a visit and so are the large reservoirs about a mile down the stream at Afzulpur. This completes the chief objects of interest to the west of the city.

From the west the city is entered by the Futka or Broken Gate about 150 yards south of the Sherzi Bastion with the great Lord of the Plain. Inside the wall, about 80 yards north of the road, is Yusuf Adil Sháh's Idgáh or prayer place (36), and, about 70 yards further north is the Upri with its long iron guns. From the Upri tower about 300 yards north is the Chánd Well. Returning to the Futka Gate and passing south the road skirts the inside of the wall, about 80 yards, past the Postern Gate 250 yards to the Macca Gate where are now (1884) the mámlatdár's and sub-judge's offices. The plan of the gateway and also the two guns should be examined. From the Macca Gate the Macca-Allápur road runs east but a pathway along the walls leads about 650 yards south to the Jamát Well and the tomb of the Pir Shaikh Hamid Khádir (8) in the south-west corner near the wall. Returning from the Jamát Well to the Macca Gate and passing east along the Macca-Allápur road about 160 yards on the right is the Táj or Royal well (39), and, about 100 yards further, also on the right, Kháwas Khán's tomb or the Two Sisters (5). About thirty yards east of the Sisters are the Gorak Imlis or Blood trees (44). About 200 yards south of the trees is the square enclosure surrounding what remains of the Begam Sáheb's tomb (6). About 150 yards south of the Begam Sáheb's tomb is the tomb of Ali Adil Sháh I. (4), and, close by, the beautifully carved green stone coffin. Returning to the Two Sisters the road runs about 250 yards

east between lines of trees to the edge of the Árk-killáh moat. About 160 yards to the north is the Malika Jahán mosque (27), and the causeway leading into the citadel. For about 300 yards to the south-west the road skirts the moat, as far as the great gateway of the Árk-killáh. To the right about half-way to the gate is Andu's mosque (28) with its cluster of minarets and melon-shaped dome, and, close to the gateway, is the old Tanksál or treasure-house, a ruined eight-sided building, on the right of the roadway. From this point the road divides, one branch passing south-east about 1000 yards to the Fateh Gate and the other branch passing east over 2000 yards to the Allápur or Eastern Gate. The south road leads to the Fateh Gate about 300 yards west of which is the Lánda Kasáb Bastion with its large iron gun, and about 1000 yards to the east is the Firangi Tower.

Returning north to the gateway of the Árk-killáh, inside the second gate are the remains of the ancient (700-1000) Hindu temples (37) with inscriptions cut in the bases of the columns. On the left about 160 yards north of the gateway is Malik Karim-u-din's mosque (34), with carved columns supporting a flat stone-roof and handsome portico. A road runs about 60 yards west along the north face of Malik Karim's mosque, and, passing under an archway, enters a large quadrangle in the north-west or most distant corner of which rises the Sát Mazli (15), while close on the left the south face is occupied by the Granary or Chini Mehel I. (16). The road passes about 100 yards north-west across the quadrangle and comes out, through another archway, on the faussebraye of the citadel, along which it runs about 160 yards north to the causeway, where is the temple of Narsoba with its sacred *pipal* tree (38).

Returning south-east to Karim's mosque, a road branches north-east about 150 yards to the Macca mosque (26), with two tall round front towers, and close by a large Water-tower connected with the Begam Lake. Close to the Macca mosque is Bichkanhali the site of the old Hindu village. On the top of the citadel wall, about 150 yards east of the Macca mosque the Chinch-didi mosque (31) commands a picturesque view of the city. At irregular distances to the north of the Macca mosque is a row of three palaces, the Ánand Mehel (17) about 100 yards to the north in the centre, the Gagan Mehel (18) famous for its large arch about 60 yards to the west, and the Adálat Mehel (19) about 100 yards to the north-east. About 80 yards west of the Adálat Mehel or Collector's house is the temple-like mosque of Khwája Jahán (35). Returning south about 60 yards to the north-west of the Macca mosque are the remains of the mint, treasury, and other public offices (20). Passing south to the citadel gateway and turning to the left, a road leads about 400 yards north-east to the Ásar Mehel a Relic Palace (21). Close to the right of the road, just after leaving the citadel gate, are the so-called monolithic columns of an ancient Hindu temple. In the yard of the Ásar Mehel other black basaltic columns may have belonged to a similar temple. And some large slabs of green stone and slate on the bank of the pond in front of the palace are worth examining.

Chapter XIV. Places. Bijápur. Objects.

Returning from the Ásar Palace to the citadel gate and passing east, the road crosses the remains of the old cavalry lines or Páigáh, at the east end of which, on the right about 600 yards from the citadel gate, is the Mehtar Mehel (22) with carved stone balconies. About 130 yards south of the Mehtar Mehel is the mosque of Ali Shahid (33), with remains of enamelled tiling. Returning north to the Allápur road at the Mehtar palace a little further east is the lofty entrance to Mustápha Khán's palace within which about 30 yards north of the road is Haidar Khán's mosque (32). Returning to the Allápur road and passing about 650 yards east of the Mehtar Mehel the Jáma mosque (25) begins and with outlying buildings stretches east about 300 yards to Pir Syed Háji Husain's Tomb (7) with painted interior. At Pir Syed's tomb, about 500 yards west of the Allápur Gate, a road runs about 400 yards north to Máhmud's great Boli Gumbaz or Speaking Dome (1). The Great Dome is to the north of the Futka-Pádsháhpur road which passes from the Pádsháhpur Gate on the east nearly parallel to the Macca-Allápur road and rounding the north of the citadel leaves the city by the Futka Gate in the west. Near the Árk-killáh, this road passes the mighty unfinished tomb of Ali Adil Sháh II. (3). About 200 yards south-west of Adil Sháh II.'s tomb is the Bukhára mosque (29), and about 80 yards to the north Malik Sandals' mosque (30), close to the west of which runs the road to the Bahmani or Northern Gate.

In treating of the more important objects of interest in and around Bijápur, it is convenient to group them into five classes, Tombs, Palaces, Mosques, Temples, and Miscellaneous Objects including wells, towers, and guns. In each class the objects are arranged in the order of importance. To each a serial number is given for ready reference in the suggested order of visiting.[1]

I.—TOMBS.

Tombs. *Máhmud's (1).*

The most famous tomb in Bijápur is that locally known as the Gol or round and the Bol or Boli that is the Speaking Gumbaz or Dome. This is the most remarkable building in the city, and in some respects is one of the most remarkable buildings in the world. It stands on rising ground in the east of the city, within and near the walls, and its colossal proportions and height make it a landmark for twenty to twenty-five miles. It is locally said to have taken ten years to build, but little is known about the time it took, the cost, or the architect. The tomb was built by Sultán Máhmud (1626-1656) as a resting place for himself and his family. It is a square surmounted by an immense dome of solid masonry, each side of the square being 135 feet long and the height of the dome being 198 feet outside and 175 feet inside. The area of the tomb is 18,225 feet or nearly one-eighth more than that of the Pantheon at Rome, which hitherto has been considered the largest existing single apartment covered by a dome. The sides of the square, which are nine feet thick, are built of cut stone, the ordinary dark gray basalt of Bijápur,

[1] The chief authority for this section is Architecture at Bijápur by Meadows Taylor and Mr. Fergusson (1866).

and rise externally to a height of over 100 feet. They are now solid, but traces of a large archway, subsequently built up and pierced with small lancet-shaped windows, are visible on three faces, so that possibly the architect originally designed to leave the tomb an open building. On the north side the archway is still open, as, after the tomb was finished it was evidently intended to make an addition to it in the shape of an octagon chamber. This chamber or mortuary chapel is said to have been designed for Máhmud's queen. But she was buried at Ainápur about two miles east of the city and the octagon room was never finished. At each corner of the square, outside, is an octagonal tower divided into seven storeys, the outer face of each storey being pierced with lancet-shaped windows. The corner towers are continued for several feet above the top of the square portion of the tomb, and are surmounted by miniature domes with small minarets at the base. The number of windows in the towers does much to relieve the monotony of the main building. At their meeting with the sides of the square a circular flight of stone steps leading to the base of the dome is constructed in the thickness of the walls, but, except the steps at the south-west corner, all have been closed.

At fifty-seven feet from the base a series of pendentives,[1] as ingenious as they are beautiful, begin to contract the sides of the square into a circular opening ninety-seven feet in diameter. On this circular platform rests the dome about ninety feet high and 124 feet in diameter, leaving a passage more than twelve feet wide all round the interior which forms a fine whispering-gallery. The dome is of brick and apparently has an average thickness of ten feet, except in the centre, where it has the enormous thickness of twenty-three feet. It appears to have been built in concentric circles gradually decreasing in diameter. To bear this great weight the architect was obliged to construct his pendentives so that the mass of masonry hung inside the building should more than counteract the outward thrust of the dome. The form of pendentive used in the Bijápur domes is peculiar, and, in Mr. Fergusson's opinion, is perhaps the happiest thought in dome-building which has yet come to light. At the points of support of the dome a very complex arrangement of piers changes the square into an octagon. In ordinary Saracenic domes the lines of the square are carried up to the dome, and the octagon, at the springing of the dome, has the same diameter as that of the square; at Bijápur this space is contracted by inscribing in it two squares resting on alternate piers of an imaginary octagon. These by their intersection form an inner octagon whose angles are opposite the centre of the sides of the larger octagon. By this means an enormous mass of masonry is hung as a bracket inside the square. The inward drag of this mass is counteracted by the circular gallery, but, at the same time, it balances the tendency of the dome to spread at the base and thrust the walls outward. In western domes this object is gained by

[1] A pendentive is the architectural device by which a square is gradually contracted into a circle.

Chapter XIV. Places.

BIJÁPUR. Tombs. *Máhmud's (1).*

heaping masonry outside on the haunches of the dome destroying the beauty of form.

The great size of the pendentives in this tomb is very striking, but, apparently from the same reason, the curves of the intersecting arches are in several places untrue, and rather mar their otherwise graceful appearance. The tomb has little ornament. Its outside appearance is somewhat unpleasing. The lower portion is too broad in proportion to its height, and the dome itself, rising abruptly from the square, seems to sink into the body of the building. Only from some distance does its appearance become really noble and graceful. Its great outward defect is the want of height, though in this it is said to be superior to either the Pantheon or St. Sophia.

At the base of the dome outside, a platform runs round the building, protected on the outer side by a masonry parapet in the form of detached ternate leaves, and at fixed intervals ornamented with minarets. This platform, which is reached by flights of stairs in the wall, commands a view of the city and surroundings, which well repays the labour of climbing. The platform gives entrance to the interior of the dome through a doorway at each angle of the building, and the vastness of the area can thus be faintly realized in the dim light which pervades the interior of the tomb. Surrounding the outside of the square portion of the building, about twenty feet below the base of the dome, a massive stone cornice rests on highly carved ornamental stone corbels which project about ten feet from the walls. The great breadth of this cornice, which is formed of single blocks of stone, shows that even in ornament the architect kept in view his design of producing the most mechanically imposing building he was able to conceive. Unfortunately exposure and pressure have broken the corbels in several places and brought down the supported cornice. To preserve those that remain is difficult, if not impossible, as, unless at great expense, no stones sufficiently large could be inserted to aid the corbels in bearing the weight of the cornice. Though this cornice is almost the only ornamental detail of the building, immediately above it the square is on every side pierced by a number of small arched windows, which light a covered passage running round the building, and these openings tend somewhat to relieve the otherwise heavy style of construction.

Above the south door hanging from an iron chain, is a large stone which is locally said to be meteoric and to have been brought from Arabia. In 1879 as the corbels from which it hung were in a dangerous state, the stone was taken down. On examination it appeared to be a pebble of green quartzite or hornstone much water-worn and rounded. The people believe that this stone guards the tomb from lightning. The dome it is true was once struck. But this, they argue, was a special bolt. The stone scares ordinary lightning. Had it not been for the stone the dome would have been struck a hundred times. It has since been identified as nephrite or jade, and has been replaced.

On entering the tomb by the south doorway, a raised stone platform, seventy-seven feet square and twenty-four feet high, fills the centre of the great square. On this platform are the tomb stones of Sultán Máhmud, and four others, those of his wife and

children. The king's tomb stone, which is a plain piece of masonry, is surmounted by a wooden canopy strangely out of keeping with the rest of the building. The outside want of height disappears in the inside of the building, the proportions of the dome being most pleasing. In the dim light the size of the building gives a feeling of awe and solemnity which no other building in the city inspires. Beneath the central platform are the vaults of the tomb which can be entered through a door on the west side. Here the massive foundations of the mausoleum form a vast gloomy crypt in the centre of which, under the tomb-stones on the platform above, are plain earthen mounds, the last resting-place of Máhmud and his family. Near the south door three Persian date-lines engraved on stone give the year of the king's death. One runs:

Sulta'n Ma'hmud was taken to Paradise.

The second is:

The death of Ma'hmud was peaceful.

And the third:

Ma'hmud Sha'h entered Paradise.

The value in numbers of each of these lines is 1067 that is A.D. 1656.

As has been stated the octagon chamber to the north was never finished, and seems never to have been used. Some say it was meant for the king's favourite mistress Rhumba, others say for his queen Jáhán Begam who is buried at Ainápur. Had the chamber been finished, and, as the architect seems to have intended, been domed, it would have been a pleasing addition, breaking the uniformity of the square. As it is, with only the walls standing, it takes greatly from the complete and finished appearance of the interior.

Opposite the tomb on the west side, and included in the square enclosure with which the building was to have been surrounded, is the mosque attached to the tomb. Compared with the tomb the mosque is insignificant. But, were it placed anywhere else in the city, it would be considered handsome though small, as the lines of the arches are beautifully exact and the columns delicate and graceful. Between the mosque and the tomb is a large fountain, formerly fed from the Begam Lake, but long since disused and now in ruins.[1]

---

[1] In 1819 Mr. Mountstuart Elphinstone describes (Colebrooke's Life II. 71-72) Sultán Máhmud's tomb as spacious, lofty, and solemn from within; from without inferior to Humáyun's at Delhi. It is, he says, dimly lighted through the broken dome of a chapel joined to one of the large arches. Men look quite diminutive as they walk under this vast cupola, and the sound of their feet makes a strange whispering amidst the echoes of the dome. This swells when people speak into a sound like the chanting of a distant choir. The hall is larger than Humáyun's and it is simpler and inspires more awe. There are none of the apartments that surround the other; you step from the open air at once into the hall. The whole is almost entirely devoid of ornament, and at first sight seems unfinished. In the centre is a very wide terrace, on which are the tombs. The whispering gallery is 105 feet above the pavement and 123 in diameter. The distance is considerable in itself and there is something in the dome overhead, in the vacant space between, and in the imperfect light, that increases the effect, and makes a group of figures seen across the dome seem remote and diminished. The voice is heard with remarkable distinctness, but the power of the whispering gallery is very small compared to that of St. Paul's. From the terrace the view of the town and the surrounding country was admirable. From the

Chapter XIV. Places. BIJÁPUR. Tombs. *Ibráhim Roza* (2).

The Boli Gumbaz is on slightly raised ground to the east of the city within the walls. The Ibráhim Roza, the tomb next in interest, is on low ground to the west of the city, about 600 yards outside of the walls. The Boli Gumbaz is remarkable for its size and simplicity; the Ibráhim Roza for its lightness and its elaborate ornament. The group of buildings, known as the Ibráhim Roza or mausoleum of Ibráhim Adil Sháh II. (1580-1626), is about 200 yards to the south of what was once the royal road from the Macca gate to Nauraspur. It is on three sides surrounded by gardens, and is therefore more picturesque than any other tomb in the city. Roza is said to mean garden, but the name is always applied to the tomb the most important of this group of buildings. A Persian inscription on the tomb walls states that this Roza was completed in 1626, after twelve years' building. Ibráhim's reign from 1580 to 1626 was the longest and on the whole the most peaceful of any of the Bijápur kings. He began his tomb on a somewhat moderate scale, and tried to make up for the want of grandeur by covering every part of it with the richest ornament. The result is a group of buildings which, according to Mr. Fergusson, is more elaborately adorned than any in India.

The Ibráhim Roza is a rectangular enclosure about 400 feet square, with a lofty entrance tower in the middle of the north side ornamented with four graceful minarets, and, on a raised platform in the centre of the enclosure, a square tomb and mosque. On the north a door in the gateway enters on a square whose centre is filled by a large platform of solid masonry about twelve feet high. A flight of stone steps flanked by a graceful minaret on each side leads to the top of the platform, in the centre of which and opposite the steps, is a large fountain and reservoir both long disused. To the right hand is the mosque; to the left the tomb or Roza. The tomb, which is by far the most ornate building in Bijápur, forms a square of 116 feet, and consists of an inner chamber about fifty-four feet square surrounded by a double row of arches forming two open colonnades. It is surmounted by a dome resting on a second square rising out of the flat roof of the building, with its base ornamented by a number of small minarets. At each corner of the main building a graceful minaret rises about eighty feet, and at intervals along the parapet or perforated balustrading which surrounds the roof, are other ornamental minarets. On each side of the square, the outer colonnade of the tomb is formed by seven arches enclosing a platform about twenty feet broad, which extends to the inner row of arches and is slightly raised above the level of the great platform on which the Roza stands. The arches are of the usual Saracenic shape and have a general span

east, which was the most sheltered side of the tomb, the view stretched over the broken ramparts, and a few scattered tombs just beyond it, to a wide waste of naked plain, that accorded with the feelings of loneliness and desolation which the situation was calculated to inspire. The plain formed the landscape on all sides except the west, where the buildings beyond it filled up the prospect. The nearest part of the town was bare except for some modern villages, themselves ruined and deserted. In the furthest part was the citadel filled with trees and buildings, presenting an appearance of splendour and prosperity strongly contrasted with its actual shattered and forsaken condition.

of about sixteen feet, except the second and sixth arch on each side which have spans of only ten feet, in order to correspond with the end arches of the inner colonnade. At the corners of the outer colonnade massive stone columns form as it were the pedestals of the lofty minarets. They are curiously carved to a height of ten feet from the base and are about eight feet square. The outer arches support a flat stone roof extending to the walls of the inner chamber and forming on the summit the broad platform which surrounds the square on which the dome rests.

The inner colonnade is formed similarly to the outer of five arches enclosing on each side a platform about twelve feet broad and surrounding the inner chamber. The floor, which is of large blocks of polished stone, is raised about six inches above the level of the floor of the outer veranda. The columns of this colonnade are curiously wrought from the springing of the arches, in imitation of wood-carving, and the arches themselves are of a very quaint shape and are incrusted with carvings in a beautiful variety of design. These arches support a roof perfectly flat and formed of blocks of dark basalt, divided into compartments by a series of arches springing from the piers of the colonnade which act as buttresses to the chamber. The stones of each compartment are exquisitely cut in a variety of patterns, the ornaments in one differing from those in the next. Above this roof a covered passage runs round the building, and, by a number of lancet-shaped windows, opens on the outer colonnade. This veranda is reached by flights of stone steps built in the thickness of the east and west walls of the tomb.

Enclosed by this inner colonnade is the square chamber forming the tomb. The walls, which are built of massive blocks of dark gray stone, are divided into panels carved in high relief, and ornamented with fantastic profusion. Persian inscriptions, flowers, and arabesque patterns, exquisitively cut in the stone, form a dazzling and bewildering mass of carving. The greater part of the Kurán is said to be engraven on the walls, and the letters to the present day are as clear and sharp as when the building was finished.[1] This art of carving appears to be lost. A comparison of the old letters with an inscription cut in the lintel of the east doorway when the tomb was repaired in 1846 shows how carving has declined in clearness and finish. Originally the whole of the inscriptions and other ornaments seem to have been picked out in gold on a groundwork of brilliant azure and scarlet, the gray stones of the colonnade forming an admirable frame-work and toning the brilliancy. The colouring has long since faded, only here and there faint traces give some slight idea of the magnificence of the newly finished tomb.

Of the inscriptions on the walls, one over the north door and the

[1] Of this ornament Major Moor wrote in 1792 (Little's Detachment, 314): All the door frames, windows, and every part are ornamented with innumerable conceits executed in the most masterly manner. Indeed from the designs fancy seems here to have opened her richest and from the variety her exhaustless stores. In point of execution the artist was certainly worthy of so exquisite a delineator. Every excellence of architecture seems here united, and makes this tomb one of the noblest productions.

Chapter XIV. Places.

BIJÁPUR. Tombs. *Ibráhim Roza (2).*

other over the south door have been translated. Both refer to Ibráhim's queen Táj Sultána, for whom the tomb was originally built. The inscription over the north door runs:

> "Heaven stood astonished at the height of this building. When its head rose from the earth another heaven seemed to be raised. The garden of Paradise has borrowed its beauty from this garden, and every column in this building is graceful as the cypress-tree in the garden of purity. An angel from heaven told the date of the building in the words 'This heart-gladdening building is the memorial of Ta'j Sulta'na'."

The value of this last sentence in numbers is H. 1036 that is A.D. 1626.

The inscription over the south door records the death of Táj Sultána in 1634, eight years after her husband's death.

In the centre of each side of this chamber a square doorway opens into the interior, the door being ornamented with gilt knobs and Arabic inscriptions cut in the wood. On each side of these doors are arched windows, the upper portions filled with lattice-work formed by Arabic letters beautifully cut in stone. Through this open work a faint light passes into the chamber, which is forty feet square and contains the tomb-stones of the king and five of his family including his wife Táj Sultána and his daughter Malika Jahán. The graves of all six are in the crypt immediately below the tombs. Though the walls are highly polished, the interior of this chamber is without ornament, and the tomb-stones are merely plain blocks of stone of the usual shape without carving. The roof of the tomb-chamber is as remarkable as any other part of the building. As the dome is built on a square rising out of the flat roof of the mausoleum, a roof is interposed between the dome and the chamber containing the tomb-stones. This is the only instance in Bijápur where the roof of the tomb is not the dome, and where the dome is solely employed as an external ornament irrespective of the internal arrangements. The tomb-chamber is a square of forty feet. At the height of twenty-four feet a coved ceiling begins standing out about ten feet all round and leaving a flat space twenty feet square in the centre, which is covered by a roof formed of small stones set side by side but without any trace of an arch. Nine builders out of ten would say it was impossible that such a roof should stand. But when the great thickness of the roof, which is in fact a mass of concrete fifty feet square by six feet thick, is taken into account, the mystery is explained. This mass is supported for fifteen feet on every side and is free only in the centre, but it is too heavily weighted on the outer edges to spread, and consequently it cannot break in the centre unless it were compressible on its upper surface, which of course it is not. Surrounding the outer edge of the mausoleum about thirty feet from the ground, a broad handsome stone cornice is supported on elaborately carved stone brackets, and, immediately above the cornice, is the open cut-stone balustrade which forms the parapet of the flat roof.

From the extent to which skilled labour must have been employed in this tomb, the expense of building must have been very great. A

Persian inscription near the south door gives some record of the cost. This inscription has been translated: 'Malik Sandal by spending 1,50,000 *huns* and 900 more caused this tomb to be completed after great exertions.'[1] This, calculating the *hun* at 7*s.*, would give £52,815. If, as seems intended, the inscription refers only to the tomb the cost of the whole group of buildings can have been little short of a million sterling. The same inscription states that 6533 workmen were employed and that the work lasted for thirty-six years eleven months and eleven days. This is the only record of the cost of any of the public buildings at Bijápur. It seems probable that the amount recorded does not give the whole cost of the building. The cash expenditure was probably chiefly if not entirely on skilled labour. The masses of unskilled workmen who must have been employed on these and other Bijápur buildings were probably chiefly paid in grain.

Opposite the tomb is the mosque. It is of the same size in front as the tomb and has a depth from east to west of sixty-six feet. Its front is perhaps a more pleasing composition than the front of the tomb, the five arches being simpler and grander, and the ornament more suitable. The mosque has only one ornamental front, while the tomb has four, and the dome of the tomb is much the grander, the mosque dome being small, ill-shaped, and out of proportion to the building. At each corner of the mosque is a tall graceful minaret, and between each of the corner minarets are six smaller ones, richly decorated in plaster-work. The carving of the cornice and brackets of the mosque is equal if not superior to the carving in the tomb, while the front is further ornamented by hanging stone chains, each carved out of one stone ending in thin carved elliptical stones whose meaning is not apparent. Surrounding the platform on which the mosque and tomb stand, is the quadrangular building which forms the sides of the great enclosing square. Round the roof runs a walled terrace commanding interesting views of the walls of the city and other surroundings. The side buildings are divided on all four sides into a number of small rooms, the whole being excellently suited for a rest-house. From some little distance, the general appearance of the Ibráhim Roza with its stately colonnade and graceful minarets, its gateways and terraces, is superb. The group would be difficult to match in any part of the world. During the great siege of the city in 1686, the Roza is said to have been held as an advanced picket by the Moghal troops, and, in attempting to dislodge them, a ball fired by the garrison from the Malik-i-Maidán struck the outer colonnade of the tomb, and destroyed one of the arches at the north-east corner. This was the only damage done to this splendid building during the many sieges the city endured. Several shot-marks are visible on the solid walls of the mosque, but the tomb seems to have most fortunately escaped, for one or two shots would have caused irreparable damage. The tomb was repaired in 1846 under the superintendence of Captain Hart, R. E.

[1] Another reading makes the amount 1,59,000 *pagodás (huns)* nine times told. Taking the *pagoda* at its highest value this represents nearly £700,000 sterling. Little's Detachment, 133.

Chapter XIV. Places.

BIJÁPUR. Tombs. *Ali Adil Sháh II.'s (3).*

The broken arch was replaced and flying buttresses were constructed between the outer colonnade and the main building, which have greatly strengthened the tomb, and aid in supporting the flat stone roof of the veranda.[1]

To the north-west of the Árk-killáh, about 100 yards from the outer moat, is a large square building, which roofless and with unfinished arches of dark basalt, at a little distance looks much like an old English abbey. This is the tomb of Ali Adil Sháh II. (1656 - 1672). It was probably begun on his accession to the throne in 1656, and intended to rival the tomb of his father Máhmud Sháh. The troubles which fell on the kingdom prevented its being finished. The building is conceived on a magnificent scale. Had it been completed it would have been a grander tomb than the Ibráhim Roza, not so florid, and more elegant. The platform on which the arches rest is a square of 200 feet, and is twenty feet high, so that its area is as nearly as possible three times that of the Roza. From what can be seen of the details it would be interesting to know how the architect intended to carry out so vast a design. As it stands, on each face of the square, the tomb consists of an outer row of seven arches of twenty-five feet span forming a colonnade round an inner row of five arches of the same width. In the centre, on a raised platform, are the tomb-stones of the king and some of his family, the graves being in the crypt below, which is entered by a door on the east side. The area of this tomb is much larger than that of the Boli Gumbaz. Had the centre square alone been covered with a dome, its area would have nearly equalled that of the Boli Gumbaz If the architect intended to cover the whole building with a dome, it would have been of an immense height, but the general plan of the tomb is like that of the Roza, and it is probable that the centre square alone would have been roofed with a dome. As the arches are double the size of those in the Roza, and apparently were to be left open, this would have been one of the most graceful, if not the most graceful building in Bijápur. Unfortunately Ali Adil Sháh died before the tomb was well begun, and, as it was not the custom for the new king to look after his predecessor's tomb, the deceased monarch was buried in the building as it was, and as it is to the present day, with the centerings[2] standing in some of the arches. Though exposed for nearly 200 years to the extremes of an Indian climate, the arches of this roofless building are nearly all entire, a fact which says much for the excellence of the material with which the Bijápur monarchs worked. The building is one of the most

[1] In 1819 Mr. Elphinstone wrote: The Ibráhim Roza is a tomb and a mosque which rear their domes and pinnacles from the midst of a grove of trees. Except the Boli Gumbaz and the Jáma mosque, they, like other buildings, have the dome of Sháh Jahán's (1626-1658) time, a segment longer than half a sphere placed on a cylinder. The plan of the building shows no taste. The mosque is a series of colonnades supporting small domes; all the domes are of equal diameter, but one in the centre runs up long and narrow to the height of the outer dome. Below are tombs and terraces. On the whole this tomb could not rank with the first class at Delhi; the materials are inferior, the scale is less extensive and the plan is less elegant. Colebrooke's Life, II. 70.

[2] The centering is a temporary wood work of framing on which any vaulted work is constructed.

striking ruins in the city. It is to be regretted that the stone pavement is so much destroyed by the wild shrubs and creepers which have pushed their way through every crevice, for, though they add much to the picturesqueness of the tomb, they take much from its stability.

Ali Adil Sháh I.'s (4).

Some consider that the unfinished tomb just described is that of Ali Adil Sháh I. (1557-1580), the first great patron of architecture at Bijápur. But local tradition points to a building in the south-west of the city, in the deer-park between the Two Sisters and the south walls, as the tomb of Ali Adil Sháh I. The correctness of the local tradition is supported by the consideration that the grandness of design in the unfinished tomb tends to show that it belongs to a late period of Bijápur architecture. Its unfinished state is also a strong argument against its being the tomb of one of Bijápur's most famous kings, while it is natural that it should have been left unfinished when the kingdom was strained to breaking by the attacks of invaders. There seems little doubt that, as local report says, the tomb behind the Two Sisters is the tomb of Ali Adil Sháh I. At the same time its general appearance and design seem of later date than any of the tombs yet described. Though local tradition agrees that Ali Adil Sháh was buried on this spot the date and the builder of the tomb are doubtful. Both Máhmud Sháh and Aurangzeb are credited with making it. But as Ali Adil was a Shia Aurangzeb is unlikely to have had any share in a heretic's tomb. Sultán Máhmud (1626-1656) was the probable builder, but the architect can hardly have been the man who designed the Boli Gumbaz. Ali Adil Sháh's tomb is a plain building about 100 feet long by sixty feet broad, consisting of an outer row of five open arches enclosing a central chamber. The outer arches have afterwards been closed with loose stones which takes much from the appearance of the building. The inner chamber has three arches on each face, but they are solid with a doorway in every central arch. The side arches have a series of lancet-shaped windows in stone, which allowed light to pass into the chamber containing the tomb. The outer walls of this room were painted in colours, and Persian inscriptions were also painted on them instead of being cut in the stone, as is the case in almost every other building in the city. Large archways divide the ceiling of the chamber into three compartments which serve as supports of the roof which is flat and surrounded by a plain masonry parapet. The absence of all approach to the dome for which Bijápur is famous, and the absence of ornament are curious, and can be accounted for only by the carelessness of the architect or the hurried manner in which the tomb was built. It may be too that Máhmud, who was a devout Sunni, did not care to exalt over-much the fame of a Shia and heretic by constructing a magnificent tomb, while, at the same time, he considered it his duty to guard the spot where the remains of his famous ancestor were buried. The stone coffin and carved wooden canopy which once surmounted the grave have been removed and destroyed. A low earthen mound in the centre of the chamber now marks the last resting place of the most warlike king of Bijápur.

Chapter XIV. Places.

BIJÁPUR. Tombs.

Green Stone Coffin (4).

On a raised stone platform, at the south-east corner of this building, is a massive block of green-stone beautifully carved and polished. It was once supposed to be the tomb of Shikandar Sháh the last of the Bijápur kings, but later research has shown that Shikandar was buried in an ordinary grave in another part of the city. The owner of the green-stone tomb is unknown. The platform on which the coffin stands is in itself a splendid work of art, the dark-brown basalt blocks of which it is built being exquisitely carved in different designs, while the tomb-stone rising from the centre of the platform in its simple grandeur is not surpassed by any of the more stately tombs of the city.

Two Sisters (5).

About 500 yards north of the green-stone tomb, and to the right of the road from the Macca gate to the Citadel are two domed buildings whose nearness to each other has gained them the name of the Two Sisters. They are known as the tombs of Kháwas Khán, the minister of Ali Adil Sháh II. (1656-1672), who was slain in a tumult in 1675, and of Abdul Razath Khádir, his religious teacher. Kháwas Khán's, or rather Khán Muhammad's tomb,[1] is an eight-sided building with turrets standing out from the cloisters at each of the eight corners. Each side contains a filled-in arch, with the upper part ornamented with a stone screen to allow light. The tomb is built on a broad platform about fifteen feet high, on the western end of which is a small mosque with a melon-shaped dome, and between the mosque and the tomb was formerly a large fountain and reservoir now filled. The tomb is peculiar as it has both graves and tombstones in the crypt below, which is formed by the foundations of the building, while on the level of the platform the roof of the crypt forms the floor of a large apartment immediately below the dome. This arrangement, which is also in the neighbouring tomb, occurs nowhere else in Bijápur. It was evidently designed that the building might be used as a residence.

The tomb of saint Abdul Razath Khádir, though less pretentious than Kháwas Khán's, is larger. It is a simple square surmounted by a dome, without ornament, and having the grave in the crypt below. It is regarded with great reverence at Bijápur and is one of the few buildings of which the Musalmáns of the place take careful charge. To the west of this mausoleum is a third tomb built on a platform like Kháwas Khán's but smaller. This is known as Sidi Rehan's tomb, but, except for the connection with the two other tombs, it is not of much importance. This group of buildings is more interesting and picturesque than any others within the walls of Bijápur. The garden and lofty tamarind trees of the ancient deer-park give them a pleasing setting of green, and the subdued sounds of life from the neighbouring market-place give the place an air of cheerfulness, an unusual feeling among the widespread

---

1 Though called Kháwas Khán's tomb, local accounts apparently correct say that it is the tomb of Kháwas Khán's father Khán Muhammad, who was murdered at the Allápur Gate in 1658. Aurangzeb is said to have ordered its construction in memory of Khán Muhammad and as the style is decidedly modern compared with other tombs in the city, this account is probably correct.

ruin and desolation of Bijápur. Kháwas Khán's tomb has been made the residence of the Executive Engineer.

Begam's (6).

About 150 yards south of the Two Sisters, in what is now known as the Nav Bág or New Garden, is the walled enclosure within which, in 1689, the wife of the Emperor Aurangzeb is said to have been buried. The enclosure is a square whose corners rise in small castellated turrets, with, in the centre of each side, a projecting pavilion whose roof is supported on arches. The tomb, of which little trace is left, was apparently on a raised platform in the centre and was surmounted by a canopy. Numerous water-courses and traces of trees and shrubs show that the enclosure was a garden.[1]

Háji Husain's (7).

The tomb of Pir Syed Háji Husain in the east of the city opposite the road from the Jáma mosque to the Boli Gumbaz has little architectural interest. It is the usual square topped with a dome. But it is curious as one of the few tombs in Bijápur which have a decorated interior. As a rule, all the ornament of a tomb is outside, where carved stones and stucco-work relieve the monotony of the architecture. In the interior of Háji Husain's the base of the dome and the upper part of the octagon on which the dome rests are divided into three rows of panels, each panel painted in colours with flowers and other designs. The date is unknown, but the rudeness of the paintings, which compare unfavourably with those in the Asar Mehel, and the general want of finish, seem to point to a period later than that of the Adil Sháh dynasty. This view is supported by the inferior stucco ornaments, the carelessly turned window arches, and the use of wood.

Hamid Khádir's (8).

In the south-west corner of the city, close to the walls, an unfinished tomb, with a large well and mosque, is worth a visit. It is the tomb of Pir Shaikh Hamid Khádir, and is somewhat doubtfully said to have been built by the mother of Ali Adil Sháh I. (1557-1580). The well or pond is not particularly interesting, for though it was formerly very fine, it is silted and only the upper portion of the masonry is visible. The tomb is the usual dome-topped square, but the way in which the square passes into the dome is peculiar. In the interior of other Bijápur tombs a series of pendentives gradually narrows the square into a circle on which the dome rests. In Khádir's tomb the circle is formed, not by the ordinary pendentives, but by cutting off the angles of the square by a lintel and ornamental arch of stone, strengthened by a buttress springing out of the angles. In stability this device ought to be inferior to the ordinary method in use in Bijápur, but it simplifies the construction,

---

[1] In 1792 when Moor visited the city this tomb seems to have been almost entire. A square range of one-storeyed buildings of considerable extent open only on the inside enclosed the tomb, which was raised a few steps in the centre and was built of white marble beautifully cut and polished. The tesselated pavement was also of marble inlaid with agates. Moor adds this monument has suffered from sacrilegious hands. (Little's Detachment, 316). In 1808 Sir J. Mackintosh was informed (see above p. 596) that a daughter of Aurangzeb was buried here. Moor says she was the wife of Alamgir, probably the mother of Kám Bakhsh. It is locally known as the tomb of the Queen that is of Aurangzeb's wife. Some marble slabs, preserved in a room in the Asar Mehel, probably are portions of this tomb.

Chapter XIV. Places.

BIJÁPUR. Tombs.

Hamid Khádir's (8).

and, as there is no sign of this building giving way, its strength must be greater than at first appears. If the tomb is as old as it is locally said to be, it must be among the first efforts at dome-building in the city. It would be curious to know if this constructive artifice was the forerunner of the pendentives, though this hardly seems likely as the skill that poised the dome of the Jáma mosque could have been little indebted to architecture of this class. Probably the tomb is of a later date, as its general appearance, with the surrounding chambers and open lancet-shaped stone windows, suggests, and with a confidence and boldness engendered by success in dome-building, the architect may have endeavoured to discover a simpler mode of raising a dome on the summit of a square. The roof of the side-chambers was never completed, and the masonry courses are as they were left some hundreds of years ago.

Yákut Dábuli's (9).

Yákut Dábuli's Tomb and Mosque to the north-east of the Árk-killáh a short distance outside of the moat is an extremely pretty little square building surmounted by small minarets, the whole beautifully proportioned. The side walls are ornamented with handsome open stone windows, well carved, as are also the recesses near the door. The mosque is close by, a plain building with an oblong vaulted roof resting on three arches of the usual shape.

Of the other tombs in and about the city none are important enough to call for a detailed description. Near Máhmud Sháh's tomb is the tomb of that monarch's spiritual teacher. It is a plain white dome raised on open arches, with the stone coffin on a platform in the centre. Round two sides of the square enclosing the tomb, on a raised platform about three feet high, are several rows of tombstones parted from the saint's tomb by a carved wooden screen. The curious arrangement of this cemetery repays a visit.

Ain-ul-Mulk's (10).

Ain-ul-Mulk's tomb is a prominent feature in the landscape about 1500 yards north-east of the eastern PádshápurGate. It is close to the village of Fatehpur and is a very massive closed square surmounted by a dome. It is the burial-place of Ain-ul-Mulk, the general who rebelled against Ibráhim I. (1534-1557). Another tomb of similar make and design is at the opposite extreme of the city, in the open country to the south-west of the Ibráhim Roza. Here is buried

Haidar Ali's.

Haidar Ali Khán the famous general of Ali Adil Sháh I. (1557-1580). The stone coffin inside is a large beautifully carved block of polished green stone. Though not so large as the green-stone coffin near the Ali Roza it is still a fine piece of work. Near this tomb a number of other tombs of the usual domed shape are rapidly falling into decay. One of these, about 300 yards to the north of Haidar

Moti Gumbáz (11).

Khán's tomb, locally called the Moti Gumbaz or Pearl Mosque, is in fair order being still cared for by the Musalmáns of the city as the burial-place of Pir Maulvi Habib Ulla who in 1460 was killed at Bijápur in a tumult raised by Hasan against his brother Humáyun Bahmani (1457-1461). Its white dome is seen from a considerable distance. Of the origin of the name Pearl Mosque the story is told that the inside of the tomb was whitened with a wash largely composed of pearls ground to powder. The wealth of one of the Bijápur nobles chiefly in pearls was so great that some of the courtiers out of envy tried to work his ruin. The ladies of his family

hearing of the plot had their pearls ground to powder and presented the powder to Pir Maulvi, who used it to whiten the tomb.[1] Pir Maulvi was a great seaman's friend. One day while playing chess with one of his disciples, the saint remained for an hour in a dreamy state, out of which the disciple was afraid to rouse him. At last the saint roused himself, and said that one of his followers in a storm in the Persian Gulf had prayed to him and he had gone to his help and saved the ship as it was going down. As the chess-player doubted, the saint asked him to wring his clothes, and out dropped salt water. The day and hour were noted, and when the mariner arrived, the times agreed, and the saint's fame spread.[2]

Moti Gumbaz (11).

The tomb of Malik Rehan Khoja in Sháhápur, outside of the walls to the north-west, is a large oblong building filled with stone coffins, uninteresting, except for its curious interior. Nothing is known of the Khoja; the tomb was probably built in the time of Shikandar (1672-1686).

Malik Rehan's (12).

Of minor tombs the most picturesque is Sháh Naváz Khán's generally known as the Tomb of the Twelve Columns. It is a square building on low ground about 1500 yards west of the city, on the road to Dargáh, a double row of three lofty arches on each face surmounted by a dome. As the arches are open and rise from a ten feet plinth to a height of about forty feet, the building has a very pleasing lightness and airiness. The site of the tomb in a mango grove, and the good order which the building preserves add to the general effect. It is the burial-place of Sháh Naváz Khán Vazir.

Sháh Nawáz's (13).

The tomb of Pir Amin at Dargáh, about two miles to the north-west of the city, has been noticed in the general description of the Khudanpur Bazár. So many other tombs are scattered near the city that it is impossible to name even half of them. The most important have been referred to, and what remain are in great part variations of the forms described.

Pir Amin's (14).

II.—PALACES.

Palaces.

From every quarter of the city and citadel the very picturesque Sát Mazli or Seven-Storeyed Palace in the west of the citadel stands high above the other ruins. In design as well as in detail it is an extremely beautiful specimen of Deccan Muhammadan architecture. From 1583 when it was built by Ibráhim II. (1580-1626) it was the chief residence of the kings of Bijápur, the Gagan Mehel, about 700 yards to the north, which up to this time had been the royal residence, being now used as an audience hall. Though built by Ibráhim, the palace owed its gilding and exquisite ornament to the taste of his successor Máhmud, by whose orders the whole was fitted up sumptuously for his favourite mistress Rhumba. The palace is the corner structure of a large quadrangular range of buildings on the west of the Árk-killáh overlooking the inner moat or *khandak*. Only five of its seven storeys remain, and it seems

Sát Mazli (15).

[1] Little's Detachment, 332. [2] Captain Sykes in Bom. Lit. Soc. Trans. III. 67.

Chapter XIV. Places. BIJÁPUR. Palaces. *Sát Mazli* (*15*).

doubtful if there ever were seven. A portion of the palace still stands apparently as it originally stood, and, though there may have been one roof above the present top, it seems improbable that there were two, unless, as is likely, the terrace of the top was counted as a storey. This palace is interesting from the fact that all great cities of antiquity have remains of these seven-storeyed palaces, a form of building which is believed to have originated in Babylon. The palace is not large. The aim apparently was to make up by height for want of breadth. Besides much space was not required as the surrounding buildings gave ample room for a large retinue. On every storey one large room looks east and west, each room ending in a handsome oriel window. On the sides were similar windows of equal size and the walls were pierced in different places with small arched openings. On the fourth storey the room ends on the east in a terrace with an extremely pretty view of the city, while from the western oriel window of the room below the view is no less beautiful. At the south-west corner of each room are smaller rooms reached through a handsome arched doorway which apparently curtains shut off from the main building. No other Bijápur palace has rooms equal to these for beauty of design or for the finish of the stucco-work. Each ceiling is of solid masonry supported on shafts and groins, which spring from the sides and corners and spread with fan-like pendentives of almost pure Gothic form and of most delicate design. The walls and roofs were gilt and painted in blue and other colours, while in one of the panels of the walls in the second storey room were the portraits of Máhmud and Rhumba. This was apparently the favourite room in the palace and was lavishly ornamented in stucco-work, most of which is still unharmed, while faint traces of the colouring and gilding remain on the walls. The portrait of Rhumba can be traced, but all signs of Máhmud's have gone.[1] In the centre of every storey was a small ornamental reservoir, no doubt supplied with a constant stream of water from the Begam Lake. All the wood-work of the windows and doors, as well as that of the upper roof, was removed by the Maráthás at the beginning of the present century, and even the gilding on the walls did not escape their greed. It was in the room on the third storey that, report has it, Pratápsinh of Sátára (1818-1839) was standing when his attention was drawn to the gilding, and he ordered it to be stripped off, an order which was only too faithfully obeyed. The appearance of the palace from the outer edge of the moat is extremely picturesque. Its tall elegant form and richly ornamented oriel windows, through which the light streams, and the citadel walls and water in the foreground form a combination of rare beauty. The upper part of the palace was for long very ruined. Part of the outer wall had fallen and injured the floor as well as blocked the stairway. This has been removed, and, as the staircase

[1] In this room Meadows Taylor places the incidents of the famous night scene in Tára when young Ali Adil Sháh II. learns the faithlessness of his minister Khán Muhammad and the treachery of Shiváji. His description of the palace does not seem exaggerated.

is repaired, access to the roof is easy and gives a view of the city which well repays the toil of climbing. The southern portion of the range of buildings to which the Sát Mazli belongs consists of one large lofty hall in the centre and of a series of rooms on each wing. In front of this hall a wide veranda formerly faced the Sát Mazli, with a broad sloping platform leading to the entrance from the quadrangle. From this veranda, which ended in lofty Saracenic arches, the hall is entered by an arched doorway in the centre, immediately facing which, on the opposite side of the hall, is a small octagonal room whose floor is raised a few inches above the main room. This raised room was probably intended for the king, as from it he could overlook his nobles assembled in state meetings. Of the veranda nothing remains but the west archway. All the rest of the structure, including two fine entrance columns, probably of teakwood to judge from the circular pedestals, have either fallen or been knocked down and the wood carried away. The roof of the hall is still entire, as well as the roof of the side rooms. The terraced top of this building commands a fine view of the ruins in the Ark-killáh. Remains of China vessels found in this hall have given the range of buildings the name of the Chini Mehel or China Palace. It is also known as the Granary, as remains of grain stores were found in it. Neither of these is its true name; the true name and the use of the hall are unknown. It seems in every respect most suited for a reception-hall, but Bijápur tradition points to the Gagan Mehel close by as the Hall of Audience, where public assemblies were held. It may have been a banqueting-hall, and this would account for the china and grain. No room in any other palace can compare with it for size and loftiness. With its splendid veranda in front it must have been a princely hall. The upper rooms on each wing are interesting from the fine series of arches which support the roof and divide the wings into compartments. The Chini Mehel or Granary has been turned into offices for the Collector and his assistants and for the Judge and subordinate judge.

Sát Mazli (15).

Chini Mehel I. or Granary (16).

The Ánand Mehel or Joy Palace, which stands facing north, in the centre of the Ark-killáh was built by Ibráhim II. (1580-1626) in 1589. It is one of the handsomest palaces in Bijápur, but like all the others is sadly ruined. It has a centre and a wing, and is four storeys high with an open front platform about ten feet high, reached at each end by a broad flight of stone steps. This platform runs along the front of the central face of the palace which consists of a spacious veranda opening on the platform by a lofty central and smaller side archways. The roof of this veranda has been destroyed for its wood and the arches stood unsupported for years. Lately new arches have been added joining them with the main building and ensuring their steadiness. From the veranda another lofty archway led into the central hall of the palace which was open to the roof and ended in two other arches of nearly equal size, which divided the central room into three parts. The roof was throughout beautifully ornamented in stucco-work, while the central wall opposite the entrance seems to have been inlaid with coloured stones and ornamented with inscriptions and paintings, faint signs of which

Ánand Mehel (17).

Chapter XIV. Places. BIJÁPUR. Palaces.

Ánand Mehel (17).

may still be traced. Behind this central hall the other rooms of the palace were connected by archways with the rooms on either wing. The roof formed a handsome terrace from which the ladies of the palace could catch many a glimpse of the outer world.[1] One of the chief beauties of the Joy Palace is its situation, standing among ruins of other buildings with splendid archways in the foreground, and set off by a solid mass of building behind. In the days of the monarchy it must have been magnificent with its ornamented walls and lofty roof, its numberless fountains, and fragrant gardens.

Gagan Mehel (18).

About 300 yards west of the Joy Palace, near the west wall of the citadel, is the ancient Audience Hall locally called the Gagan Mehel. It is said to have been built about 1560 by Ali Adil Sháh I. and for many years it was the royal residence, until, in the reign of Ibráhim II. (1580-1626), the Sát Mazli and surrounding block of buildings were completed. The chief point of interest in the Audience Hall is the arch, sixty-one feet ten inches wide, which spans its entrance. Standing out boldly in front of the main building, from which it is now separated, this grand arch, with smaller lancet-shaped side arches, is as daring a piece of construction as was ever attempted, and is a worthy specimen of the style which led to the building of the Boli Gumbaz. The main building is a crumbling ruin, whose decay heightens the contrast with the splendid entrance arch.[2]

Gagan Mehel Gateway

An interesting building connected with this palace is the gateway, now being turned into the Station Church, opening on the main road of the Árk-killáh opposite the Anand Mehel. It has only lately been cleared out. It is square with a front and a depth of three arches in all parts elaborately ornamented in plaster-work. Some of the designs are exquisite and show to perfection the inventive genius of the workmen of that day.

Adálat Mehel (19).

About 700 yards north-east of the Ánand Mehel are the ruins of the Adálat Mehel or Palace of Justice. Only the skeleton is standing and until lately even the skeleton was buried in the mass of ruin. No other palace has suffered so much as this. The roof is gone, and little remains but bare walls. Behind this palace the fountains and wells of the royal gardens can still be traced.

The Mint (20).

Of the other royal buildings inside the Árk-killáh, little remains but the walls. The Mint, Treasury, Zenána, and other buildings are still pointed out, but only as a confused mass of ruins, in which it is almost impossible to distinguish any design.

Ásar Mehel (21).

On the crest of the eastern glacis of the citadel is the Ásar Mehel or Relic Palace, which of all the royal palaces has alone escaped destruction. It was built by Sultán Máhmud about 1646, and as it was intended to serve the purpose of a Hall of Justice it was

[1] Not the least curious or interesting part in this Mehel is the number of narrow staircases it contains and the many small chambers built in each wing and even in the thickness of the wall, possibly intended for concealment.

[2] The Audience Hall suffered severely from fire in the reign of Máhmud Sháh and what wood-work escaped the fire was torn out by the Maráthás. When he visited the Árk-killáh in 1792, Moor notices that one of the palaces had been burning for fifteen days. Possibly this was the palace; but it is quite as likely it was the Adálat Mehel or Justice Palace.

originally called the Dád Mehel or Adálat Mehel. To make it accessible from the royal residence, a covered passage was carried on piers across the moat and connected it with the Árk-killáh. When, as is locally related, the Moghal emperor Sháh Jahán (1627-1658) obliged the king to build a Palace of Justice inside the citadel, the former Justice Palace was kept as the place of deposit[1] for two hairs from the beard of the Prophet Muhammad which had been brought to Bijápur some time before by Mir Muhammad Salli Hamadani. The bridge joining the palace with the Árk-killáh was then destroyed, the piers being left standing as they are at present. The relic saved this building from the destruction that fell on other palaces, and to this day it remains probably as it was left by Sultán Máhmud.[2]

The ground plan of the Ásar Mehel is a rectangle 135 feet long by 100 broad, and consists of a ground-floor and an upper storey, in which are the chief rooms. It opens east in a lofty veranda 120 feet long by thirty-three feet wide running the whole length of the building. The roof which is of painted wood is supported on four tall teak pillars thirty-five feet high and four feet in diameter at the base. These beams are dressed into an octagonal shape and support curiously-shaped wooden brackets on which the flat roof rests. From this veranda a broad flight of stone steps leads to the upper storey. The first room entered is a noble hall eighty-one feet long, twenty-seven feet broad, and twenty feet high, lighted by three large windows opening on the moat. The walls are of plain masonry pierced with niches, and the roof is of dark stained wood resting on large cross beams of the same colour. At either end is an archway in which are the doors, while the angle of the arch above is filled with a wooden screen still entire. In the centre of the east end of this room a doorway leads to a small balcony overlooking the front veranda. The roof is borne by three wooden columns fifteen feet high and the front is ornamented by a wooden trellis work railing about three feet high. The walls and ceiling of this balcony were richly gilt, and most of this gilding is untouched. To the right and left of the entrance are doorways. The door on the left opens into the relic room which is locked, except during the yearly festival, when the committee open the door and strew the room with flowers. The door on the right leads to a suite of rooms, in which is a miscellaneous collection of carpets, tapestry, velvet hangings, and other relics of the kingdom's glory, together with a number of brass and copper cooking vessels, some very quaint, and all said to have been brought from other palaces. Formerly many manuscripts relating to Bijápur were here, but they have been carried away and all trace of them lost. These manuscripts are apparently the same as the collection of old Persian and Arabic manuscripts which in 1853 were sent from Bijápur to the Court of Directors to be placed in the East India House. The manuscripts are said to have been the remains of a

[1] Bird (Journal Bom. Branch Roy. As. Soc. I. 351) says it was used as a place of deposit after the former Ásar Mehel in the citadel was burnt.

[2] The palace is also called Ásar Sharif or the Holy Relic and Ásar Mobárak or the Great Relic.

Chapter XIV. Places. BIJÁPUR. Palaces. *Ásar Mehel* (*21*).

Royal Library, which with other valuables seems to have been bestowed by the Bijápur kings on the Ásar Mehel. In the decay of buildings which marked the Marátha rule in Bijápur, some of the manuscripts were damaged by moths, rats, and white ants, and some especially the more showy ones were stolen and sold by the needy custodians of the building or by the greedy state servants who had access to the library. These volumes remained uncared for till 1844 when steps were taken for their preservation. They were catalogued both in Hindustáni and in English, and the catalogues were sent to the late Dr. Wilson for opinion on the European value and interest of the works. According to Dr. Wilson the collection was of considerable value and on his recommendation it was sent to the India Office. After an examination of them the Librarian of the Court reported that the manuscripts formed a collection made by the Bijápur kings whose seals many of them bore, and had afterwards passed to the hands of Aurangzeb whose seal also frequently occurred. The collection was almost confined to religious works: *Tasar* or commentaries on the Kurán; *Hadis* or traditions on the acts and sayings of Muhammad; *Kalaor* or divinity, *Waez* or admonition, *Saluk* or religious conduct and the like. Some works were on law, grammar, logic, metaphysics, astrology, and arithmetic; none were on history, nor were any poetical works included in the collection. Except one or two the works were in Arabic.[1]

The walls and ceilings of these rooms are painted with landscapes and figures and leaves, the prevailing colour of each room being different, in one crimson and black, in another blue. The last of the rooms had a portrait of Sultán Máhmud, which the zeal of the Emperor Aurangzeb defaced so that it cannot be recognized. To a height of four or five feet the walls of this room were ornamented by scenes apparently from Biblical history and western mythology. Time and neglect make it difficult to discover what the paintings represent. One is evidently a banquet-scene, and from the glass vessels must have been the work of a European artist. All the features have been defaced and daubed with cement, but the rest of the paintings are entire and could be renewed. The doors leading into these rooms are inlaid with ivory and must have been very handsome. But the woodwork is now old and shrunken, and the ivory, stained and warped with age and heat, has dropped out in many places or been picked out from greed or mischief. The details of these doors and the carved windows and verandas of the palace, show that the wood-carvers of Bijápur were little behind its masons in the peculiar excellence of their work. How exquisite must have been the wood work of the other palaces when the wood work in a building by no means the handsomest or most favourite is so beautiful. In front of the palace a small pond twenty-five yards long sixty yards broad and six deep, draws its water from the Begam Lake and the Torvi conduit and has still an unfailing supply. On the edge of this pond, near the entrance to the Mehel, are several wonderfully

[1] Bom. Gov. Sel. XLI. 215-242.

large slabs of green stone and slate, and in the front veranda is a beautiful oblong slab of shell marble said to have come from Arabia.[1] No one now knows why these stones were brought or what they were meant for. A yearly festival in honour of the Prophet Muhammad is held in this palace in the month of Rabi-ul-Avval. The festival which is called the Ásar Urus or Relic fair lasts three days. On the first day or Sandli Urus the people meet. On the second or great day, called Urus, the palace is brightened with coloured and white lights, and all Musalmáns present are fed. On the third day or Báshi Urus, the festival ends and the people leave. The fair is said to have been started by the Emperor Aurangzeb who granted £60 (Rs 600) a year for lighting the palace during the festival and for feasting the people. This allowance the Inám Commission reduced to £30 (Rs. 300) a year which is still paid by the British Government. The festival is attended on an average by about 2000 people, and, except during the period allotted to feasting on the second day, the whole time is supposed to be devoted to religious exercises and fasting. The relic is entrusted to a committee of five, who alone are allowed, and only during the festival, to enter the room in which it is kept. The two hairs are said to be enclosed in a glass tube, in a small box of ebony and gold, in a triangular box, enclosed in a strong blackwood case. No one living has seen the relic. The box is never opened, and the account of how it is kept is handed down by hearsay. In one of the rooms of the ground-floor of the palace is a somewhat curious wooden model of the mosque at Medina. In this room also are marble slabs possibly from the Begam Sáheb's tomb.[2]

Ásar Mehel (21).

The Mehtar Mehel is about 650 yards outside of the south-east and only gate of the Citadel on the right side of the Allápur road. Strictly it is not a palace, but the ornamental gateway leading to a mosque and garden. Still as it is always called a palace, it may be treated as one and described here. The origin of the building and of its peculiar name is disputed. According to one account the name means the Sweeper's Palace, and of the name-giving sweeper the following tale is told.[3] Ibráhim I. was stricken with leprosy. After trying many remedies he applied to an astrologer for advice. The astrologer told him that if he gave a large sum of money to the first person he saw on waking next morning, the money would be spent in works of charity, and the king would recover. The astrologer meant to be the first man whom the king should see next morning. The king passed a restless night, rose early, and on going out the first person he saw was a sweeper.

Mehtar Mehel (22).

---

[1] Sydenham (Asiatic Researches, XIII. 444) says this stone, which he calls Seng-i-Sumák, was considered very valuable, and water rubbed on it was supposed to have some healing virtue (1811). At present (1880) the stone is no longer anything but a curiosity.

[2] To the right of the south entrance of this palace are the black basalt columns, which Sydenham says were presented to Ali Ádil Sháh I. by the widow of Rám Rája of Vijyanagar. They were formerly in the Ark-killáh near the entrance and there Sydenham and Bird saw them. For years they have been kept in the Ásar Mehel, where they were placed by Captain Hart in 1846.

[3] Captain Sykes in Bom. Lit. Soc. Trans. III. 63.

Chapter XIV. Places.

BIJÁPUR.

Palaces.

Mehtar Mehel (22).

Following the advice of the soothsayer, the king called the sweeper and gave him a treasury order for a large sum. The poor man, thinking the order was for his execution, at first hesitated to go, but, knowing that resistance was idle, he went to the palace, and was astounded to find himself the owner of vast wealth. He was forced to take the gift, and being unable to spend it, resolved to fulfil the wise-man's prophecy and build a mosque which would eclipse all the buildings in Bijápur. This mosque was the Mehtar Mehel. This legend throws back the date of construction to an early period, between 1534 and 1557. Looking at the other buildings which belong to that period, it is difficult to imagine that one, so lavishly ornamented, could have been built at so early a date. Besides the building is not a mosque but a gateway. As the truth of the legend is doubtful the style of the ornaments and the carvings on the walls seem to point to the time of the Ibráhim Roza (1590-1626) when the decorative art of Bijápur was at its best. This period agrees with a second account which assigns the building to a certain Mehtar Gada, who is stated to have been a minister of Ibráhim II. Nothing has been discovered regarding Mehtar Gada and only some local accounts attribute the building to him. A third account, also current in the city, is that the gateway and mosque were built by a head or Mehtar among the *fakirs* or Musalmán beggars. The story is that during the reign of Ibráhim II. Bijápur was so prosperous that a beggar was hardly to be seen, and the king was unable to distribute the sum he usually set apart for alms. To prevent any harm happening to the kingdom from the want of charity the money was handed to the community of *fakirs*, of whom Mehtar Gada was the chief, and that it should still be applied to purposes of religion, the mosque and entrance-hall now known as the Mehtar Mehel were built and called after the chief *fakir*. This account, like the others, is purely legendary.

Exclusive of the projecting windows the Mehtar Mehel forms a square of twenty-four feet, and to the top of the minarets is sixty feet high. For its want of size the richness of ornament and the beauty of detail fully make up. On the ground-floor is an entrance-hall with a staircase leading to the principal room above. The roof of the hall is of handsome carved stone, supported on ornamental stone brackets springing from the corners of the room. With its panels and brackets, this ceiling closely resembles the carved wooden roofs so often met in eastern houses; only that in this ceiling the details are in stone. The stone roof of the upper room is one of the most curious features in the building. It is flat and is apparently supported on what might be termed massive cross-beams of stone two feet square. These beams, which are formed of several blocks of stone, stretch across the room without visible support. And as the walls of the Mehel are too thin to act as buttresses to what otherwise might be considered a cleverly designed flat arch, the whole is mysterious and has not been explained. No doubt the plan is simple, but the architect has been able to hide it completely, and the roof remains a puzzle to engineers. On this room the decorative skill of the architect has been most lavishly spent. The roof is most beautifully carved, and

Mehtar Mehel (*22*).

on each side of the room stone balconies stand out a few feet from the walls, and the cornices brackets and eaves of these balconies are most richly ornamented with flowers, fruit, and arabesque patterns cut in stone, most perfect specimens of the art of carving. From a little distance the brackets resemble beautifully carved wood. The material is a slate, which must have been brought from a long distance, as there is no slate within fifty miles of Bijápur. Though for more than 200 years open to the climate, the lines of carving are as clear as if cut only the other day. Above this room the terrace of the Mehel is surrounded by a pierced stone balustrade, from whose northern or road-side corners rise two rather pretty minarets. According to Mr. Fergusson in elegance of finish and beauty of design, the ornament of the Mehtar Mehel is equal, if not superior to anything in Cairo. In comparison with its details the details of the Alhambra are common.[1] On account of the essentially wooden character of the stone ornaments Mr. Fergusson assigns the Mehtar Mehel to an early date (about 1540). He states that when this building was undertaken the Moslems had clearly little experience in stone building and as little knowledge of their own later style. Mr. Fergusson seems never to have seen the building. He was judging from photographs and plans, accurate no doubt, but failing to show some of the most important details of the building, notably the perfectly flat roof of the second floor room. The skill with which the ornaments are carved shows that, if the Mehel were built at that early time the art of stone-carving had advanced rapidly in the city. And as, till the Ibráhim Roza was made in 1626, no other building was so exquisitely ornamented as this Mehel, the art must have disappeared in the interval. It is unlikely that the two most ornate buildings in Bijápur should be separated by over fifty years. It is more natural to conclude that both are specimens of the architecture of Bijápur when stone decoration was at its highest. The carvings on the columns of the inner colonnade of the Ibráhim Roza have also been imitated from a wooden original. It is probable that a caprice in ornamenting the Roza should have become part of the design of the humbler Mehel, the architect trying how far he could imitate wood-carving in stone. Still until the date of the building is discovered it is impossible to fix with certainty the period of Bijápur art to which the Mehtar Mehel belongs. The mosque, to which the Mehel is the entrance, is a small low building of little architectural importance. Its chief objects of interest are the highly polished black basalt columns of the arches and the wall to the left of the *mehráb* or prayer niche which is decorated with designs cut in the stone. These designs are curious and interesting, not only for the decorations themselves, but for the skilful manner in which this extremely hard stone has been cut and polished, the most delicate lines of the carving being perfectly clean and sharp.

Chini Mehel II. (*23*).

All the other palaces in the city are crumbling ruins. Of the palaces of Kháwas Khán and of Afzul Khán, the latter so familiar

[1] Architecture at Bijápur, 87.

Chapter XIV. Places. Bijápur. Palaces.

to readers of Tára, little more than bare walls are left. Of private palaces the best example is the Chini Mehel, in broken ground to the east of the Fateh gate road about three hundred yards south of the Árk-killáh. As the roof and main walls are entire this gives a fair idea of the residences of the Bijápur nobles. This building is being made into a residence for the First Assistant Collector.

Sangit Mehel (24).

Of the many handsome palaces built at Nauraspur about four miles to the west of the city during the reign of Ibráhim II. (1580-1626) only one remains fairly entire. It is locally called the Nauras or Sangit Mehel, and is a beautiful specimen of Bijápur art. In front is a large central Saracenic arch and smaller lancet-shaped side arches lead into corridors separated from the main hall by another set of arches of similar size. All are entire. Though most of the palace is a mass of ruin, with here and there an archway among the stones, the general appearance is pleasing. In front is a large fountain and reservoir fed from the Torvi conduit. A small stream encircles the palace on two sides, and surrounding all about 100 yards off a lofty wall secures privacy. With the hills round Nauraspur in the back-ground and the ruins of other palaces on every side the situation of the Sangit Mehel is extremely picturesque.

III.—MOSQUES.

Mosques. *Jáma (25).*

The Jáma mosque, the largest mosque in the Deccan, is in the east of the city about 1200 yards east of the citadel and to the south of the Allápur gate road. It is said to have been begun about 1537 (H. 943)[1] by Ali Adil Sháh I. and, though both he and all the later kings paid much attention to it, it was never finished and the minarets, which should crown the end of each wing, remained unbuilt. The outside of the mosque is somewhat grim. On the north and south sides solid lofty dark-gray walls are relieved at intervals by the arched openings of a corridor which runs round the building about thirty feet from the ground. Above, resting on the centre of the western part of the building, rises the dome surmounted by the usual crescent but without any minaret. As it now stands, the mosque is a rectangle about 400 feet from east to west and 280 from north to south. The main entrance is on the east side, but the most used entrance is on the north, to which a broad flight of stone steps leads, the steps being flanked by a porch ending in a handsome square tower about forty feet high. As originally designed the mosque would apparently have been open on the east side, and would thus have consisted of a body and two wings. In 1686, on the capture of the city, Aurangzeb is said to have built the fourth side, and raised an ornamental gateway, with four minarets, as the main entrance.[2] The Rája of

[1] Bird in Jour. Bom. Branch Roy. As. Soc. I. 377. This is the date in the inscription. As Ali did not come to the throne till 1557 he must have begun the mosque during his father's lifetime. Moor (Little's Detachment, 317) says Sultán Máhmud began the mosque, but this is an error.

[2] It is also said that this entrance gate was built before the capture of the city, and that Aurangzeb for some reason refused to use it, and had a new entrance made for himself at one side of the gateway. No trace of this doorway remains; it was possibly built up in later years.

Sátára is reported to have built the side walls which unite the original mosque with the east wall. The building now forms a compact rectangle. The main or eastern gateway enters on a large quadrangle the three sides of which are the mosque, and in the centre is a large fountain and reservoir now dry. Opposite the gateway the main hall of the mosque opens on the quadrangle by seven graceful Saracenic arches, each 27′ 9″ in span and 25′ in height from the level of the floor, the centre arch being richly ornamented in stucco work, with a delicate arabesque pattern. This hall, which is 257 feet broad by 145 feet long, with a frontage of seven arches, has a row of arches five deep, the pillars, which support the arches and domed roof, forming solemn and striking aisles. The hall covers more than 37,000 square feet or about the same as a small mediæval European cathedral. If the fifty-six feet long wings are added the area of the square equals that of the largest European cathedral. The columns in the main building divide the floor into forty-five equal squares, each 27′ 9″ in diameter, and, in the centre, twelve squares are occupied by the space below the dome which covers a square of seventy-five feet. A series of black borders divides the polished cement floor into spaces,[1] each large enough for one worshipper and gives it the appearance of a chequered or tesselated pavement, which harmonizes well with the interior. The main building has 2286 such spaces, so that taking into account the area covered by the two wings, without trenching on the open quadrangle, the mosque has room for nearly 4000 worshippers. Each of the unfinished wings opens inwards by seven arches of 27′ 9″ span and of equal depth; the floor was never finished, and is still the original rough stone pavement. The most beautiful feature in the building is the dome. This, though less than half the diameter of the Boli Gumbaz dome, 57 feet instead of 124, makes up for want of size by extreme elegance. It rises 120 feet from the floor and covers an area seventy-five feet square. By the contraction of space, through the double series of octagons described in the account of the Boli Gumbaz, the diameter of the circle on which the dome rests is reduced to fifty-seven feet. Both outside and inside it is the handsomest dome in Bijápur. Indeed it is hard to say which view is the better, as the curves inside are so true and correspond so well with the outer lines, that it is equally graceful from every point. Outside the dome rests on a small square rising out of the broad flat roof of the mosque, and having its sides pierced externally with open arches, while immediately round the base is a small ornamental balustrade with minarets at intervals on each face.[2] The arches of the central

1 These spaces or *mussallás* are said to have been made by order of Aurangzeb. Bird in Jour. Bom. Branch Roy. As. Soc. I. 379. Aurangzeb is charged with having spoiled the mosque of velvet hangings and carpets and of a large ruby hung by a massive silver chain from the inside of the dome (Sydenham in As. Res. XIII. 441).

2 The dome was struck by lightning some forty or fifty years ago, and the hole made is still visible at the base. The mosque was full at the time but no one was killed though several were injured. Moor (Little's Detachment, 377) says the front of the mosque has been shivered by lightning. He must refer to the projecting cornice which has fallen away in front, due possibly to lightning. The rest of the mosque is unharmed.

Chapter XIV. Places. Bijápur. Mosques. *Jáma (25).*

square on which the dome rests were formerly ornamented with a setting of enamelled blue and yellow tiles some of which remain. Immediately opposite this square is the *mehráb* or prayer-niche, in the west wall, gorgeously decorated in black and gold, with six Persian inscriptions in gold letters on a lapis-lazuli ground. These inscriptions, some of which are taken from the Diwán-i-Hafiz Shirázi, are :

I.—Put no trust in life ; it is short.
II.—This passing world has no rest.
III.—The world pleases the senses.
IV.—Life is the best of gifts, but it lasts not.
V.—Malik Ya'kub, a servant of the mosque and the slave of Sulta'n Ma'hmud finished the Mosque.
VI.—This gilding and ornament were done by order of Sulta'n Ma'hmud Adil Sha'h, A.H. 1045 (A.D. 1636).

Round the mosque, about thirty feet above ground, a corridor opens externally through a series of arched windows. From this corridor light passes into the interior through a number of windows of pierced stone work, beautifully carved in a variety of patterns. Flights of steps lead from the corridor to the broad flat roof which commands a fine view of the city. The mosque is still used by the Musalmáns of the city, and the call to prayer may be heard to-day as in the time of the monarchy.

Macca (26).

Near the centre of the Árk-killáh, about 130 yards south-east of the Ánand Mehel, a lofty wall encloses the Macca mosque, so called because it is supposed to be a correct imitation of the mosque at Macca. It is one of the prettiest as well as the smallest mosques in Bijápur, little more than thirty feet square (32′ 3″ by 30′ 8″), and the details so minute as to give it the appearance of a toy-mosque. It stands in the centre of a paved yard, and is surrounded by an arched corridor supporting a terrace, which runs round the mosque on a level with the roof. The stone is a dark-brown amygdaloid, but the columns of the arches are so delicate that, in spite of the dull colour, in no building in Bijápur does the stone look so well. The front is of five arches of 4′ 3″ span, rather more pointed than usual, and without the graceful curve at the spring which is one of the chief beauties of the Bijápur arch. The central arch as usual is decorated with an ornamental pattern cut in the stone. The mosque inside is five arches deep, and is therefore divided into twenty-five squares each 4′ 3″ in diameter. In the centre nine of these squares are covered by the dome which is a feature of no special interest. The arches are only 7′ 3″ high from the floor of the mosque. The prayer-niche is adorned with beautifully carved mosques, domes, and swinging-lamps clearly and sharply cut in the polished stone. In front of the mosque the eaves and supporting brackets form a rather pretty cornice. The stone is a greenish slate, somewhat like the stone used in the windows of the Mehtar Mehel, and the prevailing ornament is a hanging bulb cut so small as to have a very pretty effect. From each bulb hangs a small ring, apparently to fasten lights to, and, as every bracket has two bulbs and the brackets are numerous, the place when lighted must have been very pretty. From the terrace to the east of the mosque rise two tapering circular towers whose tops were originally covered with a roof of which the projecting eaves alone remain. A spiral

staircase formerly led to the top but it too has been destroyed for the sake of the wood. These towers are said never to have been used as prayer-calling towers and to be merely imitations of two Macca towers. According to local tradition this mosque was built by a famous Háji Pir Mhabrai Khandait, who is said to have taken up his residence in Bijápur towards the close of the thirteenth century. The general style of the building and its architectural details seem to belong to the reign of Ibráhim II. (1580-1626). It was perhaps built under the supervision of Malik Sandal, the architect of the Ibráhim Roza, in honour of the Pir,[1] on the site of a mosque built by the Pir who lies buried close by. According to the story,[2] about the year A.D. 1305 (A.H. 704), Pir Mhabrai Khandait, with his son and a considerable body of armed followers, arrived at the place now known as Bijápur and took up his residence close to the present Ark-killáh, where were a number of Hindu temples. The country was held by the Rájás of Mangalvedha thirteen miles south-east of Pandharpur and the town, or rather collection of villages, seems to have been a stronghold of Hinduism. The people resented the presence of Musalmáns, but the Musalmáns were well armed and held their own in numerous quarrels. As they could not drive them away, the villagers resolved to starve the Musalmáns out, refused to sell or give them anything, and drove all their cattle to a distance. They forgot that several sacred cows or bulls wandered about the temple enclosures. One of these the Musalmáns, as they could get no meat in any other way, seized and killed. This act of sacrilege so enraged the Hindus that they rose in a body and in the tumult the saint's son and several of his followers were slain. When the riot was over the saint was summoned before the Rája Bijanráv, and asked why he had killed a sacred animal. He replied that he and his followers were starving and they had no resource but to kill it. At the same time he declared they did not know the animal was a sacred cow, and, as it had proved to be sacred, he promised to bring it to life again. He gathered the bones, repeated a charm, and the cow sprang up alive. The Rája was astounded at such a proof of the saint's power and allowed him to stay at Bijápur. He also presented him with the plot of ground on which the Macca mosque stands, that he might be able to practise his religion. The saint surrounded the plot with a large wall and built a mosque, on the site of which, it is possible, the Macca mosque has been built. An old almost illegible Kánarese deed is shown by the saint's so-called descendants as the original deed granted by Bijanráv. In the courtyard of the temple-like building in the Ark-killáh, sometimes called the Agráhár, a low dome is shown as the place where the saint's son and his followers were buried.[3] This Ganj Shahid or Martyr Group as it may be called, gives a slight air of probability to the story, as this Hindu-like building may well be one of the earliest architectural efforts of the Musalmán invaders. The saint

[1] Moor, Sydenham, and Bird all state that the mosque was built by Ali Adil Sháh I., on what grounds is not apparent. The details seem to belong to a later period.
[2] Jour. Bom. Branch Roy. As. Soc. I. 374.
[3] Jour. Bom. Branch Roy. As. Soc. I. 374.

Chapter XIV. Places.

BIJÁPUR.

Mosques.

himself lies buried near the Macca mosque. His and the Ganj Shahid were the only tombs in the Árk-killáh during the days of the monarchy.

Malika Jahán's (27).

Facing the causeway leading across the outer moat to the west of the Árk-killáh, is the mosque called Malika Jahán's, in honour of the princess of that name, daughter of Ibráhim II. (1580-1626), by whom it was built in 1587. The mosque, which has a front of five arches, stands on a platform about four feet high, in the centre of which, and in front of the mosque, is a large fountain and reservoir formerly connected with the Begam Lake. The building is a very fine specimen of the more delicate phase of Bijápur architecture. The columns of the arches are very elegant, and the stucco work is extremely good. The carving of the stone cornice in front of the mosque will bear comparison with any other stone work in the city. The portion which encircles the minarets is particularly good. These minarets which rise from the face of the mosque are very graceful, and, running along the roof between them, was formerly a beautifully carved pierced stone balustrade set off with miniature minarets in the centre. Most of this balustrade has now fallen, but enough remains to show how exquisite the whole must have been. For lightness and elegance this Malika Jáhán mosque compares favourably with any other specimen of Deccan Muhammadan architecture.

Andu's (28).

To the right of the road which skirts the Árk-killáh on the south, a building of rather curious shape on examination is found to be a double-storeyed mosque, the mosque proper being on the upper storey and about twenty feet from the ground. The building is small about twenty feet square and forty feet to the top of the dome, which is one of the few melon-shaped domes still entire. The mosque which has a front of three arches is built on the west end of the high platform, and is reached by a narrow wall stairway. The arches and interior are of exquisitely carved cut-stone; for crispness and finish the tracery is not surpassed in Bijápur. The roof is ornamented by a number of delicate stone minarets, and, at the back of the dome, the projecting cove, which forms the *mehráb* or prayer niche, is crowned by four minarets which quaintly cluster round the base of the dome. A lengthy Persian inscription over the doorway records that the mosque was built about 1608 by Nawáb Etabar Khán, minister to Ibráhim II.

Bukhára (29).

About 160 yards south-west of Ali II.'s unfinished tomb, close to the road which skirts the Árk-killáh outer moat, is a mosque and unfinished courtyard locally known as the Bukhára mosque. It is said to have been built (1580-1590) by the famous Chánd Bibi for a Bukhára family. Little is known about it, and the name is given on the authority of a Persian inscription over the doorway. The mosque is in a large square once enclosed by a row of archways of which only those on the south and east are left. In the centre of the east side is a handsome gateway of polished green-stone ornamented with carvings, while above the door is a Persian inscription also cut in a polished green-stone slab. The carved brackets and the eaves over this doorway are beautifully shaped

and highly finished. Entering by the gateway the superior style and finish of the architecture of the mosque at once draw attention. The building is not large, only three arches long and three arches deep. But the carving of the brackets and corbels which bear the front eaves is exquisite. Four large brackets and smaller ones between are beautiful specimens of carving. The arches within the building are very handsome, and the stucco work and ornaments at the sides of the arches especially those of the centre arch are elegantly wrought. Nothing regarding a Bukhára family has been traced in the history of those times.

Malik Sandal's
(30).

About 75 yards north of the Bukhára mosque, in a peculiarly shaped courtyard, is the mosque of Malik Sandal, the minister of Ibráhim II. (1580-1626) and of Sultan Máhmud (1626-1656). It is said to have been built about A.D. 1630. This mosque and its courtyard is a strange mixture of Hindu and Musalmán architecture. The roof is borne not on arches but on eight-sided columns with Hindu pedestals and capitals. Except a central dome and the western *mehráb* or prayer-niche the place is purely Hindu. The courtyard, on the west side of which stands the mosque, is formed by a series of peculiar zig-zag cloisters all the doors of which open inwards. Some of the archways are cells and one or two of them, which seem meant for ascetics, are closed except a small opening on a level with the inmate's face. The roof of these cloisters forms a platform guarded inside and out by a small parapet wall. In the centre of this platform on the east is a deep well, possibly for the use of the inmates of what seems to have been a monastery. On the north-east corner a small two-storeyed building of one room on each floor is reached through a small lancet-shaped window, while steep stone-stairs lead into different parts of the building and to the ground-floor. In the courtyard of the mosque are several graves, another curious fact since, unless it has been specially built for a graveyard, Musalmáns do not generally bury near a mosque, and judging from the cloisters the yard was not meant as a graveyard. The clumsiness of design and the want of ornament make it most unlikely that Malik Sandal, the architect of the Ibráhim Roza, had anything to do with this mosque. As far as style goes its neighbour, the so-called Bukhára mosque, is much more likely to be Malik Sandal's. According to one account this Malik Sandal's mosque was built by a courtezan who tired of her gay life grew religious and built a mosque. The small rooms and cells might then be intended for other women of her class who wished to follow her example. The fact that the chief tomb stone in the courtyard is a woman's supports this story. Some say the group of buildings was meant for a prison, but there is no authority for this and the place seems too small. It is a matter of regret that the date is not known as it would be interesting to ascertain whether it represents an early transition stage between Malik Karim's mosque and the purely Saracenic form, or is a later style corrupted by a mixture of Hindu architecture.

Chinchdidi
(31).

In the east-centre of the Árk-killáh about 160 yards south-west of the Asar or relic palace, on one of the loftiest bastions of the

Chapter XIV. Places.

BIJÁPUR.

Mosques.

Chinchdidi (31).

Árk-killáh, the Chinchdidi mosque commands a wide view over the inside of the city. It seems originally not to have been a mosque as the walls show traces of changes to fit it for worship. Besides the faint wall frescoes its chief interest is the view from the small platform in front. Close to the foot of the bastion from the level of the moat, rises one of the large square water-towers which belonged to the Begam Lake works, while in the bed of the moat is the masonry channel through which the water flows. On the other bank of the moat is the large Ganj or water-tower which was built by Afzul Khán in 1651 and called Sháh Ganj in honour of Sultán Máhmud (1626-1656).

Haidar Khán's (32).

Of other mosques inside the city walls, the two most important are Haidar Khán's and Ali Shahid's. Haidar Khán's was built by Ali Adil Sháh I.'s (1557-1580) famous general of that name. It lies about 500 yards north-west of the Jáma mosque close to the palace of Nawáb Mustápha Khán. The approach to the mosque and to the palace is the same and passes under a gateway of four notably large Gothic arches. The mosque, which is of the usual domed shape, is apparently an imitation of the Malika Jahán mosque (27) except that the dome instead of rising at once from the roof of the mosque stands on a smaller square, on much the same plan as that of the Jáma mosque. In front are handsome and well cut brackets and cornice. About 400 yards south of Haidar Khán's mosque and about 150 yards south of the Mehtar Mehel is the Ali Shahid mosque which differs from most other buildings in having no dome. The roof is oblong and shaped something like a barrel, and the main hall not being broken by the usual lines of arches is very striking. The arch of the prayer-niche was formerly beautifully decorated with coloured enamelled tiles, and with a mosaic of white marble and blue enamel in which the Musalmán confession of faith was wrought. Unfortunately a great deal of this work has been lately destroyed, as the few patches which remain show how handsome it originally was. Only one other building near Bijápur has a roof shaped like Ali Shahid's. This is a tomb in the old city of Sháhápur to the west of the walls.

Ali Shahid's (33).

Malik Karim's (34).

All mosques and other buildings described belong to the Adil Sháh dynasty, and are characteristic of the architectural style of that time. Two other mosques Khwája Jahán's and Malik Karim-u-din's, one almost 200 years older than the revolt of Yusuf Adil Sháh, deserve notice. Malik Karim-u-din's mosque in the south-centre of the Árk-killáh about 100 yards east of the Chini palace has been rather unfortunately described. Mr. Bird, who visited Bijápur in 1844, calls it an Agráhár or Bráhman college, which he says the Muhammadans turned into a mosque.[1] Captain Sydenham (1811) speaks of it as a Hindu temple much in the style of the rudest excavations at Elura.[2] Colonel Meadows Taylor advances further, and, by taking photographs of it from two different points, separates it into two buildings, and describes it as two buildings, a Hindu college and a mosque. There can be little doubt that the

[1] Jour. Bom. Branch Roy. As. Soc. I. 373. [2] Asiatic Researches, XIII. 447.

building taken as a whole was always a mosque, and that the peculiar style which has led to its being classed as a Hindu college, was owing to the fact that it is made of carved stone columns from neighbouring Hindu temples, and to the fact that the architect was a Hindu. It is known locally as the Jain temple though there is nothing Jain about it. It is a rectangular enclosure with a handsome vestibule in front, the portico of which spreading into wings fills the front of the mosque. The vestibule which faces east opens on a quadrangle, in which the mosque presents a front of ten tall single stone columns six or seven feet from each other, and deepening backwards at right angles in rows of six columns each.[1] The style of architecture belongs to the oldest Hindu buildings in the Deccan, massive slabs of granite, passing from one column to the other to form the roof, and lying in close contact with each other without cement or other joining substance. The upper surface of these stones is covered with a thick bed of concrete, which kept the apartment water-tight. This roof is continuous except in the centre of the building, where an opening was left over the space between the four central columns. At each corner of this opening rises a stone column about the same height as those forming the main part of the building, and over these four columns other slabs were laid, and thus formed a roof over what may be called the skylight of the mosque. It does not appear that this upper part ever extended over the lower building, and Colonel Meadows Taylor and Mr. Bird seem to be incorrect in calling it a double-storeyed mosque.[2] The raised portion takes the place of the dome of later mosques and it may be that the Delhi Musalmáns, who then held Bijápur, directed that as far as possible the centre of the mosque should resemble the domed buildings of Northern India. Their crude ideas prevented them accurately explaining their wants to the builder who, working in Hindu style and ignorant of the true arch and dome, raised this central part on square columns as in the rest of the mosque. Traces of mortar on the summit of this raised portion show that it was originally covered by a masonry roof, but of what nature is not clear. That this superstructure was not accidental but was part of the original design, is shown by the fact that the columns on which it is raised are much larger and stronger than any others in the mosque. It is also likely that the architect intended to fill the sides of this superstructure, as the pillars are carved only on the inner side, and the other sides, which are as rough as when they came from the quarry, would naturally have been imbedded in the walls. Some of the roof-bearing pillars are fine specimens of early Hindu carving notably one of black basalt, which appears to be a portion of the basalt columns to which reference is made later on (37). The variety of columns in this building and the careless way in which the roof has been laid on, the absence of capitals from many of the pillars, and the fact that judging from their bases many have been raised higher

[1] Jour. Bom. Branch. Roy. As. Soc. I. 373 (note).
[2] Jour. Bom. Branch Roy. As. Soc. I. 373.

Chapter XIV.
Places.
BIJÁPUR.
Mosques.
Malik Karim's (34).

out of the ground than was intended, combine to show that this is not an original building, but is made out of the stones of Hindu temples, of which there seems to have been no lack. Some of the columns were no doubt taken from the large temple near the gateway of the Ark-killáh, others of a less ornate character from temples in the neighbourhood, possibly from the temple whose remains may still be seen on the road to the Fateh gate. Inscriptions in Persian, Devnágari, and Kánarese occur on the columns of the mosque but the Devnágari inscription alone gives historical information regarding this building. The translation runs :

> **"In the fortunate year of Shak 1242 (corresponding to A.D. 1320) in the Rudra year of the Cycle, the hero and Victorious ruler, Malik Karim-u-din, who like the Sun is all-powerful, erected the upper part of this mosque. Revoya, a carpenter of Salhaodage, constructed the mosque and agreed to receive, as the price of his labour, a saleable estate of twenty chavars of land of twenty cubits, which was fixed and given. May it greatly prosper."**

The Karim-u-din referred to here was a son of Malik Káfur, the famous general of Allá-u-din Khilji of Delhi, who in the early years of the fourteenth century (1300-1311) pushed his conquests over almost the whole of Southern India. His son Karim seems to have become governor of Bijápur. Though the inscription speaks of the upper part as built by Karim he probably had the whole mosque built. In the open quadrangle is a tomb, said to be that of the son of the Pir Mhabrai Khandait, whose account has already been given (p. 629), and who was slain some fifteen years before the mosque was made. The presence of this tomb makes it unlikely that the building was originally a temple, for the Hindus would hardly have allowed a burial within temple limits. Were the other inscriptions translated, more light might be thrown on the history of the building; but the writing is very illegible. In any case there seem fair grounds for concluding that the building was originally neither a Hindu college nor a temple, but what it is at present, a mosque, and that its peculiar structure is owing to the training of Revoya the architect and builder who was a Hindu and familiar only with Hindu construction.

Khwája Jahán's (35).

Khwája Jahán's mosque, about 100 yards north of the Ánand Mehel, still more closely resembles a Hindu temple than Karim-u-din's. It too is built of single columns and large slabs of stone laid across to form the roof, but there is no vestibule and no superstructure. Were it not for the prayer-niche and pulpit the mosque would pass anywhere for an old Hindu temple. It was built by order of Khwája Jahán, minister of the Bahmani king Máhmud Sháh and its probable date is about 1488. The work was evidently entrusted wholly to Hindu masons who built after the only manner they knew. Though there is not the same variety of style in the columns, or the same amount of carving on them as in Malik Karim's (34) mosque, it is probable that some of the neighbouring Hindu temples were robbed of stones as the columns seem not to have been cut for their present places but to have been raised out of the ground to suit the building.

In a purely Musalmán city like Bijápur it is natural to find so many mosques that it is useless to describe them all. At the same

time though the more important have been referred to numbers well worth a visit remain. One other religious structure may be noticed, the Idgáh or Prayer Place close to the south of the tall tower in the west of the city called the Upri Buruj. This Idgáh, which is said to have been built by Yusuf Adil Sháh shortly after his revolt, is of the usual plan, a broad masonry platform ending on the west in a thick wall tapering from base to top and with a three-stepped pulpit in front. Even in this simple building the Muhammadans of Bijápur were not content to follow the ordinary design, as on the west side are three chambers with windows. The use of these outstanding chambers is unknown; they are too small to live in. They give a quaint look to this old prayer place and make its construction rather curious.

Yusuf's Idgáh (36).

IV.—TEMPLES.

Temples.

The remains of temples especially in the Árk-killáh show that Bijápur was at one time a considerable Hindu centre. The south-east gateway of the Árk-killáh was apparently built through an ancient temple whose stone columns were used in the gate and guard-rooms. Close by Malik Karim's (34) large mosque was no doubt built from remains of these temples, as was also in later years Khwája Jahán's (35). Part of the citadel wall is built of Hindu stones and the city wall in several places has stones whose elaborate carving shows that they were torn from some Hindu temple. In all these temples carved stone columns support a flat stone roof. The columns of the temple in the gateway of the Árk-killáh are very handsomely carved, and are about six feet high. Several of them bear on their bases Sanskrit inscriptions in the Old Kánarese character, commemorating grants of land and money to the temple by the Western Chálukyas and by the Yádav chiefs of Devgad or Devgiri.[1] The oldest of these inscriptions in the reign of the Western Chálukya Someshvar II. (1069-1075) records a gift of land to the temple of Narsinh the Man-lion incarnation of Vishnu. Two other inscriptions record grants in the reigns of the third and fourth Devgiri Yádav chiefs Jaitugi I. (1191-1209) and Singhan II. (1209-1247). Close to this temple the entrance to the Árk-killáh is spanned by a massive block of granite about twelve feet long, raised twelve or fourteen feet from the roadway. This block is supported on the left side by a carved stone, evidently the remnant of a temple, and the whole is said to be part of a temple of Shiv which formerly existed close by and was probably of the same age as the temple of Narsinh.[2] One other relic of Hinduism is the large column which lies outside the Árk-killáh gateway on the road to the Asar Mehel. It is three feet square throughout and fourteen feet long, besides a basal tenon of nine inches. Of this great mass eleven feet ten inches and the tenon are in one block, and the rest is so closely united to the main body as to look like and generally to be taken for one stone. The moulding and massiveness of the pillar seem to be not

Árk-killáh Gateway (37).

---

[1] Jour. Bom. Branch Roy. As. Soc. I. 372, [2] Indian Antiquary, VII. 123.

Chapter XIV. Places. Bijápur. Temples. *Árk-killáh Gateway (37).*

later than the seventh century.[1] Close to this column an ornamental base imbedded in the ground seems to have been the pedestal of the column, as its proportions are suitable, but it more probably is the base of another column, which has been made use of in building the guard-house immediately within the entrance to the Árk-killáh, and both stones belong to a Chálukya temple.[2] The polished black basalt columns in the courtyard of the Ásar Mehel were possibly portions of the same temple, though Captain Sydenham states that they were presented to Ali Ádil Sháh I. after the battle of Tálikoti (1565) by the widow of Rám Rája. Other remains of Hindu architecture are found in different parts of the city, all on much the same plan.

Narsoba's Temple (38).

Of more modern Hindu temples the most famous is the temple of Narsoba, prettily placed under a *pipal* tree on the bank of the inner moat in the west centre of the A'rk-killáh. A plain square building coloured red and yellow rises over the shrine into a conical roof. The temple is dedicated to the three-headed god Dattátraya, and the roots of the *pipal* tree over which the temple is built are said to have risen three feet out of the ground to form in the shrine the symbol of this deity. The shrine is interesting as it is connected with the conversion of Ibráhim Adil Sháh II. (1580-1626) to Hinduism. According to a Hindu work called the Guru Charitra in former days a washerman of the village of Vádi, on the Krishna near Kurungvádi, became a devoted follower of the god Dattátraya, who was then living in that village. At first the god was somewhat annoyed at the washerman's persistence in following him, but hearing from him that he did it from religious reverence Dattátraya took him into favour and allowed him to attend on him. One day while the god was bathing in the river, with the washerman in attendance, the state barge of a king passed down the stream and the washerman could not help comparing his wretched existence with the pleasant life of the king. The god, aware of his murmurings, asked if he would like to become a king at once, or wait till after his death. The washerman, reflecting that in the ordinary course of nature he could not live long, replied that he would like to become a king in the next life. Shortly after the washerman died, and Dattátraya moved to a village called Gángápur further down the river. After Ibráhim Adil Sháh II. (1580-1626) had ascended the throne, he was smitten with a disease which none of his physicians could cure. After trying many remedies, he was advised in a dream to go to Gángápur, where he would be cured by a holy man who lived there. At the entrance of the village he was met by the saint, who was the god Dattátraya, and who recognized him as his former acquaintance of Vádi. The king did not know the saint but when the saint addressed him as Dhobi, he at once recollected his former condition, and the deity's promise which had thus strangely been fulfilled. The king was cured of the disease, and after great efforts induced the holy man to accompany him to Bijápur. When he reached the city he sat under the *pipal* tree which now overshadows the temple, and

[1] Indian Antiquary, VII. 121. [2] Indian Antiquary, VII. 121.

Narsoba's Temple (38).

the root rose out of the ground to form a seat. A temple was built and the root of the tree was enclosed in the shrine as the symbol of the deity to whom the temple was dedicated. For some years Ibráhim took great interest in the temple, and is reported to have worshipped in it, till news of his heretical conduct reached Macca, and a holy Syed was sent to remonstrate with him. It is curious to compare this legend with the story of the Mehtar Mehel though the king referred to there is Ibráhim I., but this may be a mistake for Ibráhim II. That Ibráhim II. had a strong leaning to Hinduism seems certain. The Musalmáns of Bijápur believe that he forsook Islám and observed the Hindu ritual even in his acts of state. Some of the state papers of his reign which are still in existence are headed with the Hindu legend '*Shri Sarasvati Prasanna.*' His allowing a Hindu temple to be built close to his fort is also strange. To the present day the ordinary Musalmáns of Bijápur think it no wrong to visit this temple on their festivals and strew flowers in front of the shrine.

One or two other modern Hindu temples in other parts of the town have no historical or architectural importance.

V.—MISCELLANEOUS.

Miscellaneous.

The Táj Bávdi (39).

The Táj Bávdi or the Táj Well or rather pool is in the west centre of the city about 100 yards east of the Macca gateway and close to what is now the business centre of the city. It is bounded on the south by the deer-park and the large arch which spans the entrance forms an effective eyebrow to the view of water and trees. It is stated to have been built by Malik Sandal the architect of the Ibráhim Roza in 1620 in honour of Queen Táj. Of his reason for building the well another story gives the following account[1]: Sultán Máhmud, who was a great admirer of female beauty, commissioned Malik Sandal, at that time one of his principal ministers, to bring the famous Rhumba to his court. Malik Sandal, aware of the risk he ran and of the certainty that he would be accused of betraying the king, left behind him proofs of his innocence. On his return with Rhumba, as he had foreseen, he was accused and ordered out for execution. He laid the proofs of his innocence before the king, who was so struck with his injustice that he commanded Malik to ask anything he wished and it would be granted. Malik replied that as he could no longer hope for children he would like to leave a building which would keep his name from being forgotten. The king agreed to supply the funds and the Táj well was built. The well, which is 223 feet square and fifty-two feet deep, fronts the roadway with an arch of thirtyfive feet span, flanked by two octagonal towers surmounted with domes and two wings passing east and west and forming a spacious rest-house. Inside of the archway a small platform juts into the well, and flights of stone steps lead on each side to the water's edge. A gallery runs all round the well, about

[1] Bom. Lit. Trans. III. 64.

Chapter XIV. Places. Bijápur. Miscellaneous.

ten feet above the water level, and in the centre of each side large rooms for the use of travellers, with lancet-shaped windows, overlook the water. The western wing of the front is still used as a rest-house and part of it has been made a sub-jail. The eastern side was ruined during Marátha times by an explosion of gunpowder.

Chánd Well (40).

The Chánd Well which was built by Ali Adil Sháh I. in 1579 in honour of Queen Chánd is in the north-west corner of the city about 150 yards south-east of the Sháhápur Gate and about 260 north of the Upri tower. The size and general plan are much the same as those of the Táj Well and this being older is apparently the original from which the Táj Well is taken. The entrance is spanned by a single arch, but unlike the Táj well there are no towers or wings. A passage runs round the well as in the Táj well, and rooms were built in the centre of the three sides but the work has none of the finish and taste which adorn the other. The present surroundings of this well also take much from its beauty, as the front is blocked by a modern rest-house with a mean doorway. The water of this well is good, that of the Táj well is unfit for drinking.

The Upri Tower (41).

On high ground about 260 yards south of the Chánd well and 150 east of the Sherzi bastion, is the isolated tower or cavalier locally known as the Upri Buruj or Lofty Tower. A Persian inscription near the top states that it was built about A.D. 1584 by Haidar Khán the famous general of Ali Adil Sháh I. (1557-1580) and of Ibráhim II. (1580-1626). The tower is round and about eighty feet high, and is climbed by a flight of stone steps winding round the outside. The top commands a good view of the city walls and the country to the west and north as well as of the city. After the battle of Tálikoti in 1565, when Ali Adil Sháh began to build the city wall he allotted a section to each of his chief nobles. Haidar Khán was absent conquering towards Belgaum and Dhárwár and did not return for several years. When he came the walls were finished. He upbraided the king for not allowing him to share in so noble a work, and was ordered to build a tower which should overlook all the others. The Upri Tower was the result. It is by no means handsome, but as it stands on the highest ground within the walls, it is seen from all sides. Whether it was ever useful in defence is unknown. It was furnished with all necessary war materials, guns, powder-chambers, and water cisterns. Its two guns are curious, as they are of great length though of somewhat small calibre. The largest, called the Lumcherri[1] or Far-flyer, is 30′ 8″ long, 3′ 2″ in diameter at the breech, 1′ 11″ in diameter at the muzzle, 11½″ in calibre, 28′ 4″ in length of bore, and about twenty-two tons in weight.[2] It is of round wrought-iron rings shrunk on longitudinal iron bars and hammered together. The other gun is smaller both in length and diameter (19′ 9″ long and 8″ calibre), and is made of the same material and in the same manner. The rings are much better

[1] Little's Detachment, 323.
[2] Measurements taken by Messrs. F. D. Campbell, C.E., and R. B. Joyner, C.E.

welded and the gun shows more careful work than the Far-flyer. Both are furnished with trunnions, apparently more for ornament than for use. Along both sides of the guns are massive iron rings, which were probably used in working them. Remains of circular grooves on the platform suggest that these rings were to sling the guns on carriages, working on a pivot with wheels in the grooves, or there may have been a combination of slinging from iron tripods and carriages. The guns lie on blocks of wood which were probably used in working them. Whether they were built on the tower after it was finished or raised to the top of it in their present state is unknown. If they were raised, it would be interesting to know how they were raised to such a height. Their great length and weight would make it very awkward to lift them by ropes, even if there were room on the tower to fix the masonry scaffolding. Perhaps they were drawn up an inclined plane formed by a ramp of earth, as the earth slope at Bijápur as elsewhere seems to have been a usual contrivance in carrying on work at any height.

The Upri Tower (41).

Aurangzeb's Idgáh (42).

From the Upri Tower, about 600 yards west beyond the Sholápur road, the large square-walled enclosure is the Idgáh or Prayer-place built by Aurangzeb in 1687 after the capture of the city, as a place of assembly for Musalmáns on the Bakar-Id and other festivals. Originally it was a fifteen feet wall enclosing a space 130 yards square, with an entrance on every side except the west, where, for eighty feet, the foundation is raised half the height of the wall and paved with large flag stones. The building, which is uncovered, is uniformly plain, except the western end where the wall facing east has a central arched prayer-niche or *mehráb* and smaller arches on each side along the whole course of the wall. Close to the prayer-niche is the usual pulpit from which the people were addressed, while at each corner of the enclosure are small towers with steps leading to the top, probably for the *bángi* or prayer-crier. This prayer-place has lately been turned into police lines.

Guns.

On the walls and on other parts of the city are ten pieces of ordnance, some of local make, others brought from a distance, and one apparently European. Two of these pieces the Far-flyer and the Shorter-flyer have been referred to in describing the Upri tower (41). Of the others the Malik-i-Maidán or great bronze gun of Bijápur on the Sherzi bastion, and the large iron piece on the Lánda Kasáb Bastion to the south, are noteworthy both for their enormous size and their historical importance.

Malik-i-Maidán (43).

The Malik-i-Maidán or Lord of the Plain lies on the Sherzi Bastion near the west centre of the city wall, which was probably built to receive it. It is a colossal piece of ordnance and differs from the other Bijápur guns in being cast not welded. Its composition is unknown, but when struck it sounds like a bell, and is probably of the same alloy as is used in making gongs that is 80·427 parts of copper to 19·573 parts of tin.[1] As a weapon of offence its unwieldiness must have taken much from

[1] Bird in Jour. Bom. Branch Roy. As. Soc. I. 385. Sydenham (Asiatic Researches, XIII. 444) says it is of the composition called *panch rasi* or five metals. The Busátin-i-Salátin says it is composed of eight metals.

Chapter XIV. Places. BIJÁPUR. Guns. *Malik-i-Maidán (43).*

its usefulness, but as a specimen of founding it is unrivalled. Outside it is of a dark-green the surface polished like glass, while it is adorned with inscriptions in Persian and Arabic beautifully cut in relief on the upper surface in three separate panels. According to the latest measurements the dimensions of the gun are, length 14′ 3½″, general diameter 4′ 4″, diameter at breech 4′ 8½″, diameter at muzzle 4′ 9½″, total length of bore 12′ 10″, length of powder-chamber 5′ 7″, diameter of chamber 1′ 3″, calibre 2′ 4″, diameter of touch-hole ¾ inch nearly, weight 42 tons 17 cwt. 2 qrs. 22½ lbs. taking it at 530 lbs. the cubic foot, the average weight of the different compositions of bronze and gun-metal. The muzzle is wrought into the nose eyes and open jaws of a monster, probably a Shirza, devouring an elephant whose hind quarters are disappearing down the throat.

The original inscription in the central panel states that the gun was cast at Ahmadnagar in 1549 by Muhammad bin Hasan Rumi a Turkish officer in the service of Burhán Nizám Sháh I. (1508-1553), and the pit or mould in which it was cast is still visible in the enclosure called the Pila Ghumat to the north-east of the town.[1] This inscription, which is beautifully cut in Arabic letters more than a foot long, has been translated:

> **"There is no God but Alla'h and none beside him. Abul-ghazi Niza'm Sha'h servant of the race of the Apostle and of the house of God, 956 A.H."**

In another compartment, surrounding the vent, the maker's name is given:

> **"Made by Muhammad bin Hasan Rumi."**

In 1686, when Aurangzeb took Bijápur, he had another inscription with an ornamental border cut in Persian between the central compartment and the muzzle. The letters want the care and finish of the original inscription. Aurangzeb's inscription runs:[2]

> **"Sha'h Alamgir Gha'zi, the Asylum of religion, who granted the claims of the just, took possession of a kingly country and conquered Bija'pur. For the date of the conquest good fortune came and said 'He subdued the master of the fields.'**
>
> **"In the thirtieth year of his exalted reign, corresponding to the 1097th year of the Hijri."**

It is not certain when the Lord of the Plain passed from Ahmadnagar to Bijápur. According to one account it was lost by Husain (1553-1565) of Ahmadnagar in 1562 when a storm forced him to retire from Kalyán and leave most of his artillery. According to the author of the Busátin-i-Salátin, it played a conspicuous part in the battle of Tálikoti in 1565, and was then in the possession of Husain Nizám Sháh of Ahmadnagar. This is unlikely. It could not have been conveyed so far without enormous trouble and expense. It is too unwieldy for a field-piece. After it came into the hands of the Bijápur kings it is said to have been left in the fort of Paránda, a strong frontier fortress of the Ahmadnagar kingdom. According to a third statement it passed to Ali Adil Sháh I. in 1564 when the forts

---

[1] Moor (Little's Detachment, 322) states that the gun was cast by Aurangzeb in 1686 to commemorate the conquest of Bijápur. He overlooked the original Arabic inscription. [2] Bird in Jour. Bom. Branch Roy. As. Soc. I. 387.

of Sholápur and Paránda were handed to him as part of the dowry of Chánd Bibi. According to a fourth account it remained with the Ahmadnagar kings till in 1632 Paránda was delivered to Sultán Máhmud, and Morári Pandit brought the gun to Bijápur with the infinite exertion of ten elephants, 1400 oxen, and an incredible number of men.[1] At any rate the Master was in Bijápur in 1634, as in that year the Emperor Sháh Jahán demanded its surrender.

It was formerly mounted on a revolving iron pivot on a grooved stone platform, it now rests on a heap of stones and wood. Its value as a piece of ordnance is questionable, for though the ball must have been very large, owing to the expanding shape of the bore, the range cannot have been great.[2] It is locally stated that during Aurangzeb's siege a ball from it struck the Ibráhim Roza and broke one of the columns of the outer veranda. The Roza is about 1000 yards from the bastion, and if the account is true, the gun was capable of doing greater execution than would appear probable at first sight.[3] Close beside the gun platform are several pieces of granite shot but none are entire. In other parts of the city stone shots also occur, but none appear to belong to the Malik-i-Maidán as the measurements do not correspond with its calibre. During the seventeenth century the story was current that when the gun was finished Rumi Khán slew his own son and baptised the gun with the child's blood.[4] For many years, the gun has been turned by the Hindus into an object of worship, and offerings of flowers and of oil are often made to it.[5] It was several times proposed to take it to England as a curiosity but the difficulty of carrying it to the sea-coast was considered too great. In 1852 the Court of Directors finally negatived the proposal on the grounds that the estimated cost of £3000 (Rs. 30,000) required for carrying the gun to the coast was heavy, and that the services of trained officers to superintend the conveyance could be ill spared. The Malik remains one of the most interesting and historical objects in Bijápur.[6]

---

[1] Ogilby's Atlas, V. 250.

[2] Allowing for windage, Moor calculates that the ball weighed 2646 pounds, but as the shots were stone, the weight would be less. (Little's Detachment, 422). A calculation by Mr. Joyner, C.E. (1882) fixes the weight of a shot, to fit the bore, at 1100 lbs. for stone shot and 2774 lbs. for an iron shot. The charge of powder is calculated to have been 376 lbs.

[3] The gun was greatly feared. It is said to have made a breach in the Sholápur fort, fifteen yards long, at the first shot, and at the second to have broken down the whole of one side, when the besieged at once surrendered. (Ogilby's Atlas, V. 250). The same author also relates (Atlas, V. 246) that it required a charge of 1500 lbs. Ogilby's details are from Mandelslo's French Edition.

[4] Mandelslo (1639). The object of the blood baptism seems to be to drive out the evil spirits which had made their home in the gun while it was being cast. It corresponds to the wine baptism of newly built ships.

[5] A tradition of the horrors which followed its firing during Aurangzeb's siege long lived in Bijápur. But in 1829 the Rája of Sátára had it charged with 80 lbs. of powder and fired. The explosion was loud, but did not come near the ideas of the people, who had left their houses on hearing of the proposed experiment. Asiatic Journal Selections, 979; Jour. Bom. Branch Roy. As. Soc. I. 385.

[6] Despatch from the Court of Directors, No. 37 dated 3rd November 1852, General Department.

In 1792 Moor refers to the iron gun on the Lánda Kasáb Bastion about 600 yards west-south-west of the Fateh or south gate of the city. He gives the dimensions fairly correctly, but, surprised by their size, says they are evidently faulty, as they did not agree with the received belief that the Malik-i-Maidán was the largest gun in the city. In fact the iron gun is the heavier piece of the two, and as a local specimen of a form of construction to which European nations have only lately turned their attention, this iron gun in its own way is quite as remarkable as the Malik-i-Maidán. According to Mr. Joyner's measurements its length is 21′ 7″, its diameter at the breech 4′ 4″, its diameter at the muzzle 4′ 5″, its average general diameter 3′ 8″, its calibre 1′ 7½″, its length of bore 18′ 7½″, and its weight 46 tons 14 cwt. 1 qr. 19 lbs.[1] Its make is like that of the Far-flyer on the Upri Tower, circular rings shrunk on longitudinal iron bars and then welded together. It was apparently mounted on an iron pivot, but now lies propped on logs of wood. On the muzzle and on one side are marks where it has been struck by cannon balls, one of which probably dismounted it. In describing the Lánda Kasáb Bastion it has been noticed that Aurangzeb besieged the city from this quarter, and the gun was no doubt struck by his fire, which seems to have been centred on this bastion. The high quality of the iron with which the Bijápur cannons were made, may be judged from the fact that the shots which struck it only slightly dinted the surface. Close by on the same bastion, is another iron gun, which Moor calls Kacha Bacha or the Infant a name by which the Far-flyer seems to have been also known.[2] The outside of this small piece is like that of a modern howitzer, but the calibre is small, about 9½ inches. It was probably intended for fighting at close quarters, as it is only 5¾ feet long, although immensely thick. On one of the bastions of the Macca or west gate is another gun made in the same way only much better finished, the surface being smooth and polished. Round the muzzle of the gun an Arabic inscription in brass, inlaid in the iron, gives the names of Muhammad and his twelve successors. The

[1] In a note (p. 421) Major Moor refers to a large iron gun at Dacca in Bengal. In make and appearance the Dacca gun is much like the Bijápur gun, but its weight is only 29 tons. The weight of an iron shot for the Dacca gun would be about 417 pounds and for the Bijápur gun 1000 pounds. A stone shot for the Bijápur gun would weigh 400 pounds. The big gun near the Central Museum of Láhor called the Zam-Zamah or Bhanjianvati Top, seems to have held much the same place with the Sikhs as the Malik-i-Maidán held in Bijápur. Both were cast, the Láhor gun in 1761 by Sháh Vali Khán Vazir of Ahmad Sháh Duráni. A gun at Bedar in the Deccan is much like the long iron Lánda Kasáb gun in Bijápur. It is made in much the same way, bars of laminated iron bound with hoops beautifully welded and forged, the surface well polished and bronzed (Ind. Antiquary, III. 149). An Arabic inscription in letters of gold is inlaid in the iron. It is said to have a wonderful length of range. A breach in a pond bank some seven miles from Bedar, is pointed out as caused by one of its shots. The Bedar piece is smaller than the Bijápur gun, its weight is estimated at only 20 tons, though its length is said to be twenty-three feet. Its description corresponds with that of the gun on the Macca gate at Bijápur, the surface of which is polished but not bronzed, while the muzzle is ornamented with Arabic letters in brass (or gold?) inlaid in iron. It seems possible that the Bedar and the Bijápur guns are the work of the same man. The Bijápur artillery was well known in India and neighbouring rulers were always ready to buy cannon made in the Bijápur workshops.

[2] Little's Detachment, 421.

curious point in this cannon is that it appears to have burst at the breech and to have been repaired by coiling massive rings of iron round it for about four feet. The centre of the gún was then necessarily nearer the breech than before, and a new pair of trunnions had to be made to work the gun, the original pair being still left on. The repaired portion is of very crude workmanship, rough and unfinished, and compares unfavourably with that of the gun itself. It was probably repaired during the hurry of the last siege. On the platform of the Two Sisters (5) is a gun which belonged to Aurangzeb's army and was dropped by his troops while making their triumphal entry into the city through the Fateh or south gate. For long the gun lay close to that gateway, till, about twenty years ago it was brought to a platform inside of the Macca or western gate, and in 1882 was placed on the platform of the Two Sisters. It is a rather handsome piece, iron inlaid with brass in an intricate scroll pattern. It seems to have been made in much the same way as the Bijápur guns, but it is hard to prove this, as the gun, though some six feet long, is only about three inches in calibre, and the smooth and polished outer surface shows little trace of its construction. It was apparently a field-piece and mounted on a carriage. Inside the mámlatdár's office a brass or bronze mortar, seemingly of European manufacture, is locally stated to have been brought from Goa to the village of Tikoteh, twelve miles east of Bijápur, whence it was brought to the city. It bears no marks of service and probably was never mounted on the walls. The two other guns are not remarkable. One is on a tower to the west of the Lánda Kasáb and the other on the Ali Madad Bastion near the Allápur or eastern gate. Both are made of iron in the usual fashion.

It is curious that these guns, though for more than 200 years exposed to the wasting of an Indian climate, show no sign of rust or decay. This is no doubt due to the iron of which they are made. The ore used seems to have been hæmatite or oxide of iron, which though somewhat difficult to work, when extracted is very malleable and tough, and capable of being beaten into shape when cold. This ore is obtained in small quantities close to Bijápur and south of the Krishna it is abundant, and till lately was smelted in Bádámi and Bágalkot.[1] It is not known where the iron for the Bijápur guns came from, probably there were smelting furnaces close to the city. In one place is a substance like slag perhaps the residue of a furnace.

The Gorak Imlis (44).

Of the remaining miscellaneous objects of interest the most noteworthy are the two *gorak imli* baobab or Adansonia digitata trees a little to the right of the road leading past the Two Sisters (5) in the west of the city about 500 yards east of the Macca or western gate. These trees are remarkable not only for their size, but because tradition points them out as the old execution-trees of the city, the Tyburn of Bijápur. Colonel Meadows Taylor in Tára perpetuates this tradition by placing the scene of the execution of Jahándar Beg under the larger of the two trees. Colonel Taylor's statement in the Architecture of Bijápur that the close greensward, moistened with the blood of thousands, never withers, is no

[1] Some details of iron smelting are given above pp. 51 - 53.

Chapter XIV. Places. BIJÁPUR. Miscellaneous. *The Gorak Imlis* (*44*).

longer correct. The grass which may formerly have encircled them has long disappeared, and the ground is broken and tilled every year. Three feet from the ground the larger tree is 50′ 2″ in girth but the height is small, and the branches stand out stiff and bare with a somewhat repulsive look. Six other baobabs in different parts of the city and suburbs, are all during the greater part of the year equally gaunt and cheerless, a favourite perch for kites and other birds of prey. The baobab is said to have been introduced from East Africa.

In addition to these forty-four chief objects of interest are countless smaller works of art, fountains, gardens, arches, and towers. To describe them would be endless, to name them useless. They must be seen. 'No one,' said Meadows Taylor, 'has succeeded in awaking for Bijápur an interest such as surrounds the Alhambra. Far grander as its memorials are the accounts of them are listened to with coldness if not with unbelief. Yet, stirred by these beautiful ruins, with the glory of an Indian sun lighting palace and mosque, prison and mansion, tower and rampart, some poet will surely gather the fleeting traditions and breathe into them a classic and undying life.' Tára goes far to fill the place of Meadows Taylor's poet. Even without the interest and the memories of Tára few are so dull as to pass unmoved through the massive and the dauntily adorned buildings and the miles of ruins which still make Bijápur the Queen of the Deccan and one of the grandest cities in India.

BOBLESHVAR. **Bobleshvar** is a large village fifteen miles south-west of Bijápur and eight miles north of Mamdápur, with in 1881 a population of 4400 chiefly husbandmen. The present village is said to have been established by the people of the seven surrounding villages, who, finding that it was the resort of dacoits and lawless characters, cut down a *bábhul* grove in which the god stood and removed the god to the temple of Siddheshvar in the middle of the village which was built by one Marlingappa Jangamsetti about 1780. The temple has a front hall or *mandap* and a sculptured spire, and contains twenty square pillars. On the shrine lintel is a figure of Virbhadra and on either side of the shrine door is a doorkeeper. Outside the village, on the east, is a temple of Ambal Mutiappa[1] built like a mosque and with no images. The village has two small mosques of no architectural interest and a school with about 105 boys.

CHANDKAVTE. **Chandkavte** is a small village eight miles north-west of Sindgi, with in 1881 a population of 1658. The village has a temple of Rámling with a flat roof and six square sculptured pillars. The door lintel is broken and the temple, though in use, is much out of repair. On either side of the shrine door is a male and female figure and outside are a lion and lioness. About half a mile from the village is a temple of Parmánanddev the Lord of Supreme Happiness that is Vishnu. Except part of it which is used as a rest-house, the temple is much out of repair. The hall or *mandap* contains a stone with footprints and an image of Parmánanddev.

[1] Muttiappa is Kánarese for grandfather.

On the lintel of the south door is a Ganpati, and on the left of the south door is the figure of a woman. In a revenue statement of about 1790 Chandkavte appears as the head of a sub-division in the Bijápur *sarkár* with a revenue of £3525 (Rs. 35,250).[1]

CHATARKI.

Chatarki, a small village ten miles west of Sindgi, with in 1881 a population of 549, has a temple of Dattátraya with thirty square sculptured pillars and a square spire. On the shrine lintel are female figures and on each side of the door is a Narsinh. The images in the temple are of Ishvar, Ganpati, and several figures both male and female which cannot be made out. Outside the temple are numerous figures of men and animals, the chief animals being the elephant and the lion. The temple is in good order and is still used. It contains a worn-out and unreadable inscription.

CHIMALGI.

Chimalgi, with in 1881 a population of 999, is a holy village in Bágevádi, four miles from the meeting of the Krishna and the Ghatprabha. Its old name is said to be Chinmayakshetra. According to the Krishna Máhátmya 108 *lings,* some of which still remain, were in and near the village of Chimalgi. In the bed of the river is said to be a temple of Shiv which has never appeared above water. The village has two Old Kánarese inscribed stones, but so worn as to be almost entirely unreadable. At the meeting of the Krishna and the Ghatprabha near the village of Kappadi Sangam is a temple of Shiv where a yearly fair is held on the full-moon of *Chaitra* or March-April. In a revenue statement of about 1790 Chimalgi appears as the head of a sub-division in the Bijápur *sarkár* with a revenue of £1847 (Rs. 18,470).[2] Chimalgi lapsed as part of the Kágvád estate in 1857.

DEVANGAON.

Devangaon is a village on the Bhima about twelve miles north-east of Sindgi, with in 1881 a population of 1348. The village is said to have been founded by a Bráhman named Devanbhat, and has temples of Kalmeshvar, Mallikárjun, and Shankarling. The old temple of Kalmeshvar contains a *ling* and a *Nandi.* The temple of Shankarling is on the bank of the river. Opposite Kalmeshvar is an old temple with a *ling* and on the shrine lintel figures of Ganpati, Garud, Nág, and the seven sages with their wives. The temple contains four square sculptured pillars and has a flat roof with a *Nandi* at each corner. The village has a school.

DEVAR NAVADGI.

Devar Navadgi village, thirty miles east of Indi, is interesting as the place where Vásudev Balvant Phadke, a Bráhman leader of dacoits was captured in July 1879.[3] Vásudev, who was then on his way to Pandharpur from the Nizám's territories, was staying at Ghanur or Gangápur in the Nizám's dominions forty-six miles east

[1] Waring's Maráthás, 242. [2] Waring's Maráthás, 242.

[3] Vásudev Phadke was a Konkanasth Bráhman of Shirdhon in Panvel a strongly made man about six feet high. He was employed as clerk on Rs. 40 a month in the Poona Military Finance Office. A diary which he kept showed that his great hope and ambition was to head a rising against the British power. He took advantage of the distress which prevailed in the Deccan districts after the famine of 1876 and 1877 to stir up Rámoshis and others of the old unsettled tribes to join in disturbing the country by gang robberies and dacoities. He was engaged in dacoities between 1878 and 1879. Bombay Administration Report, 1878-79, xxvi.-xxxvii.

DEVAR NAVADGI.

of Indi, where he had gone to enlist a force of Arabs, Rohillás, and other mercenaries with whose aid he meant to renew his depredations on a formidable scale towards the end of the rainy season. Want of funds was the chief obstacle to the success of his undertaking, and Vásudev was on his way to Pandharpur to raise money to pay his recruits when he was captured at Devar Navadgi. Major H. Daniell, the Police Superintendent of Poona and Syed Abdul Hak, C.I.E. the Police Commissioner in the Nizám's territories, while pursuing Vásudev from village to village on the Bijápur-Nizám frontier, learnt, about midnight on the 21st of July, that Vásudev had come to the village of Devar Navadgi. They pushed on and dismounted near the village, and five or six of their party went on foot to search the places where, as they had previously ascertained, travelling Bráhmans usually found shelter. The first of these places was an old temple to which a guide led the party. By the light of a lamp Major Daniell saw two forms lying asleep wrapped in sheets. He stepped over the nearest form and secured the further person whose length of body showed him to be Vásudev Phadke. Syed Abdul Hak caught Vásudev's companion and both were secured. They resisted violently and Vásudev received a slight wound.[1]

DHANUR.

Dhanur, with in 1881 a population of 719, is a small village on the Krishna, ten miles north of Hungund. Outside the village is a small temple in the Jain style with round pillars. The temple is dedicated to Dhaneshvar or Kuber the Lord of Wealth, and contains a *ling* and *Nandi* and some stones carved in the form of snakes. The village has an ordinary *math*-like temple of Máruti in the wall of the courtyard of which are numerous snake stones. The battle of Tálikot (1565), which resulted in the destruction of the Vijaynagar dynasty, took place a few miles to the east of Dhanur.[2]

DHULKHED.

Dhulkhed, with in 1881 a population of 740, is a holy village on the Bhima fifteen miles north of Indi. Dhulkhed is said to have been the scene of the legendary sacrifice of Daksha Prajápati which he had begun but not finished at Yedur on the Krishna in Belgaum. As Shiv was not invited to this sacrifice his wife Uma, a second birth of Sati and daughter of Daksha, urged her husband to show his power and avenge the slight. Shiv created the terrible form Virbhadra who, accompanied by thousands of powerful spirits, rushed upon the assembly, spoilt the sacrifice, and severely punished the gods. In fright Daksha propitiated the angry god and acknowledged his supremacy.[3] At the spot where the sacrifice is

---

[1] Major Daniell's letter in Bom. Gov. Judicial Department File 1879 Dacoits. Vásudev was tried in Poona and sentenced to transportation for life. He was sent to Aden. He succeeded in escaping from jail in 1880 but was caught. He died in jail at Aden on the 17th of February 1883. [2] See above p. 417.

[3] In some versions Daksha is said to have been decapitated and restored to life by Shiv but as his head could not be found it was replaced by the head of a deer. He was raised to the sky by Brahma and became the constellation Capricornus or *mriga shirsh* that is Deer-head. According to the Harivansh, when the gods fled in dismay, Vishnu interfered and seizing Shiv by the throat compelled him to acknowledge him as master. This legend has been considered by H. H. Wilson and others to refer to the struggle between the worshippers of Shiv and Vishnu. It seems also to be a reminiscence of the struggles by which the early god Shiv rose to power over the northern Bráhman gods.

said to have been performed, large quantities of ashes are still found under the ground and bones of vast size have more than once been unearthed. The village has an old temple of Shankarling-dev and the *ling* is greatly venerated as having been erected by Brahma in person. The temple measures twenty by thirty feet, and, including the *shikhar* or spire which is of brick, is forty feet high. On the lintel of the shrine door is Lakshmi with elephants, and over three other doors is a figure of Ganpati and the fifth bears a lotus. In the *mandap* is an inscribed stone, four finely carved central pillars, and eight plain pilasters. All are quadrangular. The *mandap* contains figures of Baseshvar, Shakti, two figures of Ganpati, and a cobra or Nágappa. The chief shrine contains the chief *ling* and figures of Máruti, Ganpati, and a cobra or Nágappa. There are two side chapels each with a *ling*.

DHULKHED.

Gadankeri, on the Bágalkot road, about eight miles east of Kaládgi, is a small village with in 1881 a population of 374. On a hill near the village are buildings in the Bijápur style of architecture conspicuous for miles round. They are the tombs of a prophet Malyappa Ayanava and his son Monappa. Malyappa was a Pánchál of Ukli village twelve miles north-west of Bágevádi, a great traveller and in high esteem as a prophet. On the death of his wife Tippava at Murnal on the Ghatprabha three miles north-west of Bágalkot, Malyappa came to Gadankeri, and at his death the White Temple so called from its whitewash was built over his grave. The brass screen of his shrine is still venerated. His son Monappa a devotee and, like his father, a prophet, is buried beneath the Black Temple so called because it is not whitewashed. Near these two are plain tombs of members of the family and a shrine of Hanmant. The temple of Monappa is worshipped in seasons of scanty rainfall.

GADANKERI.

Gajendragad or the Fort of the Lord of Elephants, so called from the strong fort on a neighbouring hill, is a large town about twenty-eight miles south of Bádámi, with in 1881 a population of 5458. The 1872 census showed 7665, of whom 6560 were Hindus and 1105 Musalmáns. The 1881 census showed 5458 or a decrease of 1102, of whom 4689 were Hindus, 764 Musalmáns, and five Christians.

GAJENDRAGAD.

The town belongs to the Ghorpade family of Mudhol. The fort of Gajendragad was built by Shiváji and contains a magazine and two ponds; and the Unchigiri fort was built in 1688 by Daulatráv Ghorpade. The town has a ruined temple of Virupáksh with an unfinished hall or *mandap*. Over the door is a figure of Sarasvati. Outside of the village is a modern temple of Durga Devi, with a domed roof and round pillars. In a field near the village burial ground is a temple of Rámling, with a hall or *mandap* and round pillars. In the weavers' quarter is a temple of Rámdev containing figures of Rám and Sita, with Ganpati on the shrine lintel. The temple is unfinished but in good order. A ruinous temple of Pándurangdev contains figures of Pándurang and Rukhmái with Dvárkábái on the lintel. Near the fort three miles north-west of the village on the hill side is a cavern a noted

Chapter XIV. Places.

GAJENDRAGAD.

place of pilgrimage. The cavern with an image of Shiv is about half-way up the hill at the foot of its precipitous sandstone top. It is reached by steps, wide at the foot and narrowing to the last gallery. The cavern is a natural opening between two huge blocks of granite, and the whole of the flat ledge above, about 300 feet in height, with precipitous sides, rests on granite which was raised from the plain by some upheaval. Near the cavern are two *tirths* fed by unfailing springs, and two lamp pillars each about fifteen feet high. A shrine of Virbhadra has painted plaster figures on the lintel and has a small pond in front called Antargangi or the Midair Tirth, which is supplied with water through the roots of a tree 100 feet high on the hill. North of the cavern are two caves, separated by walls, and containing two *tirths* called Yenni Gonda and Arshar Gonda.[1] The shrine of Kálkeshvar which is held in high local repute as a place of pilgrimage, contains a silverplated *ling* and a silverplated lintel. To the left of the *ling* is a basin containing water, called Pátálgangi, and a niche with a figure of Basvanna or *Nandi*. The bull, which is said always to be growing, is worshipped by barren women. Many other niches contain *lings* and *Nandis*.

The Ghorpades were originally called Bhonsles. According to their family legend the present surname was obtained under the Bahmanis (1347-1526) from a Ghorpade having been the first to climb an impregnable Konkan fort by tying a cord round the body of an iguana lizard or *ghorpad*. The Ghorpades were Deshmukhs under the Bijápur Adilsháhi dynasty (1489-1687) and were divided into two distinct families, of Kápsi near the Várna and of Mudhol near the Ghatprabha. The title of Amir-ul-umra was conferred on a member of the Kápsi family by the Bijápur kings,[2] and Santáji Ghorpade was one of the eight ministers of Rájárám. He was made the Senápati or commander-in-chief, styled Hindu Ráv Mumlukat-mudar was entrusted with the new standard of the Jari Patka or the Golden Streamer and allowed to beat the *naubat* or large drum.[3] Báji Ghorpade, the chief who seized Shiváji's father Sháháji, and who was afterwards surprised and killed by Shiváji, also belonged to this family.

GALGALI.

Galgali, about fourteen miles north of Kaládgi, is a large village on the Krishna, with in 1881 a population of 2252. The village is said to have been originally called Gálav Kshetra, after a mythic seer Gálav Rishi who is said to have lived here.[4] The seer's hermitage was about a mile to the south of the village, and among the rocks lying in that neighbourhood are still to be seen, says the story, the ruined abodes of Gálav and six other sages. It is said that about a mile and a half north of Galgali is a large temple in the bed of the Krishna and that during the famine of 1876-1877 when the water became unusually low, the upper part of a temple

[1] Gonda is the Kánarese for *kund* or pond. [2] Grant Duff's Márathás, 39.
[3] Grant Duff's Maráthás, 164. Details of the Ghorpade family are given under Mudhol State.
[4] Kshetra is a holy spot frequented by pilgrims usually on the banks of holy rivers. There are said to be 108 such holy spots or *tirths* on the Krishna.

about ninety feet square was seen. On the bank of the river near the village is a small temple dedicated to Yellama. The village has four other temples small and of no interest.

GALGALI. *Aurangzeb's Camp, 1695.*

After the capture and execution of Sambháji in 1689, Aurangzeb hoping to draw the Maráthás southwards, moved with his grand army from Brahmapuri in Sholápur to Galgali. In 1695 the Italian traveller Gemelli Careri made a journey from Goa to Galgali specially to see the Moghal camp. At Galgali Careri was told that the forces in the camp, which was thirty miles in extent, amounted to 60,000 horse and 1,000,000 foot, for whose baggage there were 50,000 camels and 3000 elephants. The whole camp was a moving city of 5,000,000 souls with 250 markets. The Emperor's and the Prince's tents took up three miles and were guarded on all sides with palisades ditches and five hundred falconets. Careri was admitted to a private audience with Aurangzeb who asked him from what country of Europe he had come, the object of his visit, and various other questions.[1] In a revenue statement of about 1790 Galgali or Kulabad appears as the head of a sub-division in the Bijápur *sarkár* with a revenue of £1919 (Rs. 19,190).[2]

GOLGERI.

Golgeri village, about ten miles south-east of Sindgi, is said to have been founded about the middle of the fourteenth century by a Dhangar of Dhavalkur on the site of his sheepfold. According to the legend the shepherd requested pilgrims to the Shrishail fair of Mallikárjun in Telangan to bring him a *ling*. Instead of the *ling* they brought him a piece of sheep's dung which he set up and worshipped devoutly until it grew into a *ling*. The temple of Golal-ishvar (30′ × 18′) to the south of the village was built to receive the miraculous *ling* and in course of time came to be regarded as very holy. The temple is in good order, contains twelve stone pillars, and is frequented by all classes of Hindus. A yearly fair is held on the new-moon of *Chaitra* or March-April which lasts fifteen days. From 40,000 to 50,000 persons assemble and the sales are said to amount to £5000 (Rs. 50,000).

GUDUR.

Gudur, that is Gudiuru or Temple town, with in 1881 a population of 1182 chiefly husbandmen, is a small village thirteen miles south-west of Hungund and seven miles east of Pattadakal in Bádámi. In the middle of the village is an old temple of Rámeshvar containing a *ling*. All except the shrine is ruined, and the spire was destroyed by lightning about 1830. The temple has twelve square and six round sculptured pillars. On the shrine lintel is Gaj-Lakshmi or Lakshmi with elephants pouring water over her from jars held in their trunks. The chief manufactures are a superior kind of *cholkhans* or bodicecloths, brass and copper vessels, and images.

GULEDGUDD.

Guledgudd, or the Emigration Hill, is a large town fifteen miles north-east of Bádámi, with in 1881 a population of 10,649. The 1872

[1] Details of Careri's account of the Moghal camp at Galgali are given above pp. 438-439.

[2] Waring's Maráthás, 242.

Chapter XIV. Places.

GULEDGUDD.

census showed 10,674, Hindus 9584 and Musalmáns 1090. The 1881 census showed 9490 Hindus, 985 Musalmáns, and 174 Christians. Among the people of Guledgudd are 500 families of hand-loom weavers. A fort was built in 1580 in the reign of Ibráhim Adil Sháh II. (1579-1626) by a Bijápur officer Singappa Náik Desái. The present town was built in 1705 (*Shak* 1627) on the site of a dry lake. About 1750 when the Rástiás held Bágalkot, one of their officers Krishnáji Vishvanáth besieged Guledgudd and plundered the town and fort. In 1787 (*Fasli* 1188) Tipu Sultán took Parvati and Guledgudd was again plundered by the Marátha forces under Parshurám Bháu Patvardhan. The town was deserted for a time, but repeopled by the Desái, but again plundered and deserted in the disturbances caused by Narsappá Sulikeri. In 1818 Major Munro through the Desái induced the inhabitants to return. In 1826 Guledgudd fell to the British. Guledgudd had a municipality which was abolished in 1878. The Basel German evangelical mission has a branch at Guledgudd since 1851 with ten out-stations two missionaries and one mission lady.

HALLUR.

Hallur,[1] with in 1881 a population of 1194, is a small village nine miles east of Bágalkot. To the west of the village is the temple of Baseshvardev said to have been built under the Cholas (870-1070). The temple (70′ × 30′) is built of stone blocks and has a cut-corner roof. The shrine has a large image of Baseshvar, surrounded by Sangameshvar, Siddheshvar, and *lings*. In front of the shrine are two stone pillars between which is a *rangmandap* or hall on four well carved round pillars. On the lintel of the shrine door is Lakshmi with elephants, and at the entrance door are demon door-keepers. Near the temple are a well and a pond. A yearly fair is held at the temple in *Márgshirsh* or December-January. About 1820 a spring of fresh water is said to have miraculously flowed out of a niche in the temple and continued running for about three hours. On the hill to the north of the village is Melgudi that is the hill temple[2] (76′ × 43′ × 21′) facing south, a fine old Jain temple converted into a *ling* shrine. The shrine contains a *ling* and a *Nandi* in front of it, and has no spire. Outside the shrine is a *rangmandap* on four square sculptured pillars with a flat roof and four carved stone windows. A stone ladder leads to the roof on which is a small shrine. On the front and side walls are eight standing Jinas five feet high, four of them with canopies of seven-hooded cobras, and four others with two single-headed cobras coiled and erect with expanded hoods. By the feet of each figure is a cobra on the outside of each foot. Some of the figures are broken and the temple has been injured by lightning. A single-stone lamp pillar so placed that the light falls upon the *ling* stands at some distance from the temple. The village has two Old Kánarese inscribed stones almost unreadable.

---

[1] The name Hallur is said to be derived from its being built on the site of two *hál uru* or deserted villages.

[2] From *mel* hill and *gudi* temple.

Halsangi, apparently taking its name from a *hal* or channel by which it has more than once been overflowed, with in 1881 a population of 1366, is a large village about twelve miles north of Indi, four miles south of the Bhima, and about a mile east of the Sholápur-Hubli road. In 1553 Halsangi was given as a *jágir* to his minister by Máhmud Ali Adilsháh after a victory over the Vijaynagar forces, and in 1556, three years later, a fort was built by the minister to the east of the village. In the fort is a temple of Narsoba. A domed tomb was built for himself by the minister in 1560 and another tomb for his spiritual teacher Dádesáhib who was buried there and at whose tomb a yearly fair is still held. In 1752 Udáji Chavhán Himmatbahádur, an officer who had been sent by the Nizám to demand tribute from the *jágirdár,* rebuilt an old temple of Amriteshvar which now has an octagonal spire with a wooden building in front used as a rest-house. In a revenue statement of about 1790 Haslangi appears as the head of a sub-division under the Bijápur *sarkár* with a revenue of £6398 (Rs. 63,980).[1]

HALSANGI.

Hebbal,[2] about twelve miles south of Bágevádi, is a small village, with in 1881 a population of 948. About 300 yards from the village, on the Bágevádi-Nidgundi road, behind a clump of cactus bushes and hidden by a high wall, is a fine Jain temple, consisting of an open hall or *mandap* and a shrine. The hall is entered by three doors and is surrounded by a low wall formed as a bench with a sloping back. The hall has twenty-two pillars and four pilasters, the four central pillars being about eight feet high and the other pillars which rest on the surrounding wall, about six feet high. The ceiling is not carved, but is deeply recessed with the square within square or cut-corner dome arrangement.[3] Except the mouldings on the walls the building has scarcely any carving. On each side of the door into the hall is a recess containing a *Nandi.* The inner temple or *shála* is twenty-five feet square with a door on the right, the roof resting on four pillars. In the centre is a well, which is said to have been disused, since two women were drowned in it, and is now covered by a round stone slab on which stands a *Nandi.* The shrine which is plain contains a *ling* in a case or *shálunkha.* A *shálunkha* is also built into the wall of the *shála.* Of three other temples near the Jain temple one consisting of a hall and a shrine and another of one room only are built in the bank of the hollow in which the temples lie. The third temple has some architectural beauty, but the rough stone of which the temples are built has in places given way and displaced the outside mouldings.

HEBBAL.

Hippargi, about fifteen miles south-west of Sindgi, is a large village with in 1881 a population of 2847. Pippali, the old name of the village, was changed to Hippargi under the Bijápur dynasty (1489-1687).[4] Hippargi has to its east an old temple of Kalmeshvar

HIPPARGI.

---

[1] Waring's Maráthás, 242. [2] From notes furnished by Mr. A. N. Pearson.
[3] A description of this style of roofing is given in Fergusson's Indian and Eastern Architecture, 213.
[4] Pippali is the Sanskrit for long pepper and Hippli, from which Hippargi is derived, also means long pepper in Kánarese.

Chapter XIV. Places.

HIPPARGI.

said to have been built by Jamadagni[1] the father of Parshurám in the third or *dvápar* age.[2] The temple is in a large quadrangular courtyard and measures thirty feet by fifteen. It has a brick spire and contains sixteen plain four-sided stone pillars. On the lintel of one of the doors is Lakshmi with elephants. The chief object of worship is a *ling* called Kalmeshvar. On one side of the temple door is an image of Ganpati and on the other a broken figure of Virbhadra. Outside the temple are two *lings*, a figure of Virbhadra, and a *Nandi* or bull. In the north-east corner of the court of the temple on a stone (4′ × 1′4″ × 6″) in the wall is an inscription in Old Kánarese in fifty-five lines and dated *Shak* 1176 *Paridhávi samvatsar* (A.D. 1254). The temple is frequented by Hindus of all sects. About half a mile east of Hippargi is a temple of Shri Mártand. The object of worship is a shapeless mass of stone marked with turmeric and redlead. The temple is said to be more than 500 years old but contains no inscription and the name of its builder is unknown. The temple (34′ × 46′) is in a courtyard surrounded by rest-houses and contains eighty-two stone pillars. To the east of the temple is a carved stone lamp post. The temple is frequented by Hindus of all castes and a well attended yearly fair is held in *Ashvin* or September-October.

HIRUR.

Hirur, *Iru uru* or the temple village, is a small village of 1039 people eighteen miles north-east of Muddebihál. The temple is dedicated to Bhageshvar and is said to be of considerable age.[3] It seems to have been in local repute and enjoys a grant of land for the service of the temple. Salt used to be made in the village but the manufacture is now stopped.

HORTI.

Horti, a large village on the Sholápur-Hubli road about twelve miles south-west of Indi, with in 1881 a population of 3193, has two old temples of Siddheshvar and Mallikárjun, and two small temples one of Ishvar and the other whose name is not known. The Siddheshvar temple has an octagonal spire, with figures of the eight quarter guards or *asht dikpáls*, Shiv in his Ishán form being the guardian of the north-east quarter. The spire of the Mallikárjun temple is pyramidal and is adorned with figures of the ten incarnations of Vishnu. Outside the village are temples of Ishvar and Siddheshvar with *lings* but no spires. The Siddheshvar temple which is the older of the two has twelve pillars sculptured with cobras and many other figures. The pillars in the Mallikárjun temple are of wood. The temple of Ishvar has figures on the outer wall and contains twelve square and fourteen round pillars. The

---

[1] Jamadagni was a son of the Bráhman Richika and Satyavati a Kshatriya princess. His fifth son was Parshurám, the sixth incarnation of Vishnu, who waged war against the Kshatriyas in revenge for the murder of his father by the sons of Kártavirya king of the Haihayas.

[2] The *Dvápar* age, the third age of the world, is said to have lasted 2400 years. The system of *yugas* and *mahdyugas* is believed to have been invented between the age of the Rig-veda and that of the Mahábhárat.

[3] Bhaga is a deity mentioned in the Vedas but of very indistinct personality and powers. He is supposed to bestow wealth and preside over marriage and is classed among the Adityas and Vishvadevas.

lintels of the shrines in all these three temples bear a figure of Ganpati and the fourth temple has lions' heads in addition to Ganpati.

HUNGUND.

Hungund,[1] with in 1881 a population of 5416, is the head-quarters of the Hungund sub-division, about sixty miles south-east of Bijápur. The 1872 census returns showed a population of 6296, Hindus 5318 and Musalmáns 978. The 1881 census returns showed 5416 or a decrease of 880 of which 4544 were Hindus and 872 Musalmáns. Besides the sub-divisional revenue and police offices Hungund has a post office and two schools. Most of the wells in Hungund are impregnated with sulphuretted hydrogen. On the hill overlooking the town are the remains of a Jain temple called Meguti or the hill temple. The temple pillars are square, massive, and of unusual design. One pillar is left finely carved with arabesques, but the greater part of the sculptures and much of the temple itself have been removed. Two large slabs, each bearing a finely carved female figure, lie near the new sub-divisional office and some of the sculptures have been built into a well opposite the office. Another well, about two miles on the Ilkal road, is adorned with sculptures evidently taken from this temple. Near the old sub-divisional office and north of it is a ruined Jain cave. The image is gone but the shrine and hall or *mandap* remain in fair repair. The pillars are square and plain. A passage now closed is said to lead from this cave to the top of the hill in which gold coloured talc and iron stone are found. In the town just below the hill is the temple of Rámlingdev with sixteen Jain pillars square and tulip-shaped. The roof is flat and sculptured but much defaced by whitewash. On either side of the shrine are the attendants Jaya and Vijaya with clubs and female attendants and on the lintel is Lakshmi with elephants. Imbedded in the ceiling are two clearly cut inscribed stones one of them much worn. The other stone records that king Ayyanorva of the Ballál family whose wife was Satyavati Mahádevi, and who had three sons Bijjaldevráy, Vikramdevráy, and Kumárráy, granted lands to the god Mallikárjun. Near Rámling's temple in the courtyard of a house is another small temple with old square Jain pillars. The shrine which is empty has Lakshmi and elephants on the lintel.

ILKAL.

Ilkal, a municipal town, one of the largest trade centres in the district, with in 1881 a population of 9574, lies about eight miles

[1] Of the origin of the name, which is probably Hon-gonda or the Golden Well, two stories are told. According to one legend the giantess Mangalava who lived on the Bádámi hill, where the fort of the fifty-two rocks now stands, had four sons Han, Naval, Nar, and Mul. Troubled by one Kálidás the four sons retired to a hill near Nágarhal in Bádámi where Mangalava's temple now stands. The coincidence of Mangalava and Bádámi is curious as the Early Chalukya king Mangalish (557-610) was commanding for his elder brother Kirttivarma I. at Bádámi when the great cave was made. The sons went different ways. Han took Hungund and the surrounding villages and the other sons inhabited Navalgund Nargund and Mulgund in Dhárwár. According to the other legend a woman washing in a pit near the hill found her hands and feet changed to gold, hence the village came to be called *honin kund* or the golden pit, *honin gund* or the golden flower, and *hon gund* or abounding in gold. The gold or *hon*, which is apparently the origin of the name, is probably the yellow talc which is found on the hill overlooking the town.

Chapter XIV. Places.

ILKAL.

south of Hungund. In 1851 Ilkal had 7041 people and according to the 1872 census 10,107. Ilkal is the centre of the weaving and dyeing industries in Hungund and had 684 looms in 1883 against 500 in 1851.[1] Besides the sub-divisional revenue and police offices Ilkal has a municipality, dispensary, eleven schools, and three temples. The municipality established in 1868 had in 1882-83 an income of £577 (Rs. 5770) chiefly from octroi, and an expenditure of £543 12*s.* (Rs. 5436) chiefly incurred on roads and medical relief. The dispensary, established in 1873, treated in 1882-83 sixty in-patients and 3098 out-patients at a cost of £134 (Rs. 1340). Of the eleven schools two are Government and nine private. The three temples are of Bánshankari, Basvanna, and Vyankoba. The temples of Bánshankari and Basvanna are modern in the open or *math* style and have no architectural interest. The figure of Bánshankari is in a small open shrine at the right hand corner of the temple. A yearly fair is held in honour of the goddess on the full-moon of *Paush* or December-January. The temple of Vyankoba[2] is a solid stone structure in a small court. It was built some years ago by Bhimanna Náik a merchant of Ilkal. The pillars are said to have been brought from Aivalli thirteen miles south-east of Hungund. The stone roof is carved into rafters and battens in imitation of old temples but the temple is open fronted. Over the shrine lintel are Narsinh the fourth form of Vishnu and Krishna. The brackets under the eaves represent the incarnations of Vishnu, sages, demons, and other mythological subjects carved in stone, but in a debased style and some of them obscene.

Flood, 1882.

The average yearly rainfall of Ilkal is about fifteen inches. On the 26th of November 1882 nine inches of rain suddenly fell and so heavily was Ilkal flooded that 266 houses were washed away with much field stock and produce. About 164 persons were left destitute and the total loss to the sufferers, most of whom were poor people, was estimated at about £3000 (Rs. 30,000). About £1500 (Rs. 15,000) were subscribed in Bombay and sent to Ilkal for charitable relief. To guard the town from future floods the municipality of Ilkal has undertaken protective works estimated to cost £1500 (Rs. 15,000).[3]

INDI.

Indi, perhaps the Inde of Ptolemy (A.D. 150), with in 1881 a population of 3667, is the head-quarters of the Indi sub-division about thirty miles north-east of Bijápur. In the Bhima Máhátmya Indi is described as Payahkshetra or the milk spot[4] and later on the town appears to have been known as Chik Indi or Little Indi.[5] According to the legend, about the eleventh century, a forest stood

---

[1] Bom. Gov. Sel. New Series, CLXIV. 5, 7.

[2] Vyankoba is the Maráṭha form of Vyankatesh or The Lord of Sin a name of Vishnu. Vyankoba's chief shrine is at Tirupati in North Arkot also called Vyankatgiri.

[3] Government Resolution, Revenue Department, 4359 of 9th June 1883.

[4] Probably in allusion to the stream of sweet water flowing near the town.

[5] The meaning of the name Indi is not known. The place was called Chik or Little Indi as a village called Hireh Indi or Great Indi already existed close by. No trace of this old village remains. It may have been where the deserted village of Hirdi, perhaps a corruption of Hireh Indi, is marked on the maps about a mile south of Indi.

on the site of the present town. A herd boy, noticing that one of his cows daily dropped her milk on a certain spot, told his parents, who, with their neighbours, dug the spot and found a stone. Finding that as they dug the stone sank, they thought that it was a self-made *ling* and built a small shrine over it. A few days later the god Kanteshvar appeared to the headman of Hireh Indi and commanded that the *ling* should be worshipped daily. A village was established and as the fame of the new shrine of Kanteshvar increased, people flocked to the new village of Indi and the old village of Hireh Indi was deserted. Some dealers in copper pots who had put up near the shrine, being injured by lightning and vowing to build a temple on recovery, built the present shrine and hall. The temple is in good repair and is still in use. It has an octagonal spire adorned with figures and a roof of the square in square pattern. The four hall pillars are of wood. At the entrance of the hall are door-keepers and on the shrine-lintel is Ganpati with the sun the moon and a *ling*. Near the temple is a small stone 3′ 9″ high with a Kánarese inscription. At the top of the stone are a *ling* and a *Nandi* and, below, figures of animals, worn and not easy to make out. In front of the police station is a stone (3′ 9″ × 1′ 4″ × 8″) brought in 1872 from Salotgi six miles south-east of Indi. It has the usual *ling* and figures and bears an inscription in Old Devnágari characters on three sides and in Old Kánarese on the fourth side. In a revenue statement of about 1790 Indi appears as the head of a sub-division under the Bijápur *sarkár* with a revenue of £ 11,427 (Rs. 1,14,270).[1]

INGLESHVAR.

Ingleshvar, with in 1881 a population of 2461, is a large village six miles north-east of Bágevádi and a short distance from the ruined city of Tingaleshvar.[2] In the village are three Jain temples, which appear from inscriptions to have been built in *Shak* 1050 (A.D. 1128) by one Nilkanth Náik. The largest temple (60′ × 45′) now dedicated to Someshvar is out of repair and contains thirty-six round pillars. On each side of the *ling* are stones each carved with ten female figures. On an octagonal stone in the roof of the porch are representations of the nine planets. At the door are female door-keepers, and on each side of the door are cells in one of which is a *ling* with Ganpati. Over the shrine is Lakshmi with elephants. On each side of the shrine are three female figures and one of the left figures holds a cobra. The shrine contains a *ling* and a *Nandi* and a figure of Ishvar is carved on the lintel. The Náráyan Devargudi (45′ × 35′) has twenty-four round pillars. It was formerly called Gopnáthgudi from the image of Gopnáth which, under the Peshwás, was replaced by a finely carved image of Náráyan about

[1] Waring's Maráthás, 242.

[2] Tingaleshvar is said to take its name from the practice of its founder taking the people once a month or *tingalu* to Kailás or Shiv's abode of bliss. The village became overpeopled; a new one was built and named Hin Tingaleshvar that is behind or after Tingaleshvar, and this is said to have been corrupted into Hingaleshvar and latterly to Ingaleshvar or Ingleshvar. Another account derives the name from *ingal* fire in allusion to a story that the town was at one time threatened by demons with firebrands.

Chapter XIV. Places.

INGLESHVAR.

four feet high. On a stone in the wall are sculptured ten female figures. Above the door and on the lintel of the shrine which contains the *ling* are elephants. Above the shrine of Náráyandev are the ten incarnations of Vishnu and on both sides are carved figures of sages. The third temple dedicated to Kalmeshvar is about the size of the temple of Náráyan. A ruinous temple of Kalappa has eight square and ten round pillars. Among the sculptures are four cobras, of which two are five-hooded, one three-hooded, and one single-hooded. On a square stone near the cobras are female figures and birds probably Garuds and heavenly damsels. The shrine contains a *ling*. The hall or *mandap* has been destroyed by seekers after treasure. In the waste lands to the north of the village is a temple of Parmánand. It has a spire, but is of no architectural or other interest. To the south of the village is a temple of Shobhandev facing east. On the ceiling are finely carved quarter guards or *dikpáls* surrounded by other figures. Over the shrine is Lakshmi with elephants. The shrine contains a *ling* and the image of a woman. Of eighteen pillars four are sculptured and one is inscribed.

Cave Temples.

In a hill about half a mile from the village of Ingleshvar are two cave temples. One named Akka Nágamana Gudi or Lady Snake's temple, is ruined and inaccessible. The other Siddheshvar Gudi is in good order. The entrance is through a window-like door facing north-east. Passing through a room ten feet square and fifteen high and out by a door in the south wall a descent of two steps leads to a round room about twenty feet round and about six feet high. Passing through two similar rooms, each two steps lower than the last, the passage inclining all the while to the left, comes the shrine a room about fifteen feet below the level of the first excavation. The image of Siddheshvar is sitting and wears the Lingáyat's silver box or *chauk* and on its arms are cobras. This image appears to have replaced a naked figure of Battal Bhauramma,[1] which now lies in a corner of the cell. The ascent from the shrine is by a winding passage similar to that by which it is reached. All the excavations are badly lighted and ill-aired, the doors of the rooms and of the shrine being only three feet high by two feet wide. A neighbouring cave dedicated to Sangameshvar contains a *ling* on a raised platform. On a stone are five female figures. In Akka Nágamana's cave is a female image and in front of it a round stone called Alya or son-in-law Chenbasappa.

Inscriptions.

The temple of Náráyan contains two inscriptions, and the temple of Someshvar one, all in Old Kánarese characters and fairly legible recording the names of the builders, the dates, and the grants relating to the temples.

JAINÁPUR.

Jaina'pur, on the left bank of the Krishna on the Bijápur-Bágalkot frontier, about twenty-five miles north-west of Bágalkot, is an old village with in 1881 a population of 1663. The name of the village is said to be derived from its old Jain inhabitants, but

[1] Battal is the Kánarese for naked and Bhauramma or Bhairamma is Devi the wife of Shiv. The Bhairavs are eight inferior manifestations of Shiv.

it may also be the Muṣalmán Zainápur. The village has three temples Lingad Katti, Pápnáshan Katti, and Rámtirth all on the Krishna, which here flows to the north and is therefore called *Uttarváhini* or North Flower in the Krishna Purán. The object of worship in the Lingad Katti is a stone marked with the footprints of a cow and called Gopál Krishna;[1] in the other two temples the objects of worship are *lings*. The temples are used and in good repair but have no hall or spire, and are void of sculpture. The roofs of all are in the square within square fashion. The village has a mosque. JAINÁPUR.

Kakhandki is an old village sixteen miles south of Bijápur and five miles north-east of Mamdápur. On the south-west of the village is the temple of Mahipati Svámi. It has a *vrindávan* or basil stand and above the entrance door is a place for keeping an elephant kettledrum. The temple has no roof and is apparently unfinished. Mahipati was accountant of Aigali village twelve miles east of Athni, and rose to be minister to Aurangzeb (1686-1707). His barren wife Timava daily worshipped Bháskar Svámi at Sarvad village about nine miles south of Bijápur. At his direction she attended with her husband and they received a present and were instructed in divine truth. Mahipati returned to Bijápur, resigned his office, and gave away his property in alms. He and his wife became beggars. At Kakhandki the village authorities gave them a house and some land and they remained there engaged in devotion till Timava gave birth to twin sons. Mahipati died at Kolhár on the Krishna twenty-two miles south-west of Bágevádi but was buried at Kakhandki as he had wished and the basil stand was raised over his grave. On the new moon of *Márgshirsh* a yearly worship called *árádhana* takes place at the tomb before which two lamps are always kept burning. The *inám* is still enjoyed by the ministrants who are descendants of Mahipati. The village has three other small temples of Sangameshvar, Mallikárjun, and Karvirbhadra. To the north-east of the village is Dastgir Sáhib's shrine, a domed building built at the dying wish of the saint on the spot where he used to perform his devotions under the shade of a banian tree, where a yearly fair is held. On the north-west of the village is the Kari or black mosque a domed building in good repair and still used. KAKHANDKI.

Kala'dgi, north latitude 15° 11′ and east longitude 75° 33′, on the right or south bank of the Ghatprabha about seventy-two miles north-east of Belgaum, seventy-six miles north of Dhárwár and forty-five miles south-west of Bijápur, is the head-quarters of the Kaládgi now the Bijápur district, with in 1881 a population of 7024. The town lies about 1744 feet above the sea and about 125 miles in a straight line from the coast. It is on a waving plain treeless except along the roads and in the gardens close to the town. The surrounding hills draw away the clouds and KALÁDGI.

[1] Gopál or Govind the cowkeeper is a name of the youthful Krishna who lived among the cowherds in the Vrindávan wood in the Mathura district of the North-West Provinces.

Chapter XIV. Places.

KALÁDGI.

reduce the yearly rainfall to about 22·39 inches. The climate is both hot and dry, and during the greater part of the year the plain round the town is dull and dreary. Close to the town, near the Ghatprabha, very rich land yields some of the best millet crops in the Bombay Karnátak. The station, which stretches half a mile to a mile to the west of the town, is crossed by a water course which runs north to the Ghatprabha with a bridge on the camp road. Though dry during the greater part of the year, after heavy rain this stream becomes an impassable torrent. To the south-west of the station, a deep *khind* or old river bed, more or less covered with grass, gives pasturage to herds of cattle and sheep. Between the town and the public buildings and officers' houses an open barren stretches which yields grazing during the rains. Further to the north and north-east are a range of low bare hills.

Kaládgi includes the town, civil station, and camp. The Sadar Bazár and cantonment of the Southern Marátha Horse were handed to the civil authorities when Kaládgi was given up as a military station. The civil station now includes the houses that formerly belonged to the military cantonment. The Collector's house lies about two miles north-west of the town close to the Ghatprabha and the esplanade on which is the civil hospital divides the treasury and court-house from the native town. Close to the treasury and court house are a few bungalows inhabited by the civil, medical, and police officers, and the travellers' bungalow, and at the farthest corner the European graveyard[1] on the edge of the old race course which is beside the Belgaum road. The jail, which formerly consisted of mud houses surrounded by a mud wall and a cactus hedge, lies close to the Collector's office, while the post office and the school are close to the town. The term camp is now applied only to a few huts, close behind the Collector's bungalow, left of the lines formerly occupied by the Southern Marátha Horse. The lines are just enough for a company of Native Infantry which is relieved from Kolhápur Belgaum or Dhárwár. The head-quarters are now (August 1884) being transferred to Bijápur and as it has no natural advantages Kaládgi will probably sink to insignificance. The 1872 census showed a population of 6592 of whom 4120 were Hindus, 2459 Musalmáns, and thirteen Others. The 1881 census showed an increase of 432 or 7024 of whom 4439 were Hindus, 2521 Musalmáns, fifty-eight Christians, and six Others. The municipality which was established in 1866, had in 1882-83 an income of £254 (Rs. 2540) and an expenditure of £215 (Rs. 2150). The water-supply is from wells in the town but chiefly from the river. The hospital treated in 1883, 187 in-patients and 2483 out-patients at a cost of £379 (Rs. 3790).

KARDI.

Kardi village ten miles north-east of Hungund and five miles south of the Krishna has three temples and three old inscriptions. The temples appear to be of Jain origin. One of them dedicated

[1] In the graveyard is a tablet over the tomb of Mr. C. J. Manson who was murdered in 1858 by the Bráhman chief of Nargund. Compare Dhárwár Statistical Account, Dhárwár Nargund and Suribán.

to Basvanna is in local repute, and the image of the bull resembling a bear or *kardi* is said to have given its name to the village. Two of the inscriptions are dated 1153 and 1553 the latter of the eleventh Vijaynagar king Sadáshivdevráy (1542-1573).

KATTAGERI.

Kattageri,[1] with in 1881 a population of 1019, is an old fortified village about twelve miles south-east of Kaládgi and twelve miles north of Bádámi. The village has a temple of Hanmant and the remains of a large series of ponds of which two only are now in use. One of them to the north is two acres in extent, the other on the south has been recently repaired. Near the temple and on the bank of the southern pond are two Old Kánarese inscriptions one dated 1096 in the twenty-first year of the great Western Chálukya king Vikramáditya VI. (1075-1126) and the other about the same time. Kattageri has a third class station on the East Deccan Railway 123 miles south of Hotgi and eight miles north of Bádámi.

KELVÁDI.

Kelva'di, eleven miles north of Bádámi and about four miles east of Kattageri, is a small village with in 1881 a population of 250. On the east of the village near a pond is a well carved old temple of Rangnáth. In front is a *rangmandap* and a temple of Máruti before which is a stone bearing footprints. A yearly fair is held at the temple in *Phálgun* or February-March in honour of the god. In the temple of Rangnáth is an Old Kánarese stone inscription of the Sinda chiefs (1210-1280), under whom Kelvádi was the head-quarters of a sub-division called the Kelvádi Three hundred.[2]

KERUR.

Kerur is a flourishing fortified village on the Sholápur-Hubli road, eleven miles north-west of Bádámi, with in 1881 a population of 3833. The Sholápur-Hubli road formerly passed through a forest and a sandal maker established himself near the road and made money by repairing travellers' shoes. A wealthy Pathán Salábat Khán a-hunting asked water of the cobbler. Finding from his conversation that the road was much frequented, and struck with the natural advantages of the valley, with the help of the cobbler's money he founded a village and dug a pond. The village was called *Keravanuru* or the Cobbler's village. A stone with a figure of the cobbler still stands in one of the towers to the north of the fort.

Fort.

In 1842 a committee of inspection described Kerur as a weak and indifferent fort facing west on a gentle slope about 300 yards south-west of the town. The fort about 500 yards by 400 was round with square bastions joined by curtains all built of loose stone. Including the parapets which were six to eight feet high the works were twenty to twenty-five feet high. The ramparts were six to nine feet broad. Round the fort was a poor ditch seventeen to fifty feet broad. The fort was weakest on the west face. The entrance was on the north by two ruinous gates. As the village increased, a new market was built to the east of the fort and

---

[1] The name of the village is said to come from the *katta* or seat of a Bairági, who formerly lived on the site of the southern pond or *keri* which was dug in the belief that a spring of water existed under the Bairági's resting place.

[2] Fleet's Kánarese Dynasties, 96.

KERUR.

weavers established themselves in the market on the south where they still carry on a flourishing trade. The fort has temples of Chhappardappa, Máruti, and Vithoba; the old market has temples of Durgava, Dyámava, Ganpati, Kalava, Máruti, Nagareshvar, Rachhoteshvar, and Vyankatpati. The new market has a temple of Bánshankari. All the temples are in use but the *mandaps* or halls of some have fallen. The Bánshankari, Kalava, Nagareshvar, and Vyankatpati temples have spires, the spire of the Nagareshvar temple being octagonal. Some of the temples have wooden pillars. The Nagareshvar temple has a *ling* and a *Nandi*. To the right of the *ling* is a Nágoba and to the left Ganpati; at the back are Shakti and the sun. Figures of lions and elephants are sculptured on the walls of the Vyankatpati temple. The Rachhoteshvar temple is in local repute, and after the Rámnavami car ceremony in *Chaitra* or March-April, devotees walk several paces unharmed over red-hot embers. Outside the village on the bank of the pond is a temple of Kodi Yellama. There are believed to be several inscriptions relating to the Nagareshvar temple which was built about 1505. In consequence of a statement in one of the inscriptions that the image of Ganpati held treasure, the image was broken and was found to be hollow but nothing is known about the treasure. To the south of the Nagareshvar temple is a large open space called Pathán-keri.

KHÁNÁPUR.

Kha'na'pur, also called Gagnápur, is a very small village of forty-nine people about eighteen miles south-east of Muddebihál. According to a local story Gangapaya a Lingáyat priest, who lived in the village about 1730 with his servant Manapaya, wishing for an associate went to Nálatvád thirteen miles south-east of Muddebihál. Taking a fancy to a shepherd named Badesáhib at Nálatvád he followed him for several days, till Badesáhib puzzled at his pursuit asked his mother who bade him make an offering to Gangapaya. Badesáhib accordingly offered Gangapaya some sugar which Gangapaya asked him to distribute among the villagers all of whom received an ample supply without any decrease in the original quantity. Finding that Gangapaya was a saint working miracles, the people prayed to him for rain which had not fallen for three years. Gangapaya granted their prayer, and, having performed several miracles, returned to his village taking with him Badesáhib and Manapaya. After living in holiness for many years they dug two graves into one of which Gangapaya and Badesáhib retired while Manapaya occupied the other. The tomb of Gangapaya and Badesáhib stands in a small mosque and the tomb of Manapaya in the mosque courtyard. The tomb in the mosque is venerated by Musalmáns while the Lingáyats pay their devotions to Gangapaya through a small hole in the northern wall of the mosque. Manapaya's tomb, on which is a square *ling*, is worshipped by Pánchál only.[1] A yearly car festival is held in honour of

[1] The name Khánápur is derived according to one account from Badesáhib Khán and the name Gagnápur from the Lingáyat priest, but according to other accounts Khánápur took its name from a family of Musalmán *Kháns* who lived here under the Adil Sháhi dynasty (1489-1687).

Gangapaya on the tenth of the bright half of *Mágh* or January-February, but owing to disputes between the Desái and Nádgaunda of Nálatvád regarding the observance of some formalities the festival has lost much of its importance and interest.

KUNDARGI.

Kundargi, with in 1881 a population of 902, is a small village on the Ghatprabha twelve miles north-west of Bágalkot. The village has an open-fronted temple of Hanmant with square stone pillars with chamfered sides. The bracket capitals are different in style and in the stone of which they are made. In the courtyard is a one-stone lamp pillar square with chamfered sides. A little further on is a temple of Shiv facing east and differing in plan from the usual temples. The hall or *mandap* is gone but was probably in the usual style with short pillars and a low wall with a running stone bench. The inner temple or *shála* has four pillars in the sharply cut round style. On the north, south, and west sides is a shrine with an ante-room, each shrine with a *ling* in a *ling* case or *shálunkha*. On each side of each ante-room is a cell. On the lintel of each shrine a trident is carved and round the doors of the ante-room are floral and arabesque sculptures. Facing the western shrine are two *Nandis* one of which was probably formerly in or outside of the *mandap*. On the back of the original *Nandi* two entwined snakes are carved in the knot pattern. The *shála* roof is recessed in the square in square form and over each shrine are the remains of a spire in the Chálukyan style. When entire the temple appears to have been a graceful structure. The temple apparently belongs to the twelfth century, but no inscription has been found.

KUNTOJI.

Kuntoji village, about two miles north-east of Muddebihál, with in 1881 a population of 1271, contains a four-sided temple of Baseshvar (70′×24′). At each end is a shrine, the east shrine containing a *ling* and the west shrine a large figure of the bull Basvanna in black basalt with a bent foreleg.[1] Between the two shrines is an open courtyard with a veranda on the north and south. Of the thirty-four Jain pillars in the temple twenty-two are round and twelve square. Over each shrine is a plain spire. In a well outside the temple is an inscribed stone worn and unreadable. Imbedded in the wall of the village fort is the central slab of a ceiling carved with a large lotus, and part of a shrine lintel with Lakshmi and the elephants. Other sculptures mostly weather-worn and not easy to make out have been built into the walls. A yearly fair is held at Kuntoji on the full-moon of *Shrávan* or July-August.

MAHÁKUTA.

Maha'kuta. See NANDIKESHVAR.

MAMDÁPUR.

Mamda'pur, six miles north of the Krishna and about twenty-two miles south-west of Bijápur, is an historical village with in 1881 a population of 1771. The story goes that Máhmud (1626-1656) the sixth Bijápur king wishing to know what the Konkan was

[1] According to the local story the Basvanna of Kuntoji fighting with the Bágevádi Basvanna hurt one of its legs whence the village came to be called Kuntoji from the Kánarese *kuntu* to limp. See above Bágevádi p. 565.

Chapter XIV. Places.

MAMDÁPUR.

like, his prime minister the celebrated Jagad-Murári built ponds, laid out fields, and planted Konkan trees and vegetables on the site of Mamdápur which so pleased the king that, about 1633, he consolidated the villages of Antápur, Barigi, Khásbágh, and Chavdápur, and named the new village after himself, fulfilling the prophecy of a saint Kamálsáhib of Chavdápur who had foretold the event. The saint's tomb is in the middle of the market and is highly honoured. In the shrine is the grave of a saint Sadlesáhib of Macca who died here and in whose honour a fair is yearly held. Outside the village is the temple of Bail Hanmant or Hanmant of the Plain. The image was formerly in the village of Barigi but was lost when the village was destroyed. The god appeared in a dream to Hariappa a Mamdápur Bráhman who had lost several children in childhood, and promised that if a shrine were built the Bráhman would have some more children who would grow to be men. Hariappa brought the image and set it in a new temple, placing a *ling* on its left and an image of Ganpati on its right. A Máruti from Antápur has also been enshrined in the village. An image of Vithoba was brought into the village about 1825 by Subráv a village accountant and established in an empty shrine of Ganpati. A temple of Siddheshvar in the village is a good specimen of modern stucco architecture and contains a large stone image of Basvanna. The temple is in local repute and its devotees pride themselves on the number of the offerings and the peculiar manner in which they are arranged for display. In the middle of a pond in the east of the village is a large temple now almost entirely under water. The temple of Mahálakshmi was built when the village was founded and contains an image of Mahálakshmi. In a plain spireless and disused temple on the side of the pond used to be a *ling* of Siddheshvar. The *ling* has been removed. Near the disused temple of Parvat Mallappa is a little old shrine. On the hill north of the village is a large temple of Guddad Mallappa which contains no image but some stones which are objects of worship. All these temples have recessed roofs of the square in square pattern and the lintels of the shrines of Siddheshvar and Parvat Mallappa bear a figure of Ganpati. The village belongs to the Jainápur Desái and has a well-built old palace. A high tower near the palace contains a well, and a large well in the Desái's garden is one of the chief sources of the village water-supply.

Lakes.

Mamdápur has two large lakes called the Great and the Small made by king Máhmud (1626-1656) when the town was built. Both the lakes are formed by earthen dams faced on the water side by strong well built stone walls. The Great lake is probably the largest existing reservoir in the Bombay Presidency of native make. When full its surface area is 864 acres or 1⅓ square miles. The dam is 2662 feet long or just over half a mile and its greatest height is twenty-seven feet nine inches. Except in seasons of unusual drought the water in this lake lasts throughout the year. The smaller lake to the east of the large lake when full has a surface area of 428 acres and a greatest depth of twelve feet. The dam is 1180 feet long. The lake dries in March or April and grain is sown in its bed. The area watered by the two lakes is about 674 acres

and yields a yearly consolidated land and water revenue of £278 8*s.* (Rs. 2784). The following inscriptions cut on the dams show that both were built in 1633 at a cost of about £21,250 (50,000 *huns*) by Sultán Máhmud (1626-1656) the sixth king of Bijápur.

MAMDÁPUR.

Inscriptions.

The first inscription cut in Persian on the revetment wall of the great lake runs :

> During the career of Kha'va's Kha'n, who was equal in rank to Asaph whose family was sprung from Solomon's minister, the building of this lake, generally known as Hauz-i-Sulta'n, was completed on the 1st of Muharram. Victory and fortune shall be in the stirrup of the King's horse as long as the sun reigns in the sky. May the just King Sulta'n Ma'hmud always be at the head of this prosperous country. This King of heroes ordered his minister Kha'va's Kha'n to perform such virtuous actions as find favour with the Almighty. Bearing his precept in mind Kha'va's Kha'n, the very fountain of benevolence, built this lake with a never failing supply of water. What an excellent lake? The sea even fails or is ashamed to equal it; nay, more than this, it excels the seven seas of the world in beauty. Its waves are bright and pure and its every bubble is like the moon. The fountain of immortality is as nothing compared to this lake and before it appears as dishonoured as fermented liquor. This reservoir is Hauz-i-Kansar a well in Paradise and its water is ever far better than rosewater. The prophet Khiyer with divine inspiration uttered the words 'Hauz-i-Sulta'n is rare' which gives the year in which the dam is built. The cost was 50,000 huns (about £21,250). Hijri 1043 (A.D. 1633).

The inscription which was on the smaller service dam has been removed to the village and is very similar in meaning to the first inscription. On one of the lakes are temples of Mahálingeshvar and Madivaleshvar.[1] The Madivaleshvar temple has an image of Virbhadra; the temple is ruined, but is much frequented by persons possessed of evil spirits. The chief local industry is the weaving of waistcloths robes and bodices.

MANKNI.

Mankni, a small village of 395 people on the right bank of the Krishna, twenty miles north-east of Bágalkot, contains a small stone temple of Ishvar facing west. Set into the wall inside the temple is a Kánarese stone tablet of the fifth Devgiri Yádav king Singhan II. (1209-1247). Near the village is a pool which is flooded every year by the Krishna. The water of the pool is reputed to be poisonous, and is enclosed by a hedge to prevent cattle from drinking it.

MUDDEBIHÁL.

Muddebiha'l, about forty-five miles south-east of Bijápur, with in 1881 a population of 5325, is the head-quarters of the Muddebihál sub-division with a subordinate judge's court and a dispensary. The town comprises the villages of Parvatgiri to the east and of Muddebihál to the west of a large drain running north and south of the town. Muddebihál was founded about 1680 by Parmanna an ancestor of the present Nádgaunda of Basarkot six miles north-west of Muddebihál, and the fort was built by Parmanna's son Huchappa about 1720. About 1764 (*Fasli* 1165) the village came under the Peshwás, the whole district of Tálikoti being then under Nádgaunda Shivshankarráy son of Huchappa, who surrendered it to Mádhavráv

1 Madivaleshvar called after Madival a disciple of the Lingáyat reformer Basav who built the temple.

Chapter XIV. Places.

the fourth Peshwa's officers for a grant of ten villages. The Nádgaunda finally received three villages, one of them Muddebihál, but a few months later Muddebihál was also resumed and Basarkot given instead. On account of its large buildings, formerly the residence of the Nádgaundás, Muddebihál was made the subdivisional headquarters and the town fell to Government in 1817. The town has a small temple of Ishvar with a *mandap* surrounded by a low wall and a shrine with a *ling*. The temple has round pillars and a plain lintel but a small Ganesh in relief stands near the door. The temple has no spire and the octagonal superstructure is newly built. The temple courtyard has a small shrine of Hanmant with a black stone image in relief and a small shrine of Dattátraya against a *pipal* tree. Some Jain pillars lie scattered about the town. The dispensary was opened in 1878. In 1882-83 it treated seven in-patients and 1904 out-patients at a cost of £90 (Rs. 900).

MUDDEBIHÁL.

MUDKAVI.

Mudkavi, about twenty-four miles north-west of Bádámi on the borders of the Rámdurg state, is a village of some size, with in 1881 a population of 1236. The village takes its name from Mud, a local poet or *kavi*, and was formerly called Gahandurg.

MUSHTIGIRI.

Mushtigiri is a small village seven miles north-east of Bádámi, with in 1881 a population of 587. The village takes its name from a devotee of Dyámava,[1] whose temple was in a *bábhul* grove at the foot of the hill, on which the village was then built. The devotee used to give a fist or *mushti* full of ashes to those who prayed to the goddess to help in their marauding and hunting expeditions. As the village on the hill or *giri* became too small for its population it was removed to its present site and the wooden image of Dyámava was placed in a temple in the centre of the new village. The village has another shrine of Kariava the Black goddess or Durga with a wooden image and temples of Hanmant, Honna Heva,[2] Durgava in the Mhár's quarter, and Kod Hanmappa[3] on the edge of the pond outside the village. There are two shrines dedicated to Basvanna. A temple of Kotra Basappa[4] is on the hill on the old site of the village. Except the temples of Hanmant and Kariava all the temples are in repair and are still used. The temple of Honna Heva contains a wooden image. The shrine of Kotra Basappa is in a natural hollow in the rock. Opposite the shrine of Dyámava is a large stone pillar surrounded by a masonry seat on which are carved the eight quarter guards or *asht dikpáls* and several other figures. In the village is a branch of the Basel German Mission.

MUTTIGE.

Muttige village seven miles south-west of Bágevádi, has nine temples the chief of which are of Káshivishveshvar, Lakshmi-Náráyan, Lakshmi-Narsinh, and Mukteshvar. The Mukteshvar temple is held in great veneration. The Lakshmi-Narsinh temple octagonal and sculptured has a black stone image. The Lakshmi-

[1] Dyámava is supposed to have been a Bráhman woman who married a Mhár and afterwards killed him. See Kánara Statistical Account, Part II. p. 344.
[2] Honna Heva is a local deity. [3] Kod Hanmappa is Hanmappa of the forest.
[4] Kotra Basappa from *kotra* the Kánarese for a room or recess.

Nárayan temple has an inscription dated *Shak* 1111 (A.D. 1189) in the reign of the Devgiri Yádav king Bhillam[1] (1187-1191).

NÁLATVÁD.

Na'latva'd, or the Forty Gardens,[2] originally called Nilavati Pattan, is a large village about thirteen miles south-east of Muddebihál, with in 1881 a population of 4293. The village has three temples and four inscriptions. The temple of Ishvar contains a *ling* and has a Ganpati on the shrine lintel. The spire is out of repair but the temple is still in use. The temple of Basvanna has a male figure on the shrine lintel, and the temple of Virbhadra has three figures of Kamala or Lakshmi on the door frame. The four inscribed stones are one before the *Chuppi Chávdi* with the sun, moon, scales, bull, and Ishvar; another in the Máruti temple with the sun, moon, Ishvar, and bull; a third at the gate bearing the sun and moon, and the fourth at Benkan Bhánvi or Ganpati Well with the sun, moon, Ishvar, and bull. One of the inscriptions belongs to the Western Chálukya king Jagadekamalla II. (1138-1150).[3] The tombs of Sangappa and Badesáhib of Khánápur are in this village.[4] In 1802 Nálatvád was plundered by the Berad chief of Shorápur in the Nizám's territory.[5]

NANDIKESHVAR.

Nandikeshvar,[6] with in 1881 a population of 927, is a group of villages three miles east of Bádámi and of great interest as containing Mahákuta[7] the site of numerous temples and *lings*. On the left of the Bádámi road is a pond called Tondchinchi in which a saint named Koshtraya is said to have bathed and been cured of leprosy. In gratitude for his cure he built several ponds. In a cave to the east of the Tondchinchi pond is Koshtraya's shrine and to the west is the shrine of his wife Yallava, which contains her effigy in white marble. In front of the temple is an inscribed stone. The enclosure in which the Mahákuta temples lie is reached from the Bádámi side down a steep flight of stone steps, at the foot of which is a doorway guarded by doorkeepers said to be figures of the demons Vátápi and Ilval.[8] A fluted pillar much weather-worn lies on the ground. Outside the enclosure are some fine specimens of the *keora* or screw pine. The enclosure which is bounded by a stone wall is small but contains numerous temples in various styles chiefly Chálukyan and Dravidian, many *lings*, and some snake stones. In the middle of the enclosure is a pond called Vishnu Pushkarni Tirth said to have been built by the sage Agastya.[9] The water of the pond is said to remain at an

[1] Dr. Burgess' Lists, 50.

[2] From *nalvat* forty and *bád* vegetables.

[3] Fleet's Kánarese Dynasties, 53.

[4] See above Khánápur p. 660.

[5] See above p. 447.

[6] Nandikeshvar or Nandishvar was a monkeyfaced dwarf, Shiv himself in another form, who barred Rávan's passage to Sharavana, saying that Shiv and Párvati were together and must not be disturbed. Rávan replying contemptuously, the dwarf retorted that a race of monkeys should destroy Rávan who then derisively lifted the mountain. Párvati was alarmed and Shiv pressed down the mountain with his toe crushing the arms of Rávan whom after 1000 years of propitiation Shiv released giving him the name Rávan from the cry or *ráv* he had uttered.

[7] From *maha* great and *kuta* a collection so called from the numerous *lings* at the place. Mahákuta is also called Dakshinkáshi or the Benares of the South probably with reference to the legend of the Benares king given in the text.

[8] Ind. Ant. VIII. 23; X. 102-105. Ilval and Vátápi were twin demon brothers who dwelt in the Dandaka forest and played tricks upon several Bráhmans. The seer Agastya is said to have eaten Vátápi and burnt Ilval.

[9] The seer Agastya is the reputed author of several of the Rigveda hymns and a

Chapter XIV. Places.

NANDIKESHVAR.

unvarying depth. In the masonry margin of the pond is a *ling* shrine the entrance to which is under water, and in the pond is a *chhatri* containing a four-faced image of Brahma. According to a legend the daughter of Devdás king of Benares was born with the face of a monkey and her father was directed in a dream to take her to bathe in the Mahákuta pond. He brought her and built the temple of Mahákuteshvar and some smaller shrines of Mudi Mallikárjun and Virupáksheshvar all containing *lings*, and his daughter was cured. To the north-east of the entrance is a shrine of Lajja Gauri or the modest Gauri a well carved blackstone figure of a naked headless woman lying on her back. The story is that while Devi and Shiv were sporting in a pond a devotee came to pay his respects. Shiv fled into the shrine and Párvati hid her head under the ground and stayed where she was. The figure is worshipped by barren women. Outside of the enclosure is a pond called *Pápvináshi* or the Sin Destroyer said to have been built by a seer in the first or *krita* age the water having been produced by the sweat of Mahádev. A car with large stone wheels stands just outside of the enclosure.

The Mahákuteshvar temple has six inscriptions all on pillars. One, dated in the reign of the Western Chalukya king Vijayáditya (696-733) records a gift by a harlot; another dated *Shak* 856 (A.D. 934) records a grant by Bappuvaras a chief of Katak and the third records the gift of a pillar as a votive offering. The other three inscription are of no interest.[1]

NANDVÁDIGE.

Nandva'dige is an old village close to the Nizám's frontier ten miles south of the Krishna and fifteen miles south-east of Hungund with in 1881 a population of 1001. The village consists of a ruined fort and a *peth* or town about 400 feet apart. The village is said to have been formerly the capital of Nand Ráj. In front of one of the gates is a raised seat or *katta* on which is an old *nim* tree and a stone bearing the *chakra* or discus of Vishnu which if devoutly walked round is supposed to cure pain in the stomach. To the west of the fort is an old step well with brackish water. On the margin of the well is an old temple of Náráyandev with an Old Kánarese inscription dated *Shak* 824 (A.D. 902) in the reign of the Ráshtrakuta king Krishna II. (902-911).[2] To the west of the fort is a ditch and beyond the ditch a large pond with masonry sides now disused. In the fort is a large temple of Ishvar with a *ling* and *Nandi* and a broken spire. Near the temple is a one-stone pillar about nine feet high exclusive of the capital which is missing. The pillar has Old Kánarese inscriptions on its front and sides mostly unreadable. It is probably a triumphal column or *jaya stambha* built by one of the later Kádamba kings of Banavási or Goa (1007-1210).

---

very celebrated personage in Hindu story. The Rámáyan describes his power over the Rákshasas and also his hospitable reception of Rám and Sita. He is venerated in the south as the first teacher of Sanskrit science and literature to the people of Southern India. Bishop Caldwell and Professor H. H. Wilson think that he may have flourished in the seventh or sixth century before Christ.

[1] Fleet's Kánarese Dynasties, 103-105, where another version of the Lajja Gauri legend is given. [2] Fleet's Kánarese Dynasties, 35

Navraspur[1] near Torvi is a small village of 151 people four miles west of Bijápur. The village was built in 1602 by Ibráhim Adil Sháh II. (1580-1626). Nawáb Sháh Naváz Khán, to whom the building of the place was entrusted, invited the most famous artists and architects of India, and by employing, it is said, as many as 20,000 labourers, with great exertions, the new town was speedily finished. The chief officers of the state were ordered to build residences for themselves, and certain favourites had large sums granted to them. The royal palace was elegantly built, its walls and pillars were plastered with azure, and adorned with exquisite paintings. Round the palace was a garden containing a pond and behind it were the ladies' palaces lavishly and tastefully decorated. A road with double storeyed shops on either side led to Bijápur and the locality abounded in gardens, fountains, and wells. The whole is in ruins. Ibráhim meant to move the seat of government to his new town. When all the arrangements for the transfer were complete, the king, who was much under the influence of Hinduism, was warned by a Hindu astrologer that the removal of the seat of government would be fatal to the kingdom. He heeded the warning and kept his court at Bijápur, but, as the new palaces at Navraspur were finished, he spent most of his time there as a hot-weather retreat.[2]

NAVRASPUR.

Nimbargi with 1327 people lies about twenty-seven miles north-west of Indi. The only object of interest in the village is an old temple of Máruti on the bank of a watercourse to the north-west. The temple called Prándevar or Máruti Gudi faces north and is fifteen feet square, and, including a brick spire, twenty-five feet high. It contains four pillars and eight pilasters, plain, quadrangular, and about eight feet high. Over the lintels of two doors are figures of Ganpati and a third has a lotus. Round the spire are numerous figures. The shrine has an image of Sitárám, two images of Máruti, and a *ling*. In the hall or *mandap* are images of Ganpati, Nágappa, and a *ling*, and outside, in front of the temple is a figure of Máruti on a stone platform. The temple is said to have been built about 1480 by Dhanáyi a Kurubar or shepherd woman. The surrounding verandas were added about 1730 by Parshurám Bháu Patvardhan of Tásgaon and the chief of Akalkot. The temple receives a yearly grant of £64 (Rs. 640) from the Nizám's government.

NIMBARGI.

Legend.

The temple legend is that Dhanáyi finding one of her cows always dry at milking time, watched it, and found that she every day dropped her milk into a snake's hole. Dhanáyi kept the cow at home for a day and that night was ordered in a dream to build a temple over the snake hole and close its doors for nine months. The impatient shepherdess opened the door before the nine

[1] A story thus accounts for the origin of the name Navraspur. An inhabitant of Torvi having presented king Ibráhim with a flask of locally made wine, Ibráhim delighted that the wine of so small a village as Torvi should rival the choicest liquors of Badakshán accepted the gift as a newly received or *navras* sign of future prosperity, and called his new town Navraspur. So pleased was the king with the name and the idea, that he styled himself Navras Ibráhim and coins and seals bearing this name are still found.

[2] See above p. 423 and note 1.

Chapter XIV. Places.

months were over, and found that a half finished image of Sitárám and a *ling* had sprung from the ground.

PATTADAKAL.

Pattadakal, 15° 57 north latitude and 75° 52 east longitude, the ancient Kisuvolal or Pattada Kisuvolal[1] on the left bank of the Malprabha about eight miles north-east of Bádámi, is an old town with temples and inscriptions, and in 1881 a population of 678. In a space of four acres, surrounded by a stone wall with doors on the east and west, are four large and six small temples. The larger temples are all pure examples of the Dravidian or southern style of architecture, square pyramids, divided into distinct storeys, and each storey ornamented with cells, alternately oblong and square. The style of ornamentation differs from and is coarser than the Chálukyan, and is less elegant, but the Dravidian temples have a certain boldness, stability, and grandeur. The great temple, which is dedicated to Virupáksheshvar, is enclosed in a large quadrangle surrounded by small cells or shrines, much in the style of Jain temples. It has a massive gateway in front and a small gate behind. The floor is raised by five or six steps above the level of the court. The great hall (50′ 8″ × 45′ 10″) is entered by doorways on the east, north, and south, and its roof rests on sixteen massive square single block columns in four rows. At the west end are two more pillars, beyond which is the shrine entered by a lobby about a foot above the level of the floor. The shrine is twelve feet square, with a circuit path or *pradakshina* lighted by six windows. Over the plain plinth is a semicircle filled with sculpture and, above the sculpture, a band of flowers nine inches wide leads to a deep belt of festooned sculpture round the pillar. Then follow two bands, one of sculptured human figures and the other of leaves. Above the two bands is a semicircle filled with figures, and above the semicircle begins the massive bracket capital, very deep, and often with its details unfinished. Over the brackets, east and west, lies a heavy beam of stone, moulded with horseshoe-shaped compartments. Over this beam is another beam, narrower and divided by small pilasters, each compartment containing a little cell with a horseshoe-shaped roof. Over the pillars of the nave this is doubled, and the roof slopes slightly upwards and rests upon it. Above this, in the nave, are deep cross beams richly carved on the under sides, the spaces between the beams being filled with carved slabs. Under the cross beams in the nave are projecting brackets carved into elephant and lion heads. In the compartment in front of the shrine is Lakshmi on a triple lotus, with elephants holding water jars over her. Against the walls in a line with the columns are sixteen pilasters, only the lower part of which, except the corner pilasters, is carved. Some of the pilasters are much defaced. The female figures wear their hair in a style like that still in use among the *devdásis* of the Konkan, and the males wear a short sword on the right hip. The capitals of the pilasters bear curious fame-faces or *kirtimukhs*. Over the door and south side of the temple is a moulded architrave, like that on the pillars, and above it a frieze on which are carved dwarfs carrying a serpentine

Temples.

Virupáksheshvar.

[1] Pattadakal means in Kánarese the anointing or coronation stone and Kisuvolal means the Ruby city. Ind. Ant. X. 163.

roll. On the north wall the frieze is the lower belt, and a line of florid sculpture runs along above it. On the front of the posts of the shrine door are groups of female figures, and on the lintel and above the cornice are female deities with attendants. The exterior of the wall is covered with sculptures of Vishnu and Shiv. The walls are of immense blocks of stone, closely joined without cement. The base of the temple is carved, and shows much elegance and variety of detail. Under a canopy in front of the temple is a large stone bull.

Inscriptions.

The temple has twelve inscriptions. The first inscription is in the east gateway of the courtyard on the front face of a pilaster to the right or north of the doorway. It is an Old Kánarese inscription of ten lines in letters of about the middle of the eighth century. The inscription records the name of one Gund as the builder of the temple made by the queen of the fourth Western Chalukya king Vikramáditya II. (733-747) and the return to caste of some outcasted artisans.[1]

The second inscription is on the front face of a pilaster on the left or south of the doorway in the east gateway of the temple. It is an Old Kánarese inscription of twelve lines in letters of about the middle of the eighth century. The writing covers a space 2′ 8½″ high by 2′ 4″ broad. The inscription records the building of the temple for Lokamahádevi the queen of Vikramáditya II. in celebration of her husband having thrice conquered Kánchi or Conjeveram the Pallava capital, and mentions the return to caste of the craftsmen of the locality. The builder of the temple is called Sarvasiddhi Áchárya.[2]

In an open cell in the back or west wall of the temple courtyard is placed a roughly shaped red sandstone tablet which was found in the fields about half a mile west of Pattadakal. The tablet is 4′ 10″ high of which the writing in fourteen lines of Old Kánarese covers a space 2′ 9″ high by 1′ 8½″ broad. The emblem at the top of the stone is a sitting figure of the bull *Nandi* to the left. This is the earliest known stone tablet with the bull emblem. The inscription is undated and belongs to the time of the fourth Western Chalukya king Vijayáditya (697-733) and his son Vikramáditya II. (733-747). It records the grant of apparently a stone throne or pedestal and of a bracelet or bangle to an image of the god Lokpáleshvar in a temple built by the architect Anantaguna. No traces of this temple seem to remain.[3]

The east porch of the temple has five undated inscriptions in letters of about the eighth and ninth centuries. The first inscription No. 4 is on the front face of the front pillar on the right or north side of the porch. The writing is in eight lines of Old Kánarese and covers a space 1′ 8″ high by 2′ 2″ broad. It is in the reign of Vikramáditya II. (733-747) and records that his queen Lokamahádevi confirmed the singers of the locality in the enjoyment of the grants and privileges conferred on them by her father-in-law Vijayáditya (697-733).[4]

Inscription five in three lines is on the same pillar below the fourth inscription in characters of about the ninth or tenth century. The writing covers a space 10″ high by 1′ 8″ broad, and the language

[1] Ind. Ant. X. 163-164. [2] Ind. Ant. X. 164-165. [3] Ind. Ant. X. 164-165. [4] Ind. Ant. X. 166.

Chapter XIV. Places. PATTADAKAL. *Inscriptions.*

appears to be Old Kánarese. The meaning is not clear but it seems to record the name of Dhuliprabhu perhaps a visitor.[1]

Inscription six on the back face of the pillar, on the front face of which is inscription four, is in five lines in characters of the eighth or ninth century. The inscription consists of two Sanskrit verses in praise of a dramatic author Achalada Bharata.[2]

The seventh inscription is in six lines of Old Kánarese, on the front face of the front pillar in the left or south of the porch, covering a space 1′ 10″ high by 2′ 3″ broad. The inscription is of the time of Vikramáditya II. (733-747) and records the grant to the temple of Lokeshvar of the district of the Nareyangal Fifty and of a contribution of grain. Nareyangal is the modern Naregal in Dhárwár about twenty-five miles south of Pattadakal.[3]

Inscription eight in four lines of Old Kánarese is on the north or inner face of one of the pillars on the south of the east porch. The inscription is in letters of the eighth or ninth century, and records the names of two visitors to the temple.[4]

Inscription nine is on one of the front pillars in the north porch. It is an undated Old Kánarese inscription in the reign of the third Ráshtrakuta king Dhárávarsha, Kalivallabha or Dhruva whose date was about 778.[5]

Over an image of Shiv near the west end of the north face of the temple is inscription ten in one line in the Old Kánarese and Sanskrit languages in characters of the seventh or eighth centuries. The inscription records the making of a sculpture on the temple.[6]

Inscription eleven is in three lines of Old Kánarese on the south or front face of a pillar in the west of the south porch. The inscription is over the sculptured figure of some god and is in characters of the eighth or early ninth century.[7]

Inscription twelve is in two lines of Old Kánarese under a figure of Shiv on the south face of the temple. The inscription is of the eighth or early ninth century, and records the making of the figure by one Chengamma.[8]

Inside the temple on the south of the nave is a pillar with four panels of sculptures giving scenes from the Rámáyan. Each panel has a line of writing above it in characters of about the middle of the eighth century and gives the names, usually in corrupt Prákrit forms, of the figures in the sculptures.[9]

In the house of the temple ministrant on the north of the temple enclosure is a red sand-stone monolith pillar eight-sided at the top called Lakshmi-Khámb and worshipped as a god. The pillar has two inscriptions thickly covered with oil offered to it in worship. The first is a Sanskrit inscription in early Old Kánarese characters on the north-west, south-west, and south faces of the pillar. The

---

[1] Ind. Ant. X. 166. [2] Ind. Ant. X. 166. [3] Ind. Ant. X. 167.
[4] Ind. Ant. X. 167. [5] Ind. Ant. X. 168. [6] Ind. Ant. X. 168.
[7] Ind. Ant. X. 168. [8] Ind. Ant. X. 168.
[9] Ind. Ant. X. 168. The Sanskrit names given are of Rám, Rávan, Khar Rávan's brother and Jatáyu a vulture; the Prákrit names are of Lakshman, Sita, Shurpanakha Rávan's sister, Dushan Rávan's general, Márich a demon, and Supárshv Rávan's minister. The names of Rám, Rávan, and Sita occur five times in the writing and of Lakshman four times.

inscription is in twenty-five lines each line beginning on the north-west face and running round to the south face, each face having about eight letters in the line. The inscription records that a large stone temple of the god Lokeshvar was built by the queen of Vikramádityadev the son of Vijayáditya Satyáshraya, that she was of the Haihaya family, that the temple so built was placed on the south of a temple of the god Vijayeshvar which had been built by her father-in-law Vijayáditya, and that lands were granted to the temple for its maintenance.

The second also a Sanskrit inscription of twenty-eight lines each of eight or nine letters is on the east north-east and north faces, the south face being blank. It is more spoilt than the first but enough can be made out to show that it has the same names as in the first and the same general sense.

Below the octagonal part of the pillar which contained these two inscriptions is a square four-sided division. On the west face are remains of twelve lines each of about twenty-one letters, apparently in continuation of the first inscription. On the east face are traces of eight lines each of about twenty-one letters, apparently in continuation of the second inscription.[1]

Temples.

Of the other temples three are dedicated to Mallikárjun, Sangameshvar, and Chandrashekhar. The others are named Belagudi, Galagnáth, and Adikeshvar. The temples are similar to the great temple in plan and in most of their details. They each contain a finely polished black basalt *ling*. The upper part of the Sangameshvar *ling* is said to have been broken by order of a Musalmán officer of Bijápur. Except Virupáksha's none of these temples are used for daily worship. Besides these four temples in the Dravidian style, Pattadakal has a group of temples, not remarkable for size or architectural beauty, but interesting as showing the two chief styles of Indian architecture side by side. The details and ornamentation of the temples built in the northern style are Dravidian, and there is a good deal of carving on these temples. The *mandaps* or halls are small, having only four columns in the form of duodecagons with a corresponding number of pilasters. In addition to the above there are numerous temples, more or less ruined. One of these ruins is notable as showing the plan and structure of a Shiv temple. Six massive square pillars with one cross lintel are still standing, in a line with them are four others, and then the *ling*, the walls and roof having entirely disappeared. West of this, in another field is an old Jain temple built in the Dravidian style with an open hall, supported on eight pillars, twelve pilasters, and four slender columns. On each side of the temple door is the front half of an elephant with a rider, reaching nearly to the roof, the rider on the right side being canopied by a five-hooded snake. The inner hall contains four square pillars and four pilasters. The antechamber has two round pillars in front and two square pillars in front of the shrine, the door of which is plainly moulded, with alligators at each end of the

[1] Ind. Ant. X. 168-169.

Chapter XIV. Places. PATTADAKAL.

lintel. The shrine is empty. A standing naked male figure canopied by a seven-hooded snake lies on the floor broken off at the knees. A single stone ladder leads to the roof from the hall. The tower above the shrine has a room which has the usual circuit path or *pradakshina*. The outside of the temple is plain but has some curious carvings. The temple faces east and has a window on the north and south sides.

Inscriptions.

Lying originally in a dark corner against the west wall of the centre hall of the Sangameshvar temple and now placed against one of the temple pillars is a large stone tablet with an Old Kánarese inscription. The tablet is 8′ 6½″ high of which the body of the inscription covers a space 4′ 6½″ by 2′ 6″ broad. At the top of the tablet are emblems a *ling* and priest in the middle; on their right the bull *Nandi* with the sun above and on their left a cow and calf with the moon above them. The inscription is of the Sinda chief Chávunda II. a feudatory of the Western Chálukya king Taila III. It bears date *Shak* 1084 for 1085 (A.D.1163-64) and records grants made to the temple of the god Vijayeshvar of Kisuvolal by Chávunda's chief wife Demaldevi and his eldest son Áchi II. who were governing at the capital of Pattada Kisuvolal.

On a stone in the west wall of the centre hall of the temple on the right or north of the door leading into the shrine is an inscription of seven lines each of about twenty letters. The letters of the inscription are of about the seventh century. It is thickly covered with grease and dirt and nothing can be made out of it.

On the corresponding stone in the wall on the left or south of the same door are traces of an inscription in six lines each of about thirty-five letters in seventh century characters. The inscription has been intentionally defaced with the chisel and mallet and nothing can be made out of it.

On the north face of a pillar in the south side of the nave in the centre hall are the words *Svasti Shri Vidyáshivara kambha* marking it as the votive pillar of one Vidyáshiva.

On the east face of a pillar on the north of the nave is an Old Kánarese inscription in two lines. The pillar is an integral part of the building, and the writing on it covers a space 4″ high by 2′ broad. The inscription records that this and some other pillar were the votive offerings of one Mátibhodamma.

On the north face of another pillar on the south of the nave is an Old Kánarese inscription. The pillar is an integral part of the original building, and the writing on it covers a space 8″ high by 2′ 1½″ broad. The inscription records that this and two other pillars were the gift of a harlot of the temple.

Pápnáth Temple.

At the south-east corner of the village, partly on the wall, is the temple of Pápvináshan or Pápnáth one of the oldest in Pattadakal. It has been elaborately finished in the northern or Chálukyan style and has still some remarkable pierced windows. The external sculptures are from the Rámáyan, a name being engraved against each figure. On the roof inside are two large serpents with other figures. The brackets are carved with lions and elephants. The inner lines of pillars are octagons, the outer square, and each of

the pillars of the nave has a female figure in front of the shaft. The first pillar on the left has a pair, and the pilasters have a pair each. The bracket capitals are large and heavy. The columns of the inner temple are plain. There is a narrow circuit path or *pradakshina*, with windows on each side. On the lintel of the shrine is the eagle Garud with a sword in each hand. High above Garud is Lakshmi with elephants and other figures. On the roof before the shrine is the serpent Shesh with flying figures, and the cross beam between the compartments of the roof is finely carved. The roof of the outer hall is carved and represents Lakshmi, the serpent Shesh with female cobras, a cobra king, and numerous small figures. The architrave contains horse-shoe shaped niches surrounding heads, and above these are representations of Dravidian shrines, with other ornamentation. The frieze round the wall head is carved with dwarfs bearing a garland of flowers. In a niche in the north wall is a figure of Maheshvar and in a recess in the south wall is a figure of Ganesh. In the bed of the Malprabha below the village are several *lings*.

Inscriptions.

Besides the names engraved over or against many of the sculptures on its north and south faces the Pápnáth temple has three Old Kánarese inscriptions. One is on the face of one of the pilasters in the north wall of the centre hall of the temple and consists of a few letters in Old Kánarese characters from which nothing historical could be made out.

The second is a short inscription in five lines high up on the front or east face on the south side of the door. It is in characters of about the seventh century and covers a space 10½″ high by 9″ broad. The inscription is in praise of one Chattara Revadi Ovajja who is described as having made the southern country, meaning probably that he was the builder of the most celebrated temples in the southern country including the Pápnáth temple. He is also described as knowing the secrets of the Shilemuddas probably a guild of stone masons and as being one of the Sarvasiddhi A'cháryas the guild to which, according to inscription 2, the builder of the Virupáksha or Lokeshvar temple belonged.

The third is a seven line inscription in Sanskrit on three stones in the north face in characters of about the seventh century. The writing covers a space 1′ 3½″ high by 1′ 1″ broad and contains the following curious record 'Ho! ye tigers of men! on the mountain . . . . . bodies . . . . . ; why have I the face of a hog? Many and various gifts were given by me but that which is called (the gift to commemorate) a time which is not one of misery was not given; therefore have I the face of a hog. Gandhamála.' No sculptures can be found to show what the inscription refers to.[1]

History.

Pattadakal is a very old town apparently the Petirgala of the Egyptian geographer Ptolemy (A.D. 150).[2] In the fifth century was built the temple of Pápnáth which is still preserved in the village[3] and, except burial mounds, is one of the oldest buildings in India.

[1] Ind. Ant. X. 170-171. [2] Bertius' Ptolemy, 205. [3] See above p. 672.

Chapter XIV. Places.

Under the Western Chalukyas in the seventh, eighth, and ninth centuries a feeling of great holiness seems to have clung to the village.[1]

RAKHASGI.

Rakhasgi is a small fortified town of 643 people, five miles west of Hungund. The village belongs to the Desái of Amingad in Hungund. Opposite to the Desái's mansion or *váda* is an old temple of Kalappa, with square pillars, and an ornamented spire all thickly whitewashed. In the shrine are images of Mahádev, Nandi, Virbhadra, and Ganesh. Outside the mansion is a large step-well in bad repair, and a graveyard in which the Desáis are buried.

SALOTGI.

Salotgi is a large village of 2427 people six miles south-east of Indi. At the north end of the village is an old temple (75′ × 75′ × 30) dedicated to Shivyogeshvar. The *mandap* has six round stone pillars and is surrounded by verandas the arches of which are supported by ninety-six plain quadrangular pillars each twelve feet high. Instead of a spire the building is surmounted by four domes of which the chief is eighteen feet high and is finished with a brass cupola. The outer door lintel has Lakshmi with elephants and the other lintels have a lotus. The object of worship, which is venerated by all except Vaishnavs, is the *ling* which is said to be hid beneath the stone platform of the shrine. It is said to have been so hidden by Shivyogeshvar's order which the priests learnt in a dream to save it from being destroyed by Mahmud of Ghazni (1024) who had just destroyed the *ling* at Somnáth Pátan in Káthiáwár. In the hall are four large square stones supposed to be the seats of gods. Outside the shrine is a Nágappa and near it a stone crown, but the image to which the crown belonged is broken. From its peculiar form the temple is supposed to have been built by one of the kings of Bidar, and some lands granted by Bidar kings are still enjoyed by the temple. The temple verandas were built about 1680 by Malkájappa and Yogeshvarappa two bankers of Athni. No Musalmáns or low caste Hindus may enter within the outer walls of the temple except at a yearly fair on the full-moon of *Chaitra* or March-April when Bráhmans, Musalmáns, Mhárs, and Mángs mingle together within the temple walls and eat of the same food.[2]

Legend.

According to a local story a king of Svánti in the Nizám's dominions having no issue prayed to Basveshvar, who in reply caused himself to float down the Bhima in the form of an infant. On his touching the bank at Svánti, the villagers drew him from the river and took him to the king who adopted him as his son and named him Shivyogeshvar. He lived as an ascetic, retired to Salotgi, and disappeared on the spot where the temple stands. A *ling* was erected and named after Shivyogeshvar. The temple had an inscribed pillar (4′ 10″ × 1′ 2″ × 1′ 9″) which has been removed to the village gate. The inscription is dated *Shak* 867 for 869 (A.D. 947-8) in the reign of the Ráshtrakuta king Krishna IV. (945-956) and records the establishment of a college at Pávittage

---

1 See above pp. 670-671. 2 Ind. Ant. I. 205.

village in the Karnapuri district and a grant of land for its maintenance.[1]

Sangam, at the meeting of the Malprabha and the Krishna, is a village of 1596 people, about ten miles north of Hungund. On the river bank is the temple of Sangameshvar about thirty-six feet square with a porch and a shrine over which is a spire. Of the twenty-seven pillars in the temple twelve are round, of the sharply cut later style, and fifteen are square and sculptured with figures at the base. The temple is built in the Jain style and the shrine contains an image of Shiv, in front of which is a cased *ling*. On each side of the shrine is a doorkeeper with a club, and the shrine is shut off from the inner temple or *shála* by a screen in front of which are two *Nandis*. The courtyard has two shrines, in the wall outside one of which is an inscribed stone, weatherworn and unreadable. In the wall in front of the temple is the top of an inscribed slab, and in the doorway behind lies a block of black basalt, with a partly legible inscription. The temple is said to have been built about 800 years ago by a Jain named Dyáva Náik Ganjihal. In a recess on either side of the door behind the temple stands a large car. One of the cars is finely carved and resembles the Bánshankari car. It was presented about 1840 by Baslingappa a Kaládgi banker. In a room over the doorway are some well executed mythological paintings, among them Manu and the fish, Krishna and the Gopis, the churning of the ocean, and the elephant and buffalo. These paintings were executed by order of Baslingappa and are fast fading. At the foot of the steps leading from the temple to the river is a stone *chhatri* or shade, supported by four round Jain pillars of dark green basalt containing a *ling*. Beside the *chhatri* is a round stone on which are three hemispheres in relief, probably in allusion to the legend that Parshurám played at ball on this spot. The ball falling to the ground is said to have become a *ling*. The *ling* in the temple is greatly reverenced as having sprung of itself from the ground. The Basav Purán says that Basav the reformer, having ordered the assassination of the Kalachuri king Bijjala (1156-1167) on account of his cruelty to two pious Lingáyats, and having cursed Kalyán, withdrew to Sangameshvar. Before he reached Sangameshvar he heard that his orders had been carried out and that the king was dead. Basav hastened on and having prayed to Shiv to receive him, the *ling* opened and took him in. A depression is still shown in the stone as the spot at which Basav entered. A rock in the bed of the Malprabha is pointed out, through which, it is said, the stream used formerly to flow. Shiv, being displeased at the greater reverence paid to this *tirth* than to his own shrine, is said to have blocked the hole with a mass of stone which still remains bearing a rudely sculptured *ling*. Strange sounds are said to issue at times from the hollow rock. Near the temple is a mosque and just below the mosque is a modern looking tomb of a Musalmán saint. A yearly fair is held at Sangameshvar. It used to take place in *Chaitra* or March-April but the date has been changed to *Mágh* or January-February.

[1] Ind. Ant. I. 206. Pávittage may be Salotgi as *sale* is the Kánarese for a college.

SHIVPUR.

Shivpur is a small village of 347 people, nine miles north-east of Muddebihál. The old name of the village was Sudgad Siddar Hatti, but a colony of grave-diggers established their residence here near a plain temple of Shiv which gave its name to the village. The temple is used but is in bad repair and the spire has fallen. Near the village in the Nizám's territory are the celebrated *tirths* of Hagaratgi or Hagaratangi.

SINDGI.

Sindgi, thirty-five miles north-east of Bijápur, is the head-quarters of the Sindgi sub-division with a population in 1881 of 3154. The town is said to have been founded by one Sindu Ballál about A.D. 1200, with several other villages of which traces remain which were afterwards consolidated under the name of Sindápur by a sage named Padmaya a follower of Sindu Ballál. The name was changed to Sindgi by Kalshetti a disciple and successor of Padmaya. To the south of the village is a temple of Sangameshvar, a small square building with a spire. The east door is closed and bears a Ganpati and the serpent Shesh on the lintel; the lintel of the north door also has a figure of Ganpati. The temple devotees have to pass through five doors before they reach the shrine, which contains a *ling*. Numerous *lings* are scattered about the temple, one of which is called Mudi Sangappa.[1] The temple contains large Jain figures some of them broken. All the figures are four-armed, and each carries a sword. On the 12th of January every year is celebrated the marriage of Sangameshvar with Párvati whose image is in a separate place in the temple. The village *kulkarni* a Bráhman officiates as the bridegroom, and the *pátil* a Lingáyat as the bride. The ceremony lasts over four days, the deity being carried in a car procession on the fifth day. The village has another old temple small and of no interest, except that a curious legend attaches to it. A man who had stolen cattle was pursued by the owner and sought protection from Shiv who changed the colour of the cattle, and as the owner failed to recognize his cattle the thief succeeded in carrying them off. The thief and his descendants used to pay visits of thanksgiving to the deity at this temple, each man walking round the temple with his wife, the hands and feet of both being tied and the bonds falling loose at the third circuit. The ceremony has fallen into disuse, but the descendants of the cattle-stealer still call themselves Bammanavas. The village has a monastery or *math* of the sage Takkapaya, an old *kulkarni* of Sindgi. Takkapaya's father was a recluse and is buried in the monastery, and a *ling* called Shankar stands on his tomb. A yearly festival is held in memory of his death for three days from the full-moon to the dark third of *Ashvin* or September-October. On the dark second, the anniversary of the death of the recluse, the feet of Bráhmans are washed, the bath water falling into a small jar, which, however large the quantity of water it receives, is said never to become full.[2] Sindgi has a palace-like temple of Nilganga or

[1] Mudi Sangappa is a name of Shiv. *Mudi* in Kánarese means old.

[2] The story of the jar has given rise to a local proverb 'Like the Bindgi of Sindgi,' meaning a thing that never ends.

Bhágirathi established by the Lingáyats. In the chief room representing the goddess are three waterpots or *lotás* filled with water two of gold and one of silver. On each pot are placed three *lings* of the same metal as the *lotás*. Every year on the full-moon of *Áshádh* or June-July unwidowed women go to worship the goddess. The number of women devotees was originally five but an addition of one every year has raised the number to 125 women who now go through the ceremony which takes place in a room 200 feet square of which fifty are occupied by the platform on which the pot deity is placed. As the worship lasts from nine in the morning to six or nine at night with a number of lamps and a quantity of camphor burning, many of the women faint when, or before, the worship is over. The people ascribe their swoons to the power of the goddess. Each Lingáyat family pays £10 (Rs. 100) or more yearly to the temple funds and sends a representative to the yearly worship.

SINDGI.

In December 1824 a band of insurgents led by a Bráhman named Divákar Dikshit marched on Sindgi, took Sindgi fort, and plundered the town and the surrounding villages. A detachment of troops from Dhárwár, then the head-quarters of the district, took the town and caught the ringleaders who were found guilty and punished. The fort was destroyed in 1866 and the materials were used in building the sub-divisional offices. Sindgi has a dispensary which was opened in 1882. In 1882-83 it treated 1044 out-patients at a cost of £50 (Rs. 500).

SIRUR.

Sirur, a large village with in 1881 a population of 3272, lies nine miles south-west of Bágalkot. The village has five temples and three inscriptions. The temple of Rámling (50′ × 20′) has an image of Ganesh in front of an image of Mahádev. On either side of the shrine is a slab with a sitting Tirthankar in relief shaded by an umbrella. The temple has a broken inscribed stone in two pieces which are both well preserved. Facing the Rámling temple and slightly larger than it is a Vaishnav temple of Lakshmi Náráyan. It contains images of Lakshmi Náráyan and Mahádev and a worn out inscription. The dates on this and the first stone are *Shaks* 1071, 1095, 1096, and 1108 (A.D. 1149, 1173, 1174, and 1186). Outside of the village is an open temple of Lakshmi with Jain pillars. At the east end of the village pond, which is one of the finest reservoirs in the district and waters eighteen acres of land, is a solid square temple consisting of one room with four sharply cut round columns and a pyramidal roof formed of slabs tapering to the summit and curiously mortised together. A large broken image of Ganesh rests against the south wall. Near the temple are the remains of other shrines. On the south bank of the pond is an old and interesting temple of Siddheshvar (60′ × 32′) originally Jain. The temple faces west and has a large shrine containing two smaller shrines in each of which is a *ling*. On the architrave are small groups of sculpture on detached blocks of stone. Over the door are Lakshmi and elephants. The sloping slabs of the roof are supported by an intricate system of stone rafters and battens. The walls and columns are well carved but the whole building is so thickly coated with whitewash that

SIRUR.

much of the carved work cannot be made out. At each corner of the courtyard is a small *ling* shrine. The south side of the temple is almost covered with inscriptions mostly well preserved. Some of the inscriptions are in Sanskrit and others in Old Kánarese. They relate to a Kolhápur family feudatory to the Chálukyas and bear dates extending from *Shak* 972 to 1021 that is A.D. 1050 to 1099. The chapels also bear inscriptions and rude sculptures of swans on the south. To the south of the temple is a rest-house for travellers, and in front of the temple is a hall of audience or *rang mandap* with four fluted pillars. Beyond the hall is a *Nandi* and further on another *Nandi* and some fragments of sculpture and building. On a hill with steep rocky steps to the south-east of the pond is an image of Hanmant on a *ling* case or *shálunkha*. According to a tradition Hanmant was at his own request removed to this spot from the village but declined to have a temple built. A stone lamp pillar with an iron lamp-stand faces the image. To the north of the pond near the waste weir is an upright stone with figures of the sun moon and *ling* but no inscription. At the east entrance of the shrine on a masonry platform two Jain pillars support a stone beam on which rests a large stone trident. Numerous Jain pillars are scattered about the village.

TALIKOTI.

Tálikoti, about sixteen miles north-east of Muddebihál, is a town of great historical note, with in 1881 a population of 5325. The 1872 census showed 7459 people, 5275 Hindus and 2184 Musalmáns; the 1881 census showed 5325 or a decrease of 2134 of whom 3965 were Hindus and 1360 Musalmáns.

The town comprises the villages of Tálihalli,[1] Kamankallu, and Alachkeri. About 1750 the third Peshwa Báláji Bájiráv gave the town as a military or *saranjám* estate to his wife's brother Anandráv Rástia who built the markets called Ánandráv and Kailás Pyati. On the fall of the Peshwás in 1818 Balvantráv Mádhavráv or Bálásáheb Rástia grandson of Ánandráv made Tálikoti his head-quarters, built the present mansion or *váda*, and made extensive repairs to the town. The town has two mosques and a temple of Shiv. The Jáma mosque is a ruinous building with Jain pillars. Panch Pir is a modern mosque so called after five tombs said to belong to five officers of the Delhi army Shaikhs Budan, Hasan, Husain, Ibráhim, and Karim who had been sent to conquer Komárám said to be a king in the Telugu country. While going to fight the five heroes were met by a woman who described the king as so terrible that the heads of his enemies fell at the sound of his voice. On this the five heroes leaving their heads at Komárám's capital fought with Komárám and returned headless to Tálikoti, where they disappeared. The story perhaps refers to some officers who took part in the expeditions of the thirteenth Bahmani king Muhammad Sháh II. (1463-1482) against east Telangan about 1470.

---

1 Tálihalli from *táli* a pile of cowdung fuel and *halli* a village. According to the local name-explaining story the giant Bakásur killed by the giant Pándav Bhimsen at Hagaratgi village close by within Nizám's limits is said to have been burnt at Tálihalli with cowdung cakes. The name was changed to Tálikoti when the fort was built.

TÁLIKOTI.

The tombs are venerated by both Hindus and Musalmáns the Hindus referring them to the Pándavs probably on account of their number.[1] The temple of Shiv is old and contains a *ling* and some Jain images. The roof is of the square-within-square pattern, the pillars are round and on the lintel are Jain figures and elephants. Superior carpets or *jájams* are made at Tálikoti. In the bed of the Don near the town are found clay slate slabs on which the permeation of oxide of manganese has left figures resembling moss or sea weed. A species of pyrites is also found.

Battle, 1565.

The battle of Tálikoti in 1565 between the united Musalmán kingdoms of Ahmadnagar Bidar Bijápur and Golkonda on one side and Vijaynagar on the other, which ended in the utter rout and ruin of Vijaynagar was fought on the right bank of the Krishna about thirty miles south of Tálikoti and six miles south of Nálatvád. The ford by which the Musalmáns crossed was at Ingalgi on the left bank and Tondihal on the right and some of the earth works by which the ford was protected are still traceable near Tondihal village. The battle was named after Tálikoti as it was the head-quarters of the allies from where they marched to meet the Vijaynagar army.[2]

TOLACHKOD.

Tolachkod,[3] or the Basil Hill, about three miles south of Bádámi is a small village, with in 1881 a population of 1257. The chief object of interest in the village is the temple of Bánshankàri or Shákambhari Devi worshipped as the goddess of forests. Near the temple is a lake 362 feet square with a greatest depth of twenty-five feet and formerly known as Harishchandra Tirth. The lake is believed to have been built about 1680 by two Jains Shankarshet and Chandrashet. It has solid masonry retaining walls on four sides and three sluices on the east. Except on the west the lake is surrounded by a colonnade. On the west is a hall resting on twenty-four columns in four rows and a lamp pillar, consisting of a basement eight or nine feet high supporting three storeys surmounted by a spire. Close by are fragments of old lamp pillars. The old temple is in the Dravidian style, the roof of the hall gone and the whole structure half buried in the earth. The present temple is a modern granite building with a small Musalmán dome on the spire which rises from a broken square and changes into a duodecagon. The temple contains a black basalt image of the goddess Shákambhari and inscriptions about the courtyard. Round the temple is a rest-house of mixed Hindu and Musalmán architecture. Numerous fragments of buildings and sculpture lie about and a large inscribed column is greatly injured. According to the legend the goddess Shákambhari assumed three incarnations, Shri Mahákáli, Mahálakshmi, and Mahásarasvati.[4] It is said that no rain fell for a hundred years.

---

[1] Legends about the Pándavs abound in the Bijápur district, and temples dedicated to Kunti the mother of the three eldest Pándavs are occasionally met. It is said that during their exile the Pándavs came to Tálikoti and that Kunti feeling thirsty Bhim sank the well now called Bhiman Bhánvi with a blow of his mace.

[2] Details of the battle of Tálikoti are given above pp. 417-418.

[3] From *tolach* basil and *gudd* hill.

[4] Káli was the wife of Shiv, Lakshmi of Vishnu, and Sarasvati of Brahma.

TOLACHKOD.

The sages prayed to the goddess who, pleased with their devotion, took the form of Shákambhari and took up her abode in the pond. As some of the gifts offered to her were eaten by a child, the goddess swallowed the child, but the legs hung out of the goddess's mouth. The child was known by its silver anklets and prayers were offered to the goddess to restore it. This she did and directed that she should be placed in the lake. Since that time the water has remained at an uniform height. About 1750 one Parshurám Náik Anagale of Sátára, came to pay his devotions to the goddess, and, finding her temple ruinous, built a new temple at the request of the goddess in which he placed her image, repaired the lake, and built the great door of the temple enclosure. On the right and in front of the image are two springs of holy water. On the east of the temple is a pond named Haridra Tirth, on the north is a pond called Tail Tirth, and to the south a watercourse named Sarasvati Halla all of which are esteemed holy. Outside the north gate of the temple stands the wooden car of the image beautifully carved and with stone wheels about eight feet in diameter.

TORVI.

Torvi, or the Cow Village, from *tura* a cow, is a large village four miles west of Bijápur, with in 1881 a population of 2408. The village was raised to importance by the sixth Bijápur king Ibráhim Adil Sháh II. (1580-1626) who about 1600 built several palaces in the village which are now in ruins. The mounds on both sides of the broad street between Torvi and the city gate of Bijápur prove that there was a grand road four miles long. It is said that during a royal jackal hunt the jackal turned and seized one of the dogs. The king took this as a bad omen, left Torvi for Bijápur, and the buildings at Torvi were allowed to go to ruin. The Tagani, Nári, and Sangit palaces, and the Khidaki, Ali, and Urmundin mosques are on the east of the village. Only the last two are in good order. There are several Hindu temples in the village, the chief of which, Narsinh's, has gained for Torvi the honour of being a *tirth* or holy spring. Narsinh's is a square temple with brick arches. In the centre is a square raised basil pot or *vrindávan* with an image of Hanmant in a niche. To the south of the hall is the shrine on the lintel of which is Ganpati. In a niche close by is another small image of Ganpati. The shrine, which has an anteroom, contains a recess in which are Narsinh and a *ling* called Bhimáshankar. One of the verandas is used as a rest-house. The temple of Hanmant is small with a spire and a domed roof. To the west of the village, near the water-course, is a temple of Lakshmi, said to have been built by Parshurám Bháu Patvardhan (1790). It has a spire with brick arches, and is used as a rest-house. A small shrine contains seven round stones marked with red paint. The temples of Jagadamba, Basvanna, Margava,[1] Jogeshvar, Vithoba, Ningaya Golgeri, and Kalmeshvar are small modern brick buildings. Behind the temple of Lakshmi is a domed tomb of Kalesáhib a Musalman saint where a yearly fair is held. West of the village near Lakshmi's temple is a pond of sweet water in which is a recently

[1] Margava, a terrific goddess, probably Durga.

repaired well called Narsinh Tirth 400 yards square. The village has forty old wells some of which are still in use, and the springs used by Ibráhim for his water works have overflowed and formed a water-course. Part of the rampart which once surrounded the village remains but is much out of repair.

TUMBGI.

Tumbgi village, thirteen miles south of Indi, has a temple of Máruti with in front of it a Kánarese inscription (2′6″ × 1′6″ × 1′). At the top of the stone are emblems a *ling* in the middle with on the sides a cow and calf and a sword and the sun and moon. Near the village police station is another stone (3′6″ × 1′3″ × 1′) with an inscription of thirty-one lines each of thirteen or fourteen letters. One of these is dated *Shak* 926 (A.D. 1003-4) in the reign of the Western Chálukya king Satyáshraya II. (997-1008).[1]

YELGURI.

Yelguri, near the Krishna thirteen miles west of Muddebihál, is a small village with in 1881 a population of 456. The name of the village is derived from a temple of Hanmant who is called *Yel-ur-appa* or the Lord of Seven Villages, as none of the neighbouring villages of Arlaldinni, Kasinkunti, Budihal, Nagsampgi, Besur, and Masuti has an image of the monkey god. The temple is to the north outside of the village and is said to have been built by Padappa a *desái* of Nidgundi. It is well built and contains sixteen square sculptured pillars and a spire ornamented with figures and surmounted by a brass cupola.

Three miles from Yelguri on the south bank of the Krishna is a small village called Sitimani, to the south of which is Sitigiri a hill said to have been inhabited by Rám, Lakshman, and Sita. The hill has a pond with a small temple dedicated to Sita Devi. North of the temple is the hermitage of Janak Muni, which Rám is said to have committed to the safe keeping of Máruti.

---

[1] Dr. Burgess' Lists, 52; Fleet's Kánarese Dynasties, 42.