



## Outstanding Universal Value And Architectural Frames Of Adil Shahi Dynasty

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### Abstract

Bijapur and their palaces or gardens were partly provided with water from reservoirs or springs located some kilometers away. Until the 15th century water bodies were set within architectural frames made of dressed stone. Water specialists coming from Iran and other regions introduced novel techniques with an almost scientific approach to geological and physical realities. These specialists already had experience in obtaining more water from renewable sources. The use of lime mortar allowed them to build waterproof dams and to transport water over long distances. Between the 14th and the 17th century, the Deccan plateau of south-central India was home to a series of important and highly cultured Muslim courts. Subtly blending influences from Iran, West Asia, southern India, and sometimes Europe, as well as southern and northern India, the arts produced under these Deccan sultanates are markedly different from those of the rest of India and especially from those created under the Mughal patronage. Following the conquest of the powerful Vijaynagara Empire in 1565 these Sultanate kingdoms emerged as the new force. They developed a unique mélange of Sultanate architectural idioms as a result of their cultural exchange.

There was considerable movement of craftsmen and artists between the Muslim and Hindu domains that contributed to shared cultural and architectural traditions. Such interaction embraced the borrowing of building techniques, architectural forms, and decorations that contributed to the development of a unique Deccan Architectural style. The monuments and citadels provide a unique testimony to the social, economic, cultural, political and technological landscape of the period as well as unique expressions of the

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religious and artistic flowering of the Islamic Sultanate in Southern India. The monuments were also accompanied by the development syncretic forms of art, architecture, language, literature, music, cuisine and costume reflected subtly but perceptibly in the miniature paintings architecture and the Shi'a culture of the period.

### **Introduction**

The properties at Bidar, Gulbarga and the principal monuments of Bijapur maintain their physical integrity and their layouts remain unaltered. Gol Gumbaz, at Bijapur, still dominates the city as it has done for four hundred years and it can be seen from surrounding land. Maintaining views is crucial to sustain and retain visual dominance. The Bijapur Sultanate's borders changed considerably throughout its history. Its northern boundary remained relatively stable, straddling contemporary Southern Maharashtra and Northern Karnataka. The Sultanate expanded southward, first with the conquest of the Raichur Doab following the defeat of the Vijayanagar Empire at the Battle of Talikota in 1565. Later campaigns, notably during the reign of Mohammed Adil Shah (1627-1657), extended Bijapur's formal borders and nominal authority as far south as Bangalore. Bijapur was bounded on the West by the Portuguese state of Goa and on the East by the Sultanate of Golconda, ruled by the Qutb Shahi dynasty. The construction material used for all monuments is primarily stone and lime with stucco and retained with minimal intervention for restoration in matching materials. Original paintings are intact. Apart from a number of minor structural repairs and regular maintenance that has been documented since the early nineteenth century,

### **Background of Bijapur Kingdom**

In 1490, the autonomous state of Bijapur was additionally separated from the Bahmani kingdom. Up until 1686, Bijapur was a sovereign state before it was captured by the Mughal emperor Aurangzeb. Adil Shahi kings ruled over it for almost 200 years throughout this time. Yusuf Adil Khan was the founder of the Bijapur dynasty. he following Sultan, Ali Adil Shah (1556–1580), conquered the Vijaynagar forts of Adoni, Torgal, Dhanvar, and Bankapur and made an unsuccessful attempt to conquer Penukonda, the new capital of Vijaynagar. In 1580, Ali Adil Shah I was killed. Ibrahim, a young nephew who succeeded him, was given guardianship by his aunt Chand Bibi after he passed away. During ten years, the court politics resulted in the removal of three regents. Ibrahim Adil Shah's acquisition of the kingdom of Bidar in 1619 was his greatest accomplishment. Muhammad Adil Shah replaced Ibrahim in the position (1627-1656). He took control of Tivy, Barder, Sarzora, and

Portuguese culture. The kingdom attained the pinnacle of its splendour during his rule. The tributes from the suppressed Nayaks made up for the loss experienced by paying the Mughals at the time of his death in 1656 when the kingdom's borders stretched from the Arabian Sea to the Bay of Bengal. Mohammed Adil Shah's son Ali Shah (1656–1672), succeeded him after his passing.

### **Achievements of Muhammad Adil Shah**

Mohammed Adil Shah was the seventh ruler of Bijapur, ascending the throne in 1627. During his reign, he assisted the Mughals with their campaigns against the Ahmednagar Sultanate and signed a peace treaty with them in 1636. He died in 1656 and was buried in the Gol Gumbaz.

Combining elements of Persian-Arabic, Urdu, Marathi, and Kannada, the Dakhani language evolved into a distinct spoken and literary language. Several literary works were published in Dakhani throughout the Adil Shahi dynasty. Kitab-e-Navras, a collection of poetry and music by Ibrahim Adil Shah II, is written in Dakhani. Mushaira was born in the Bijapur kingdom before moving north. During Qutbuddin Aibak's rule, Sufis began to arrive in the Bijapur kingdom. The Deccan region was ruled over during this time by Palegars and native Hindu kings.

The first person to come with his companions to Bijapur was Shaikh Haji Roomi. Despite the fact that his other allies, including Shaikh Salahuddin, Shaikh Saiful Mulk, and Syed Haji Makki, had made their homes in Tikota, Haidra, and Pune, respectively. Muhammad Adil Shah's reign was a successful one: under him, the frontiers of Bijapur stretched from the Arabian Sea to the Bay of Bengal across the entire Indian peninsula. And not least responsible in this success was the Sultan's African favorite, Ikhlas Khan (who can be seen riding the elephant along with the Sultan in this picture). Possibly, it was in acknowledgement of his multifarious success, in conquest and administration alike, that Shah Jahan bestowed upon him the title of "Shah" in 1648.

Peace with the Mughals too, by and large, was maintained throughout his reign (that is, after 1636, of course). When the Adil Shah imprisoned the pro-Mughal Mustafa Khan, Shah Jahan was displeased and he sent urgent orders for his release. Muhammad Adil Shah had to comply, of course. Again, when the Bijapur king conferred on one of his nobles the title of "Khan-i Khanan", it appeared unacceptable to Shah Jahan, who thought such an act to be too grand for a vassal: he rebuked the Adil Shah who, like before, at once yielded.

## Literature

The Adil Shahis of Bijapur encouraged many scholars and poets in their courts. Arabic, Persian, and Deccani Urdu languages and literature developed. Ibrahim Adil Shah-II was an eminent scholar who wrote the 'Kitab-i-Navaras'. Scholars like Syed Ahmed Harawi, Maulana Ghiyasuddin, Habibullah and Abdullah were famous. Shah Miranji of Bijapur wrote two poems 'Khush-Nama and Khush-Naqhz'. The Sufi saints brought about unity among the Hindus and Muslims. Gol Gumbaz, at Bijapur, still dominates the city as it has done for four hundred years and it can be seen from surrounding land. Maintaining views is crucial to sustain and retain visual dominance. The construction material used for all monuments is primarily stone and lime with stucco and retained with minimal intervention for restoration in matching materials. Original paintings are intact. Apart from a number of minor structural repairs and regular maintenance that has been documented since the early nineteenth century, the buildings still exhibit their original structural fabric and design.

## Tradition of cosmopolitan culture and Architecture

The monuments built by the Adil Shahis are in Indo-Islamic style. This is also called Deccani style. The early monuments of Adil Shahi period were simple and elegant. They built several Palaces, Mosques, Tombs and Gateways. Some of the noteworthy Palaces were Ganga Mahal, Sangeet Mahal, Mittar Mahal and Asar Mahal.

The Gol Gumbaz and other structures within its protected area, Ibrahim Rouza, Jehan Begum Tomb, Ainapur, Ain-ul-Mulk's tomb, Ali II Rouza (Bara Kaman), Chand Bavdi, Gagan Mahal, Sangeeth & Nari Mahals, Navraspur, Jami Mosque, Asar Mahal, Ali I Rouza, Dakhani Idgah, Hyder Burz, Water Towers, Karimuddin's Mosque, Mecca Masjid, Ramalinga Tank, Gummata Bavdi, Well at Ibrahimpur, Mahal in Field. The Jami Masjid is one of the finest mosques in India. Its courtyard measures to an enormous 9,000 square feet, later extended to 11,000 square feet and designed to accommodate 5,000 people. Without doubt, the Gol Gumbad is the second largest dome in the world and the tomb of Muhammad Adil Shah. Its square base supports a dome some 150 feet high with a diameter of more than 100 feet covering a great hall of immense proportions. Many of the monuments and palace buildings have intricate murals and ornamentation.

## Conclusion

Bijapur lies within two concentric circles of fortifications they came to erect impressive stone forts and palaces and to promote ceremonials that could project them as agents. The outer city walls, extending more than six miles with extensive moats reinforced

with 100 bastions it was built to accommodate heavy artillery. Its entrance gateways are accessed over heavily arched bridges, of which only two survive. Given that the founder of the dynasty suggesting a conscious gradation of importance in early Bahmani ceremonial practices and the Private complexes of the ruler and his representatives are marked with edifices distinguished by tripartite plans and facades and key nobles were immigrants from Iran, their integration with the Deccani Muslims, and the local Telugu-speaking Hindu elite was reflected in the innovative and inspired blending of Persian and Indic cultures that flowed from the successful integration of this multi-ethnic society.

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