greater clarity. The borrowings from the two main Islamic culture languages, Arabic and Persian, increased. Vocabulary was further enriched by the use of Arabic and Persian loan-words, though the Far Eastern loan-words were still common, and inversion, particularly in verse, was now used to a greater extent. Until the ninth/eleventh century, Anatolian Turkish also reveals the same characteristics.

5. During the classical period of Ottoman literature, the syntactical influence of Persian in the construction of sentences did not increase. Rather it diminished in the course of time.

The old Turkish type of sentence with only a single finite verb, but using many participial and gerundial forms was particularly in use in Ottoman prose. This made the formation of very long sentences possible. Inversion, however, particularly in verse, was greatly practised. Persian and Arabic loan-words and grammatical forms became more numerous and Far Eastern loan-words were totally forgotten.

6. In modern Turkish, the syntactical influence of Persian in sentence constructions has left few traces. On the other hand, modern writers have drawn fully on the resources of popular speech; the language has thus been greatly enriched and rendered much more expressive, thanks to the harmonious combination of the synthetic structure of the old language with the freer construction and more vivid turns of expression of everyday spoken Turkish.

New constructions of subordinate clauses with conditional or temporal force, formed from a finite verb followed by the interrogative ending, have become meaningless.

In the Turkish vocabulary, Persian and Arabic loan-words have become much less numerous, giving place to Turkish words, some of which have even been invented. Loan-words from the European languages, mainly at first from Italian then from French, are to be noticed.

7. Thus, we see that in the process of evolution, owing partly at least to the influence of languages of other structural types, both Eastern and Western, Turkish has developed conjunctions, other types of subordinate clauses, and a freer word order in the sentence.

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Part 2. Fine Arts

Chapter LV

ARCHITECTURE

A

THE FIRST THREE CENTURIES OF MUSLIM ARCHITECTURE

Arabia, at the rise of Islam, does not appear to have possessed anything worthy of the name of architecture. Only a small proportion of the population was settled and lived in dwellings which were scarcely more than hovels. Those who lived in mud-brick houses were called ahl al-madar, and the Bedouin, from their tents of camel’s-hair cloth, ahl al-saudur. The sanctuary at Mecca, in the time of the Prophet Muhammad, merely consisted of a small roofless enclosure, oblong in shape, formed by four walls a little higher than a man, built of rough stones laid dry. Within this enclosure was the sacred well of Zamzam.

When the Prophet Muhammad, as a result of the hostility of the unbelieving Meccans, migrated to Medina, he built a house for himself and his family. It consisted of an enclosure about one hundred cubits square of mud-bricks, with a porch on the south side made of palm trunks used as columns to support a roof of palm leaves and mud. Against the outer side of the east wall were built small huts (hajarat) for the Prophet’s wives, all opening into the courtyard.
We have the description of these huts, preserved by ibn Sa'd, on the authority of a man named 'Abd Allah ibn Yazid who saw them just before they were demolished by order of al-Walid. "There were four houses of mud-bricks, with apartments partitioned off by palm branches, and five houses made of palm branches plastered with mud and not divided into rooms. Over the doors were curtains of black hair-cloth. Each curtain measured 3 x 3 cubits. One could reach the roof with the hand." 4 Such was the house of the leader of the community at Medina.

The Dome of the Rock at Jerusalem, the oldest existing monument of Muslim architecture, was built by the Caliph 'Abd al-Malik and completed in 72/691. It was an annular building and consisted of a wooden dome, set on a high drum, pierced by sixteen windows and resting on four piers and twelve columns, placed in a circle. This circle of supports was placed in the centre of a large octagon, averaging about 20.50 m. a side, formed by eight walls, each pierced by five windows in their upper half. There was a door in each of the four sides of the octagon. The space between the circle and the octagon being too great to be conveniently spanned by single beams, an intermediate octagon was placed between the two to provide the necessary support for the roof. The two concentric ambulatories thus formed were intended for the performance of the jum'ah. The piers and columns were so planned that, instead of concealing one another, they permit, from almost any position, a view right across the building. A twist of about 21 degrees was given to the central ring of supports, with the result that an observer entering by any door can see not only the central column in front of him but also the central column on the far side. The exterior was always panelled with marble for half its height, as it is today, but the upper part was originally covered with glass mosaic (ginsafas) like the inner arcades. This was replaced by the present coining of faience by Sultan Sulaiman in 1069/1663. The harmony of its proportions and the richness of its decoration make the Dome of the Rock one of the most beautiful buildings in the world.

The Great Mosque of Damascus—'Abd al-Malik died in 90/708 and was succeeded by his son al-Walid, who immediately began the construction of the Great Mosque of Damascus. A curious situation had prevailed here since the conquest. A great sanctuary of a Syrian god existed here, consisting of a temenos, or sacred enclosure, measuring 100 m. from north to south and 150 m. from east to west, set in an outer enclosure over 300 m. square. Within the temenos was a temple.

In the fourth century Christianity became the State religion and Theodoreus (378-388 A.D.) converted the temple into a church. 5 After the Arab conquest, the temenos was divided between Muslims and Christians. Ibn Sa'd says that they both "entered by the same doorway, placed on the south side

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1 Tufaqqi, Vol. XLIII, p. 190.
2 Malalas, Chronographia, pp. 344-45.
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in a Roman bath. But most remarkable of all are the paintings which cover the walls, mostly scenes from daily life, a hunting scene, and figures symbolizing history, poetry, and philosophy with the words in Greek above their heads. The dome of the caldarium was painted to represent the vault of heaven, with the Great Bear, the Little Bear, the signs of the Zodiac, etc. But most important of all was the painting of the enemies of Islam defeated by the Umayyads, with their names written above them in Greek and Arabic: Qaisar (the Byzantine Emperor), Roderick (the Visigothic King of Spain), Chosroes, Nogus (the King of Abyssinia), and two more names which have been obliterated.

Painting, contrary to the popular idea, is not forbidden by any passage in the Qur'an, and hostility to it took proper theological form only towards the end of the second/eighth century. ¹

To sum up, the monuments of Umayyad architecture are really magnificent structures of cut stone with arcades resting on marble columns, splendidly decorated internally with marble paneling, and marquetry (fussoirs). The mosques are nearly always covered with a gable roof. The minarets were tall, square towers, derived from the church towers of pre-Muslim Syria, and the triple-aisled sanctuaries were due to the same influence. Umayyad monuments exhibit a mixture of influences, Syria occupying the first place and Persia the second, while Egyptian influence is definitely demonstrable at the end of this period at Mshatta. Umayyad architecture employed the following devices: the semi-circular, the horse-shoe and the pointed arch, flat arches or lintels with a semicircular relieving arch above, joggled voussoirs, tunnel-vaults in stone and brick, wooden domes, and stone domes on true spherical-triangle pendentives. The squinch does not appear to have been employed. But we know from the descriptions of early authors that a type of mosque which prevailed in Iraq had walls of bricks (sometimes of mud-bricks) and its flat timber roof rested directly on the columns without the intermediary of arches. Here we have a direct link between the ancient Persian audience-hall (apadana) and the flat-roofed portico (khotr) of more recent Persian palaces.

At about this time the Aga Mosque at Jerusalem was partly rebuilt by the Caliph al-Mahdi. Recent research enables us to affirm that it then consisted of a central aisle, 11.50 m. wide, with seven aisles to right and seven to left, each about 6.15 m. in width, all covered by gable roofs and all perpendicular to the qiblah wall. There was a great wooden dome at the end of the central aisle. On the north side was a large central door with seven smaller ones to right and left, and eleven "unmanned" ones on the eastern side.

This mosque had a great influence on the Great Mosque of Cordova built in 170/786-787 by 'Abd al-Rahman I, the last survivor of the Umayyad family.


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It was added to on three occasions but this earliest part still survives; as at Jerusalem, the aisles, of which there are eleven, are run perpendicular to the back wall; they are all covered by parallel gable roofs, and the central one is wider than the rest. The influence of Syria in Spain at this time is not surprising for Spain was full of Syrian refugees.

Another building of this period of great importance in the history of architecture is the Cistern of Ramah in Palestine; it consists of a subterranean excavation 8 m. deep divided into six aisles by five arcades of four arches each, all of which are pointed and appear to be struck from two centres, varying from one-seventh to one-fifth of the span apart. And there can be no doubt about the date, for on the plaster of the vault is a Kufic inscription of Dhu al-Bijjah 172/May 788. It is, therefore, centuries earlier than the earliest pointed arches in Europe.

The Arabs first set foot on the North African soil as conquerors in 10/640 under the courageous command of 'Amr ibn al-'As. The whole of Egypt was occupied within less than two years and Ibn al-'As made the military camp at al-Fustat, a site south of modern Cairo. Al-Fustat continued to be the capital of Egypt until the Fatimids in 369/979 founded Cairo. 'Amr constructed a simple mosque at al-Fustat, the first in Africa, in 20-21/641-642. Enlarged and improved under the Umayyads, this structure, in the course of time, grew into the celebrated mosque of al-Fustat.

The mosque of 'Amr was first enlarged at the order of Caliph Mu'awiyyah in 63/680 and four minarets were erected at the four corners. This was the first time that minarets were introduced in any Muslim structure.

The next major enlargement of this mosque took place during the reign of Caliph al-Ma'mun in 212/827 at the hands of 'Abd Allah ibn 'Abkar, Governor of Egypt. Since then it has been repaired and rebuilt more than once.

The mosque of 'Amr is now a big endowment. The side walls were each pierced by twenty-two windows lighting the twenty-two aisles. There were three mihrabs and seven arcades in the sanctuary; each arcade consisted of nineteen arches on twenty columns. The arcades were all braced with decorated tie-beams.

We must now speak of the great mosque of Sūsā on the gulf of Gades, which, the inscription of its wall tells us, was built by abu al-Abbās ibn al-Aqālab in 298/862-63. It consists of a perfectly regular rectangle measuring 59.80 m. × 57.16 m. internally, with irregular annexes to east and west. The qibla, measuring roughly 41 m. × 22.25 m., is surrounded by low arcades of slightly horse-shoe form, resting on equal T-shaped piers. There are eleven arches to north and south and six to east and west. These arches are of horse-shoe form, the maximum span of each being equal to the space between the piers below. The sanctuary consists of thirteen aisles, formed by twelve arcades of six
Arches running from north to south, each divided into six bays by other arches running from east to west. Internally it is perfectly plain except for a split-face mosaicing, immediately above which is a fine inscription frieze in simple undecorated Kufic, the maximum height of the characters being 29 m. The frieze in which they are carved curves forward slightly to compensate for fore-shortening and thus help the observer at ground level. This is the earliest known example of this treatment, which passed into Egypt with the Fatimids and appears in the Mosque of al-Mu’tamid (280-403/990-1013).

The Great Mosque of Sīmāra was built by the Caliph al-Mutawakkil; the work was begun in 234/848-849 and finished in Ramādān 237/February-March 852. It is the largest mosque ever built, for its outer walls form an immense rectangle of kiln-baked bricks measuring roughly 240 m. wide by 156 m. wide (proportion approximately as 3:2); its area, therefore, is nearly 33,000 sq. m. Only the enclosing walls have been preserved. The mosque proper was surrounded by an outer enclosure, or zigzādah, on the east, north, and west sides, and air photographs show a double arcaded two-storeyed colonnade in a still greater enclosure measuring 276 m. x 444 m. The minaret, the famous Malwiyyah, stands free at a distance of 271 m. from the north wall of the mosque. There is a socle 3 m. high on which rests a spiral tower with a ramp about 230 m. wide, which winds round in a counterclockwise direction until it has made five complete turns. The rise for each turn is 6.10 m., but as the length of each turn is less than the previous one it follows that the slope inevitably becomes steeper and steeper. At the summit of this spiral part is a cylindrical storied, decorated with eight recesses, each set in a shallow frame. The southern niche frame a doorway at which the ramp ends; it opens on to a steep staircase, at first straight then spiral, leading to the top platform, which is 30 m. above the socle. From a height of 40 ft. it is surrounded by ridges, five sides deep. There are thirteen pointed arches on each side. The sanctuary is formed by five arcades of seventeen arches each. The arches are surrounded by a continuous band of ornamental. Above runs a broad frieze of stucco rosettes each in an octagonal frame. The variety of designs, some composed of straight lines, others triangular, and still others circular and interlacing, is extraordinary. The windows form one of the most beautiful features of the mosque. They are 128 in number. Their pattern is a mesh of equilateral triangles by grouping six of which we can form hexagons. The minaret, which is built of hewn stone, is almost a copy of the Malwiyyah of Sīmāra. About one-nineteenth of the Qur’ān is inscribed in beautiful Kufic characters on the wooden frieze round the inside of the building just below the flat timbered roof.

The architecture of Sīmāra could also boast of a very unusual structure; it was the palace of Abūn ibn Tūlūn’s son, Khūmrāwūsh (271-282/884-890). The walls...
of its golden hall were covered with gold and decorated with bas-reliefs of himself, his wives, and his songstress. Three life-size figures were carved in wood.

Under the 'Abbāsids the Hellenistic influence of Syria was replaced by the surviving influence of Sassanian Persia, which profoundly modified the art and architecture, and this gave birth to the art of Sīnakta, the influence of which extended to Egypt under Ibn Tūlūn, and even Nīqābūr and Bahrayn. In palace architecture there was a vast difference between one of the Umayyads and that of the 'Abbāsids, partly due to the adoption of Persian ideas of royalty which almost defined the king; hence elaborate throne-rooms, generally domed, for private audience, preceded by a vaulted ʿabnāʾ (or four radiating ʿabnāʾ) for public audience. The halls also were different, following the type of Qasr-i ʿArabīn and not the Syrian type of Minbars and Qasr al-Tība. The scale was immense and axial planning was a marked feature. But all are built of brick and a great part of that basement of materials— mud-brick— hidden by thick coats of stucco. A new type of pointed arch appears—the four-centred arch. The earliest existing squinches in Islam date from this period. An important innovation was the introduction of lustre tiles, the earliest examples being those brought to Qairawān from Iraq in 248/862. Bands of inscription were usually made to stand out on a blue background. But the widespread influence of the 'Abbāsid art did not extend to Spain, where the Umayyads art, brought thither by Syrian refugees, was still full of life.

B

MUSLIM ARCHITECTURE IN LATER CENTURIES

1. Muslim Architecture in North Africa

The Fatimids.—When the Fatimids came to power in Egypt in 358/969, they built a new city north of al-Fustāt and called it al-Qībārah (Cairo). Since then Cairo has always been the capital of Egypt. The great mosque of al-Azhar was also built almost at the same time (398/1008). The original sections of al-Azhar, which still exist, are built in brick and have pointed arches. The minaret is of the heavy square type. The next Fatimid mosque, completed by al-Ḥākim in 400/1012, follows the al-Azhar plan and has a cupola of brickwork supported on an octagonal drum above the prayer niche. The triumph of stone over brick, initiated by al-Ḥākim, was not effected until the beginning of the sixth/seventh century. The first appearance of corbelled niche is found in the mosque of al-Qāsim (918/1129). This pilastered mosque displays bold designs and austere Kufic inscriptions. The grandeur of Fatimid architecture may well be imagined from the


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testimony of the massive gates of which three are extant in Cairo: Bāb Zawīlah, Bāb al-ʿAsār, and Bāb al-Futūkh.18

The Mamluks.—While the Tūlūnid and Fāṭimid architecture in Egypt was inspired by Iraq and Iran respectively, the Mamlūk monuments were influenced by the Ayyubī school of Syria. The Mamluks produced some of the most exquisite structures. Made of fine and durable stone, these monuments are distinguished for their strength and solidity. Their simple decorative motif assumes infinite grace.

Mamlūk monuments may be roughly divided into three categories: the madrasa-mosque monuments, the citadels, and the hospitals, besides other public works like canals and aqueducts. The madrasa type was first introduced in Egypt by Sultān Shāhī al-Dīn Ayyūbī of the Crusade fame. Although none of these institutions exist today, their impact may easily be noticed in the collegiate mosque of Sultān al-Ḥasan (748–83/1347–81).

One of the early monuments of the Mamluk period is the Great Mosque of Bādīṣa (685/1285–1277). It was built in 686/1286. Napoleon used it as a fort when he was in Egypt. Al-Malik al-Maṣūṣī al-Dīn al-Qāsim (678/1279–1290), a great builder, erected a hospital connected with a madrasa and a mausoleum with its elaborate arabo-oriental tracery and fine marble mosaic. This hospital, known as al-Maṭāṣṭīm al-Maṣūṣī, was completed with the mosque and the attached school in 685/1284. It had special wards for segregating patients of various diseases and contained laboratories, dispensaries, baths, kitchens, and store-rooms.19

His son and successor al-Naṣīr (692–740/1293–1340) surpassed him in the construction of public works. He dug a canal connecting Alexandria with the Nile employing one hundred thousand men; built an aqueduct connecting his far-famed citadel al-Qasr al-Aḥlāq (the palace of varied colours) at Cairo with the river; founded thirty mosques at various places in his kingdoms; and provided for public use drinking fountains (sabilīs), baths, and schools. Inside his citadel he built a mosque the material for which was brought from Akka.

Another noteworthy builder among the Mamluks was al-Naṣīr’s son, Sultān Ḥasan, whose collegiate mosque is the most splendid example of Mamlūk architecture. It consists of a square ʿāqṣa (central court) which is flanked by four āqṣā (halls) forming the four arms of a cross. Perhaps those unique cruciforms were each meant for the four major schools of Muslim theology. Behind the qibla wall of this mosque is the mausoleum of Sultān Ḥasan which was built in 767/1363. It is surmounted by a large dome made of bricks. The pendentives are in wood. In its general appearance it seems to have been inspired by the Sulṭānītābād tombs of Sulṭān Khwaḍa Bandāsh (d. 706/1306).

During the Mamluk period the use of brick was abandoned in minaret construction in favour of stone. The cruciform plan of school-mosque structure

18 Maqrizi, op. cit., p. 280.
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was perfected. Domes, renowned for their lightness, beauty of outline, and exquisitely rich decoration, were constructed. Stones of different colours in alternate courses (addag) were utilized for striped masonry and decorations. Geometrical arabesques and Kufic lettering were also profusely used.

Although the last hundred years of the Mamluk rule are a period of decline, several impressive monuments of that period have escaped the ravages of time and turmoil. For instance, the mosque and mausoleum of Barquq (725-900/1325-1398), the Mosque of Qa’ti Bay (873-900/1468-1485), and the mosque of al-Qaheri (906-922/1500-1516). The Mosque of Qa’ti Bay consists of a mosque proper, a tomb, a fountain, and a school. It is made of red and white stone and the dome is decorated with a charming network of foliage and rosette. Elaborate arabesque ornamentation does not seem to have affected its traditional vigour and virile elegance.

Qairawan—During the reign of Caliph Mu’awiyah, his famous general, ‘Uqba ibn Nafi’ invaded the Maghrib (the land west of Egypt) and founded the famous military city of al-Qairawan (49/670) south of Tunisia. ‘Uqba built the mosque and his headquarters in the centre and grouped dwellings around them just as it had been done at other military towns of al-Kufah, Baṣrah, and al-Fasṭri.12 The famous mosque of Qairawan, the fourth most sacred Muslim sanctuary in the world, was built several times by the successors of ‘Uqba and finally by the Aghlabid ruler, Ziadat Allah I (202-223/817-838).

The Qairawan mosque is a big oblong enclosure. The şebe, trapezoidal in shape is entirely paved with marble. The arcades on the north side rest on columns, but the others rest on rectangular piers with two friezes with standing columns attached to their front face. The sanctuary, like the Cordova mosque sanctuary, is a hall of columns. It is divided into seventeen aisles by sixteen arcades. Each of these arcades consists of seven arches. They are all of the round horse-shoe type. The mirdž as well as the surrounding structure from top to bottom is constructed of white marble covered with carvings. Part of this decoration consists of inscriptions, the rest forms arabesques of various patterns. Round the mirdž are exquisite columns, also made of marble. There is a fine pair of orange-red marble columns situated in front of the mirdž which is actually a recess, horse-shoe in plan. It is lined with a series of marble panels, twenty-eight in number. The semi-dome has a wooden lining covered with a coating to which is applied the painted decoration consisting of vine scrolls forming loops, filled in most cases by a five-lobed vase leaf and a bunch of grapes.

The face of the mirdž is decorated with lustre tiles, 120 in number.

At the northern end of the şebe stands the famous minaret: in great prominence on a square base. It has three storeys all squarish or rectangular. At the top is a dome. The minaret is made of bricks. This is the oldest minaret

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on the African soil and is quite different from the spiral maddjikas of the mosques of Namarra and the mosque of Ibn Tulun.

In this region of al-Maghrib is found perhaps the earliest monument of Muslim military architecture. It is known as Qarqas Bani Hammud. This citadel was built by Hammud bin Yusuf al-Barbari in the province of Constantine (Algeria) in 370/980. It contains a grand mosque, a reservoir, a palace, and some other constructions that were probably used for administrative purposes. The mosque contains a square minaret in the style of Qairawan but, unlike Qairawan, there are no corridors. The citadel is in ruins now.

2. Muslim Architecture in Spain

Muslim architecture in Spain is considered a great marvel of aesthetic ingenuity. The magnificent mosque and palaces, gardens and citadels, fountains and aqueducts, public baths and private dwellings that Abd al-Rahman I (139-172/756-788) and his successors built at Cordova, Seville, Granada, and other cities of this westernmost outpost of Islamic culture, were unparalleled in the entire civilized world.

Spain was conquered by the Arab generals of the Umayyad Caliphs between 92/711 and 527/1124. The capital of the Spanish province of the Empire was Cordova. Soon Arab settlements, especially Syrian, sprang up everywhere. It was these Syrians whom the Governors of Cordova employed as artisans and architects for new constructions,13 and "the city was adorned with numerous beautiful structures."14 It is, therefore, natural that Muslim architecture in Spain mostly exhibits Syrian features.

But a systematic embellishment of Spanish towns, with exquisite structures, actually started when ‘Abd al-Rahman I founded the independent Umayyad Kingdom of Spain. This process lasted till the death of Ibn Amur (671/1272), builder of the famous castle and palace of Alhambra.

During the reign of the Umayyad Caliphs, Cordova grew into the most magnificent city in the West. "The jewel of the world," according to a contemporary Saxon nun,15 contained one hundred and thirteen thousand houses, twenty-one suburbs, seven hundred mosques,16 and three hundred public baths. One of the first projects of ‘Abd al-Rahman I was to build an aqueduct for the supply of pure water to the capital. He also built a wall round the city and erected for himself a palace called Munṣṣūf al-Buṣfah outside Cordova in imitation of the palace built by his grandfather, Caliph Hakam, in northern Syria.

‘Abd al-Rahman also laid the foundation of the great mosque of Cordova in 170/786. It was finished in a year at a cost of 80,000 dinars (840,000).17

|12| 17. K. A. C. Creswell, A Short Account of Early Muslim Architecture, p. 287.
A History of Muslim Philosophy

It is the third largest mosque in the world covering an area of 26,900 sq. yards. It is a vast rectangle, free on all sides. Covered porticoes surround it on every side except the southern where there are seventeen arches. The sanctuary is a huge hall of nineteen aisles, the roof of which rests on eighteen arcades. It could once be entered from the street by thirteen doors. The sabil is surrounded by porticoes.

The sanctuary of this mosque is a forest of columns. They exhibit great variation of types. Some are smooth, others fluted, a few even have spiral flutings. The arcades too are of a remarkable design.

The mosque underwent several improvements and enlargements at the hands of successive rulers. For instance, 'Abd al-Rahmān III built a minaret 73 cubits high “measured to the highest point of the open dome pavilion. On the summit of this dome the gleam of gold and silver apples. Two were of pure gold and one of silver. Below and above each were lines very beautifully worked out, and at the end of the span was a little golden pomegranate.” Similarly, al-Hakam built a dome in front of the mihrab and it was decorated in gold mosaic.

Although the architectural pattern of the great mosque, with its aisles running parallel to the back wall, the horse-shoe arches, the parallel gable roofs, and the arcades round the sabil, show clear Syrian inspiration, the double tier of arcades are the most original features of the great mosque.

‘Abd al-Rahmān III (297–258/822–862) also erected a palatial mansion and called it al-Zahir’, naming it after his wife. It stood on one of the spurs of the Sierra Morena overlooking the Guadalquivir (Wādi al-Kabir). It was started in 221/836. Marble was brought from Carthage and Numidia. Columns as well as basins, with golden statues, were imported from Constantinople. It took 10,000 workmen to build it in about twenty years. The palace had four hundred rooms and apartments. The eastern hall was adorned with fountains, in which were placed golden statues of animals, set with precious stones. Water flowed through the mouth of these beautiful figures. The audience chamber was an exquisite piece of workmanship in marble and gold studded with jewels.

The seventh/thirteenth-century citadel-castle of Alhambra (the Red Palace) built by Ibn Almar (671/1272) in Granada is another great architectural legacy of the Muslims in Spain. It is situated on a hilly terrace on the remains of an earlier Umayyad citadel. It was enlarged and embellished by his three successors.

“This acropolis of Granada with its exquisite decoration in mosaics, stalactites and inscriptions, was conceived and constructed “on a grand scale and in without dispute “the last word in such workmanship.” In the words of Amorós Ali, “The towers, citadels, and palaces [at Alhambra], with their light and elegant architecture, the graceful porticoes and colonnades, the domes and ceilings still glowing with tints which have lost none of their original brilliancy; the airy halls, constructed to admit the perfume of the surrounding gardens; the numberless fountains over which the owners had such perfect control, that the water could be made high or low, visible or invisible at pleasure, sometimes allowed to spout in the air, at other times to spread out in fountains, and serene azure sky; the lovely arabesques, paintings and mosaics finished with such care and accuracy as to make even the smallest apartments fascinating, and illuminated in varied shades of gold, pink, light blue, and dusky purple; the lovely dados of porcelain mosaic of various figures and colours; the beautiful Hall of Lions with its cluster of a hundred and twenty-eight slender and graceful columns, its blue-and-white pavement, its harmony of scarlet, azure and gold; the arabesques glowing with colour like the pattern on a cashmere shawl, its lovely marble fountains filling in the arches, its beautiful cupola, its famous alabaster cup in the centre; the enchanting Hall of Music, where the Court sat and listened to the music of the performers in the tribunes above; the beautiful seraglio with its delicate and graceful brass lattice work and exquisite ceilings; the lovely colouring of the stalactites in the larger halls and of the cornical lining in the smaller chambers,” made this architectural monument one of the wonders of the world.

There was another royal villa within the walls of Granada. It was called al-Generalife (a corruption of Jamiʿah al-ʿArif). It also was considered a marvel of beauty with fountains, groves, and flowers. The gardens were terraced in the form of an amphitheatre.

The Alcazar (al-Qasr) of Seville is another notable contribution of the Muslims. It was first built by a Toledo architect for the Muwahhīd Governor in 599–607/1199–1200. Of the many Alcazares in Cordova, Toledo, and other Spanish towns, the Seville Alcazar is the most renowned and the only one surviving. This gracefully decorated castle was till recently used as residence by the Spanish rulers. There is another Muwahhīd monument in Seville, the Giralda tower, which was originally the minaret of the great mosque. It was erected in 1184 and was decorated with cupped arched.

3. Muslim Architecture in Iran

History records that the earliest mosque in Iran was Masjīd al-Thawr built at Qasr in 81700, but the earliest Islamic monument so far discovered in Iran is the mosque known as Tarīq Bāgh in Damghan, halfway between Teheran and Meshed. It was built between 133/750 and 170/786. According to M. Godard, “by the harmony of its proportions and masses, it is still one of the most magnificent buildings of Islam.” It was constructed on the vault system.

17 P. K. Hitti, op. cit., p. 595.
18 1086
Iranian buildings throughout the Muslim period were known for their exquisite domes. These domes never arose from the Roman pendentive employed by the Byzantines but from the more primitive squinch arch which spanned the angles of the square and were converted into an octagon. The earliest Muslim dome in Persia is that of Great Mosque at Qum, south of Tehran. It was built by abu Sa‘dain Husain in 256/878 and was eighty feet high.

Since then three different types of domes have been built in Iran: (1) single domes, (2) true double domes, and (3) an inner dome consoled by a polyhedral tent dome or a conical roof. Single domes were popular during the Safavid period and were direct descendants of the Sassanian domes. The most conspicuous and representative dome of the second type may be seen over the tomb of Sultan Sanjar at Merv (582/1187) while the most renowned earlier example of the third type is the Gumbad-i Qibla (398/1007).

The Gumbad-i Qibla was built by Shams al-Ma‘ali ‘Ali al-Hasan Qibla, the ruler of Gurgan and Tabaristan in 397/1006. This mausoleum is actually a cylindrical tower with a conical top. The inside is empty, a continuous void from ground to the roof where it is domed with a tect-tike one. The total height of the tower is a little over 107 feet. It is built of burnt brick. There are two Kufic inscriptions also, one 20 ft. 3 ins. above the ground and the other just under the corbel.

These tomb-towers hold an important place in the Safavī architecture. They are mostly found in Acharbagh and across the border in Qazvin and among these are Khašākh Qibla at Amasia, the tomb-tower within the mosque of Sultan ‘Ali al-Din at Qazvin and the tomb-towers at Aqbal and Kainar.

These tomb-towers are dressed in stone. They are usually octagonal in shape with conical roofs. The exterior faces are decorated with arceding cut in high relief on the stones of the structure. Most of the tombs have four windows or portals. The interior is usually plain and the chamber is always covered by an inner dome of cut stone. Built flights of steps to these chambers are rarely found. They were entered probably by means of a ladder.

The Saljuq period concentrated mainly on the construction of mosques and it was during their reign that the basis for the standard Iranian mosque was firmly laid. Its features were: at the beginning of a longitudinal axis an inset portal leads into an open court; arcades surrounding the court are interrupted by four inlets, two on the longitudinal axis and two on the cross axis with prayer halls at the back of the arcades; the major inlet opens into a square sanctuary chamber, crowned by a dome with a mihrab in the rear wall of the chamber.

The earliest Saljuq mosque containing all these elements is the small Masjid-i Jami’ at Zara, north-east of Isphahan, which was erected in 530/1135.

During the Saljuq period vaults over the square or rectangular bays of the

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prayer hall of mosques display a considerable variety of types. In the earliest surviving Iranian mosques, the bays were covered by barrel vaults. This resulted in complication of construction at the corner angles and did not offer any opportunity for display of technical skill. The Saljuq builders replaced the barrel vaults by domical type vaults. In order to enhance the decorative quality of vaults, they built groin vaults, cloister vaults, vaults on groin squinches, vaults on triangular false pendentives, domical lantern vaults, squarer domes and flat vaults. Examples of these experiments may be seen in those areas of the Jami’ Masjīd at Isphahan which are assigned to the Saljuq period.

Surface enrichment of the Muslim architecture in Iran was of three types: brick patterns, plaster, and mosaic faience. Decorative brick-lay appeared in pre-Saljuq work, reached its maximum effectiveness under the Saljuqs, and tended to die out in the eighteenthfourteenth century. Stucco was an important feature of decoration even in the earliest Muslim monuments and held its popularity throughout. Faience, first used by the Saljuq on a large scale, developed considerably during the Il-Khanids and reached its zenith under the Timurids and the Safawids.

A number of Saljuq monuments contain mihrābs executed in small cut bricks. Brick-end plogs were also utilized for decorative purposes but it was stucco, and to some extent sculpture in stone, that played the most important role in the exterior and interior embellishment during the Saljuq period. The arabesque and monumental inscriptions in Kufic and naskhi writing became an essential part of decoration. For instance, in Merv there still stand the ruins of the tomb of Sultan Sanjar (511–522/1117–1127) the last of the great Saljuq, decorated on the inside with panels of fine arabesque and inscriptions, both Kufic and naskh in cut terra-cotta. One of the most beautiful Kufic inscriptions of the Saljuq period is known from a ruined madrasah at Khargīz in Kurdistān. It contains the name of Nisā’ al-Mulk, the Grand Vizier of Sultan Alp Arslan (455–469/1063–1092). The Jami’ Masjīd at Qazvin, built in 509/1116, and the mihrāb of Imāmzādeh Karīr at Qazvin (523/1134) exhibit the most developed Saljuq style of decoration in stucco and stone. The Jami’ Masjīd at Ardistan (555/1160) has three mihrābs rich in stucco decorations. Here several systems of arabesque are interwoven or placed one above the other, the heavy or baroque arabesque in high relief usually forming the background.

Stucco was used extensively in the Saljuq era not only for the decoration of mosques, but also for that of palaces and houses of the nobles. Compositions consisted of hunting scenes and Court scenes. Occasionally, the relief of figures was so high that they approached sculpture. These stucco reliefs are chiefly found in Rayy (Teheran) and Sava.

Fifteen Saljuq monuments display, on the interior or the exterior, glazed tiles used in the inscriptions or patterns. Mosaic faience developed in Gumbad-i Kabūb at Maragheh (553/1160) reached a stage at which strips of glazed tiles were set in a plaster ground to form an elaborate strapwork pattern.
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splendid calligraphic friezes of lustred faience surrounded daisies composed of star tiles in golden brown lustre on a white ground, and mihrabs were executed in the same material, for instance, the famous mihrab of the Masjид Mosque at Kашār (629/1232). 36 Mention may be made of Malik Shah, a great Salarıq monarch (485-485/1072-1092) who made Ipsāh, his capital, one of the most beautiful cities in Asia. He built the famous Jet's Mosque and for the first time introduced the tapering fluted style of tower in Iran. The finest example of this cylindrical minaret is found in Iran. It is called Mina-i 'Ali and was built by Malik Shah. It is decorated with geometrical patterns and bands of inscriptions on glazed tiles.

Peris suffered the greatest disaster at the hands of Mongol invaders at the beginning of the seventh/thirteenth century. Merv and Khashir fell to Ghurids in 617/1220, and within twenty-five years the entire country was not only occupied but cities were completely burnt, buildings were totally razed to the ground, and, at places, the entire population was slaughtered like animals with the result that very few buildings erected between the Arab invasion of Iran and the rise of the Il-Khan Mongols stand today. The Mongols ruled over Iran for about 143 years (644-7-99/1246-1389). Hulagu, the founder of the Mongol Empire, assumed the title of Il-Khan and made Tabriz his capital.

The first Mongol construction in Iran was an astronomical observatory built at Marāshgah, the summer capital of Hulgu Khan, at the instance of his famous minister, Naṣr al-Dīn Tūsī, in 678/1279. But it was Hulgu's successor, Arghān, who preserved the great architectural tradition of Iran. He began the construction of Arghānīyā, a splendid suburb of Tabriz. Work was also undertaken at Sulāntāyīa near Qarqin and summer palaces were built at Aflatān, Marāshgah, and Lar. The Golden Age of Il-Khan architecture was, however, ushered in by Ghānī Khan, who embraced Islam and came to throne in 694/1295. Ghānī Khan was not only a great builder but was himself an architect. He designed and built Shīb, a suburb west of Tabriz, in 690/1297. The observatory was crowned with a cupola shaped to his own design. 37 He also built his lofty tomb at Shīb. It was twelve-sided in plan and had a crypt at ground level. A great mausoleum was encircled with a golden inscription. Some 14,000 workmen were employed in its construction. Besides, there was a monastery for dervishes, a Shīfī and Ḥanafī college, an academy of philosophy, a residence for the descendants of the Holy Prophet, a hospital, a palace a library, and a splendid garden kiosk called Ardīlīyā. The tomb was the focal point of the entire built-up area. It was surrounded by gardens which were encircled by a suburb called Ghānīyā. Near each of the gates of this town, which


soon rivalled Tabriz, was built a caravanserai, markets, and public baths. The name of the chief architect of Ghānīyā was Tāj al-Dīn 'Ali Shīb. Although Ghānīyā is a heap of bricks today and Ghānī Khan's famous tomb a crumbling mound of debris, very detailed account of Ghānī Khan's extensive construction comes to us from the works of Rashīd al-Dīn, Waṣīf, Ḥāmid Allah Mustaʿfī, and Shams Kāshāni. Ghānī Khan was succeeded by his illustrious brother Olejeitū (706-1;1305-18) who embraced Islam and assumed the name of Muhammad Khān Bandāsh. Olejeitū far surpassed his predecessors in architectural achievements. As a matter of fact, most renowned buildings of the Il-Khanid period belong to his reign.

Soon after he came to throne, Olejeitū ordered work at Sulāntāyīa, a site near Qarqin. Plan for this new capital was prepared by his father Arghān but he died before it could be executed. Olejeitū built a wonderful city at Sulāntāyīa. The citadel was 600 pas on a side. It was protected by a wall and sixteen towers of cut stone. The principal mosque was ornamented with marble and porcelain. There were a hospital and a college also. Surrounding by twelve smaller palaces was the royal palace, a kind of high pavilion or kiosk. The entire ensemble was set in a marble-paved court.

These palaces have since disappeared but the mausoleum of Sultan Muhammad Olejeitū Khanda Bandāsh still towers over the surrounding area. According to Goddard, this tomb is "certainly the finest example of known Mongol architecture, one of the most competent and typical products of Persian Muslim building and technically perhaps the most interesting." 38 The second most famous monument of the Il-Khanid period was the mosque in Tabriz of Tāj al-Dīn 'Ali Shīb, Olejeitū's minister. Only a very small section of this mosque exists today, but Mustaʿfī, writing in 736/1335, stated that the main axis of this mosque was a tremendous structure. It was 30.15 m. wide, with side walls 10.40 m. thick. The height up to the vault was 25 m. The pointed arch of the mihrāb was supported on two columns of copper, and the mihrāb frame was embellished and pointed with gold and silver. According to ibn Baṭṭūṭah, the open court of the mosque was paved with marble, the walls were covered with Kāshā (false decoration) and there was a square pool in the middle with fountains.

Mention must also be made of the largest and the most revered shrine of Imām 'Ali Režā at Meshed and of his sister Fātimah at Qum. During the Mongol rule, two very renowned dynasties flourished in central and southern Iran: the Atabeks and the Mārshanids. The Atabeks were the autonomous rulers of Arz with Shīrāz as their capital and the Mārshanids controlled the entire region south of Teheran. Their capital was Yazd. History records that Shīrāz possessed many fine buildings constructed by the Atabeks but hardly any of these structures exists today. The Mārshanids seem to be

38 Ibid., p. 129.
more fortunate in that several very famous buildings that owe their existence to these potencies are still extant in Tabriz and Kirmān. Like Iranian art in all its forms, Iranian architecture during the Tāhirid Mongols was decorative, characterized by precision, clarity, and humility. However, contrary to the Saljuq period, the Tāhirid construction places a decided emphasis upon verity. A look at the portal of the Jāmi’ Masjid at Isphahan and its north-side arcade, the portal of the Kāshān at Nāṣrābād, the tomb shrine at Zādān, the niche of Bāyazīd’s shrine at Bāstān, and Pūr-i Bāqīrī, portal prove the point. Chambers too become looser in relation to their horizontal measurements. Isaacs also become narrower but higher.

The Safavīd Emperor, Shāh ‘Abbās the Great (956-1038/1548-1603), was one of the greatest builders Persia has ever had. He was a wonderful town planner. His achievement in this field can be seen at Isphahan, the capital, which he built anew. The scheme included the Great Maidān surrounded by vaulted basarās, with the portal of his mosque opening in the centre of the south side, the Ali-Qapu palace on the western side, and the avenue, over two miles long, known as the Ghāzār Bāgh.

Shāh ‘Abbās also built the Jāmi’ Masjid of Isphahan. It has four façades and a domed chamber with a mihrāb on the qibla side. The south-east façade is flanked by two halls, each with eight-dome-covered bays and a mihrāb. The entire building including the main dome is splendidly decorated with enamelled tiles and faience mosaic.

4. Muslim Architecture in Central Asia

The starting point of Muslim architecture in Central Asia is the extant in Bākhtāra of Sultan İsmā‘il (276-294/882-907), the founder of the Saljuq dynasty. It is a cubic structure with a dome. Its decoration is almost entirely of brick-work. The spandrels of the arch bear square-shaped motifs. The central hemispherical dome is surrounded by four small cupolas on its four corners.

Auskend in eastern Pārgahān was another centre of the Saljuqids where four important monuments—one mihrāb and three mausoleums—still stand. The mihrāb is a tapering tower gradually diminishing in circumference as it reaches the top. It is cylindrical and tinted and has lost its top. It is the oldest specimen of its kind which later became very popular in Iran and Turkey. The decoration consists of tiles combined in geometrical patterns, the ground between them filled with small stucco leaves.

Merv was another great Muslim cultural centre in this region. The oldest monument in this town is a mosque built in 131-133/748-750. It is called the Hamadānīi Masjid in memory of Hāji Yūnus of Hamadān. Still in good condition, it is used for daily prayers.

The capital of 'Amīr Tūmūr (737-807/1336-1404) was, however, Samarkand and he made it one of the most splendid cities in the East by building palaces.

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mosques, and shrines there. The style of these Timurid buildings follows Khorasanid tradition although Chinese and Turkish motifs are also visible. They included the famous mosque of Khwājā Ahmad Yasavī constructed in 800/1397 near Samarqand. The architect of this mosque was a Persian from Isphahan. It is an enormous squarish structure, a oblong block from which rose two domes, one covering the mosque proper and the other the tomb of the saint. The second dome is melon-shaped, a characteristic of Timurid monuments. The entrance is flanked by two towers like that of a fortress, a prodigy of Tumur's warlike mind. Tumur was greatly attached to Khiş, his birth-place, where he built a palace which was considered a marvel by contemporary visitors. The description, given by Clavijo, the Spanish ambassador, sent to the Timurid Court by King Henry III, shows that this palace followed the style of ancient palaces at Nīshāpūr and Khorasan. Its surface was completely covered with enamelled tiles like the Iltīzar Gate of Babylon.

But it was Samarqand which received Tumur's fullest attention. The most prominent building in the city is the mosque of Bibi Khānīm, which Tumur built in memory of his wife in 801-806/1398-1403, with its monumental gateways and the double dome. This mosque is the first known specimen of the classical Jāmi’ Mosque in Turkistan. The second masterpiece of this period is Tumur's own mausoleum at Samarqand, known as Gūr-i Amir (Amir's grave). It was constructed by Tumur himself. It has an immense dome almost completely covered with glittering tiles. Its walls are resplendent with multicoloured slabs which are transformed by points into beautiful mosaics forming ravishing panels. These mosaics are composed of small pieces as well as numerous Arabic and Persian inscriptions. To the right and the left arose two circular minarets. Ulugh Beg, who had inherited a passion for buildings from his grandfather, Tumur, added to this tomb a series of other buildings. He built a grandiose portal to the shrine. Tumur's son and successor, Mirza Shāh Rohk (807-851/1404-1447), transferred his seat of government from Samarqand to Herat in Khorasan. He built there a credited graceful by a wall with four gates. The Jami’ Mosque of Herat, which stood in the midst of the chief market, was the most beautiful in the whole of Khorasan. Shāh Rohk's wife, Gauhar Shād Āqa, was also a great builder. She constructed a college at Herāt (829-840/1427-1437). Its architect was Usūlī Qāwam al-Dīn of Shirāz. The original marble slab of this college is still preserved in the Herat museum. It is called the ithalī style by the renowned calligrapher Jā‘far Jalāl of Herat. Besides, Herat could boast of Mūsābāb, the mausoleum of Gauhar Shād Āqa, and the madrasa of Usūlī Baigīrāb.

5. Muslim Architecture in Turkey

The Muslim architecture in Turkey (Anatolia) was inaugurated by the Saljuqs in the sixteenth century. During the course of 250 years of their
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rule, the Sālṭān constructed many monumental buildings at Sivas, Qinniqa, Kaiseri, Erenkûn, Divriği, Karsin, and other important towns. These structures include mosques, tombs, mausoleums, palaces, castles, hospitals, caravanserais, market halls, public baths, public fountains, bridges, aqueducts, and reservoirs. Quite a few are still extant. The Sālṭān’s architectural traditions were not only maintained by the Ottoman Turks but reached their zenith both in quality and number in the tenth/sixteenth and eleventh/seventeenth centuries.

The oldest mosque in Anatolia (fifth/eleventh century) built by the Turks is supposed to be the Ulu Camii at Sivas. It is a rectangular structure surrounded by a wall. It has a covered portico, an open court, a flat roof with a layer of earth raised upon horizontal wooden rafters and stone pillars. The richest and most impressive of the Sālṭān’s mosques in the Ulu Camii at Divriği (925/1520) has twenty gateways. The apsidal ends of the northern gate are suggestive of knotted or woven design. In the middle of the mosque is an octagonal water basin and above it a dome open to the sky. Outside the exterior walls is a ground minaret and inside a large building the bath building, which is separated by a wall. The Ulu Camii at Bursa, first capital of the Ottomans (745/1340–1349), had twenty domes and twelve piers all co-ordinated. But mosques with single domes were also built, for instance the Ala al-Dîn Mosque at Bursa (736/1336) and the Green Mosque at Iznik (780/1378). The mosque that set the pattern for the monumental mosques of the tenth/sixteenth century was that of Bâyârîzî II with a half-dome over the central dome on the sides of the sîxdrî. This principle was accepted by the famous Turkish architect Koca Sinân whose masterpiece is the Sulaimânîyya Mosque (957–961/1550–1557). The mosque of Sinân Pasha, Ahmad Pasha, Sokollu Muhammad Pasha, Mimarshah Kâzım, and Rustem Pasha built by Sinân follow the same style. His great masterpiece, Şebinkarîyya Mosque (977–983/1569–1575) at Edirne, however, had only one dome. In the eleventh/seventeenth century, Turkish mosque followed the style of Şehzade Mosque (920–925/1535–1540) which was also built by Sinân. It has a central dome supported and surrounded by four half domes. This style may be seen in Sultân Ahmad’s Mosque (1018–1025/1609–1616) and the Waliîd Mosque. Under the Ottomans, madrasas and hospitals followed the traditional style but the mental hospital of Bâyârîzî II is quite original. It has separate rooms for mental patients and a communal hall of hexagon shape with dome open to the sky for psychopathical cases. At one end of the hall, there is a dais for musicians, and the acoustics are excellent.

The Ottoman mausoleums are invariably roofed with a dome. Decoration is restricted to coloured patterns, and facing of glazed tiles is applied inside instead of outside. Nearby all Ottoman Sultâns are buried in Istanbul. One of the oldest mausoleums (968/1464) is that of Maḥmûd Pasha, the Grand Vizier of Maḥmûd the Conqueror. It is octagonal in shape with its facade of geometrically patterned tiles inlaid in stone. The tomb of Sultân

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on an octagon with four sides, and the washing arrangements without a common pool. The Sultân Hamâmî at Qinniqa gives a good idea of Sālṭān bath. There are separate twin buildings for men and women. The first room to be entered is the dissolving room (cineşgâh) with marble floor and a fountain in the middle. From here a passage leads to the tepidarium (sopa kulâ) for repose and massage. Then comes the hot room (sî of alîk) a domed octagonal hall round which are recesses (fûnûs) containing water basins and private rooms (hâlekâh).

With the downfall of the Sālṭān (654/1255), Anatolia was divided into more than a dozen independent principalities (beylükî) which ruled over various parts of the country for about two hundred years. They were finally overcome by the Ottoman Turks.

The Ottoman Turks ruled over Turkey for almost six hundred years (699–1342/1299–1323). During the Bursa period (699–907/1299–1301), which is also called the foundation period, the old Ulu Camii type of mosques continued to be constructed but the roofing consisted of co-ordinated domes. For instance, the Ulu Camii at Bursa, first capital of the Ottomans (745–801/1344–1399), had twenty domes and twelve piers all co-ordinated. But mosques with single domes were also built, for instance the Ala al-Dîn Mosque at Bursa (736/1336) and the Green Mosque at Iznik (780/1378). The mosque that set the pattern for the monumental mosques of the tenth/sixteenth century was that of Bâyârîzî II with a half-dome over the central dome on the sides of the sîxdrî. This principle was accepted by the famous Turkish architect Koca Sinân whose masterpiece is the Sulaimânîyya Mosque (957–961/1550–1557). The mosque of Sinân Pasha, Ahmad Pasha, Sokollu Maḥmûd Pasha, Mimarshah Kâzım, and Rustem Pasha built by Sinân follow the same style. His great masterpiece, Şebinkarîyya Mosque (977–983/1569–1575) at Edirne, however, had only one dome. In the eleventh/seventeenth century, Turkish mosque followed the style of Şehzade Mosque (920–925/1535–1540) which was also built by Sinân. It has a central dome supported and surrounded by four half domes. This style may be seen in Sultân Ahmad’s Mosque (1018–1025/1609–1616) and the Waliîd Mosque. Under the Ottomans, madrasas and hospitals followed the traditional style but the mental hospital of Bâyârîzî II is quite original. It has separate rooms for mental patients and a communal hall of hexagon shape with dome open to the sky for psychopathical cases. At one end of the hall, there is a dais for musicians, and the acoustics are excellent.

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Sulaiman the Magnificent (974/1566) is a masterpiece of ornamentation. The tomb of Selim II (982/1574) and Murad III (1005/1605) are also the finest specimens of Turkish mosque ornamentation. The marble tomb of Sultan Hamid (1208/1891) is a baroque.

Covered market is a special feature of Ottoman rulers. The covered market of Bursa has a colourful interior of stone and brick masonry; that of Edirne (923/1518) has six piers and fourteen domes. The famous market of ‘Ali Pasha at Edirne (977/1569) built by Sinan had in addition six gates. The markets built by Muhammad the Conqueror and Sulaiman the Magnificent at Istanbul are most famous. The former has fifteen domes and two rows of four pillars and the latter has twenty domes. These two constructions, with the addition of time to time of streets, comprise the famous covered market of Istanbul. It is really a market city. It covers an area of 30,700 square metres and includes sixty-five streets, a square, 300 shops, 1,000 rooms, eighteen gates, eight fountains, a school, wells, and caravanserais. At the time of Sultan Muhammad and Sulaiman it was mainly in wood, but after the fire in 1112/1701 it was rebuilt in brick and stone. Architecturally, however, the so-called ‘Egyptian Market of Istanbul,’ which was built in 1071/1660, is far superior. The windows in the sides of the high, sloping-roofed central portion give light at a lower level to the central passage, which forms a right angle, on either side of which are set the rows of shops, eighty-eight in all, each covered by a dome. It is a single-storied building except the entrance arcade. The effect of the interior is as impressive as that of a cathedral.

The complex structure now called the Topkapi Palace (Scrapio) grew out of the subsequent additions to this palace by the Sultans through the centuries. The famous Topkapi Palace remained the residence of the Ottoman Sultans from the ninth/fifteenth century to the thirteenth/nineteenth century when they moved to Beophorus. This palace was the centre of government as well as of culture. No other assembly of buildings affords such opportunity as this to study at one place the entire history of the Ottoman architecture. It covers 690,000 square metres of area, contains a remarkable homogeneity of character. The entire arrangement of the palace, with its geometrical sub-divisions and its terrace walls counteracting the steep slope of the ground, conforms admirably to present-day principles of town-planning.

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It is not possible to give a full description of the palace. The third and fourth courts, however, contain most interesting buildings. The structure in which foreign envoys were received by the Sultan (Aynsabah) is a marvel of the ninth/fifteenth-century architecture. The library of Sultan Ahmad (1131/ 1719) is remarkable for its plan and marble facade. The Bagdad Pavilion (1048/1638) in the fourth court contains four sides and one central dome. Its terraces, facing the Bosphorus and the Golden Horn, are surmounted by a wide-caved roof supported on arcades. The walls are faced, both inside and outside, with tiles. The Pavilion of Mustafa Pasha (1116/1704) is in Rooco- Turkish style, made in wood, to serve summer requirements. Unlike the Edirne monuments of Persia and Central Asia, Turkish architecture on the whole is horizontal, not vertical. The height of Turkish buildings is much less than their length and expansion. According to Beicht Uencl, this horizontal effect gives an impression of comfort and repose. In religious buildings, solid gates predominate over the casement openings. On the other hand, in secular buildings, window strips dominate the facade. The Turks avoided total symmetry in their ground plans and facades.

6. Muslim Architecture in Pakistan and India

The Muslim conquest of the Indo-Pakistan sub-continent started in 947/712 when Muhammad bin Qasim invaded Sind. Contemporary records show that he constructed a mosque and other buildings at Daulat, but these structures no longer exist. Recently some excavations made in southern Sind led to the discovery of certain traces of ancient monuments. But the experts have not yet come to any final conclusion with regard to the age of these structures. Suggestions have been made that the rectangular foundation excavated at Bhambor is that of the first mosque on the sub-continent built at the time of Muhammad bin Qasim. Similarly, no Muslim monument built before the middle of the sixth/seventh century has so far been discovered although it is known that Multan had been an important centre of Muslim culture prior to Mahmud of Ghazni’s excursions. After Lahore was conquered by Mahmud in 1092/1682 a permanent garrison of Afgan soldiers was established there.24 Later on, Lahore became the capital of Mahmud’s successors (492/1098–582/1186). It is, therefore, most probable that mosques, palaces, tombs, and other structures built by Muslim rulers of Multan, Lahore, and other small principalities in the Indus Valley between the second/eighth and the sixth/seventh centuries suffered at the hands of invaders or were destroyed by the ravages of time. What exists today belongs to a much later period as compared with Iran, Syria, Iran, Egypt, and Spain.

Indo-Islamic architecture, during its history of more than five centuries (565-1119/1150-1707), however, covers such a vast area and has passed.

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through so many stages and styles that in this brief section only a passing reference can be made to them. Besides the imperial style of Delhi, which served as a model, at least eight very marked provincial styles have been noted by experts. These provincial styles belong to the West Punjab (345-720/1150-1250), Bengal (897-957/1400-1500), Jaunpur (762-880/1300-1400), Gujrat (700-957/1300-1550), Mâdî and Mâlvâh (808-977/1405-1500), the Deccan (748-1298/1347-1617), Bûkîpûr and Khânâbâd (826-1067/1425-1065), and Kasîmîr (813-1112/1410-1700). One of these styles—the Mînâbî style in West Punjab—is even older than the imperial style of Delhi.

The earliest Muslim monument in the Indo-Pakistan sub-continent happens to be the tomb of Shâh Yûsuf Gardesî at Multan, built in 547/1152. It is a rectangular structure with a flat roof. One of the walls has an abutment portion which is slightly projected to frame the entrance. The walls are completely encased in most colourful tiles for which Multan has always been famous. These tiles are decorated with geometrical, inscriptive, and floral motifs. The absence of domes, pillars, and arches in this modest building is very significant.

It was at Delhi that the foundations of Muslim architecture were laid on a grand scale. Soon after he made this imperial city his capital in 857/1211, Qâqûtb al-Dîn Arbâk ordered the construction of the famous Qûwât al-Allâm Mosque in 952/1196. This is the oldest mosque extant in the Indo-Pakistan sub-continent. It consists of a rectangular courtyard (141 ft. × 105 ft.) surrounded by pillared cloisters. The sanctuary on the western side possessed elaborate series of aisles with shallow domed ceilings. In front of the sanctuary was placed an iron pillar brought from Mathura as a mark of victory. Three years later, an expansive arched facade was built across the entire front of the sanctuary. Its pointed arches made in stone are magnificently carved with inscriptions and floral motifs. They produce the effect of lightness and lightness as, following the contemporary north Iranian style, they are vertical in their composition.

Qâqûtb al-Dîn Arbâk laid the foundations of another most remarkable building the same year. It was the Qâqûtb Minâr. Although it was constructed at a time when Muslim rule in India was hardly established, it has never been surpassed in the boldness of its conception, its aesthetic composition, its exquisite execution, and its imposing effect. It is a unique monument in the entire Muslim history. The idea of this fluted and stepped tower was certainly borrowed from Qûzûz as well as North Iran, where the ruins of similar towers still exist. But the Qâqûtb Minâr has surpassed all such towers. It lies outside the Qûwât al-Allâm Mosque and was probably designed on the basis of Sîmârakra mosque or the mosque of Ibn Tulûn (second eighth and third/ nineteenth centuries). It is a five-storeyed building with a domical roof. The storeys diminish in height and dimension as they ascend and

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are ornamented by four projecting balconies. Between these balconies there are richly sculptured and raised bands containing Arabic inscriptions. The basement contains six such bands. The lowest storey has twenty-four projecting ribs forming the flutes. They are alternately angular and circular in the first storey, only circular in the second, and angular in the third. The other two storeys are of plain marble with red-stone blocks and were added later. Its tapering construction produces the effect of a height greater than the actual which is 238 ft.

A notable contribution to Muslim architecture in India was made by Sultan Shânâs al-Dîn Ilûtisânî (606-634/1211-1236) who added the famous arched screen in front of the Ajmûr mosque built by his predecessor in 597/1200. These arches, seven in number, extending over 200 ft., more nearly approach the four-centred type invariably found in subsequent Muslim buildings. Each arch is surmounted by three lines of writing, the outer in Kûfî, the other two in Arabic characters separated from each other by bands of carved arabesque ornament.

Another significant aspect of Muslim architecture in the seventh/thirteenth century is the construction of a large number of tombs. Famous among those are the tombs built by Ilûtisânî for his son Sultan Khârî (629/1231) and for himself (633/1236) and the tomb of Sultan Bulân (679/1280), in Delhi. The shrines of Shâh Bâsh al-Uqr (661/1262), Shâh Shânâs al-Dîn Tâbrîz (675/1276), and Shâh Rûkûn-î Alam (720/1280) at Multan also belong to the same period. The last-named shrine is one of the most impressive buildings in Pakistan. It is an octagonal structure with sloping walls having tapering turrets at the angles. Erected on an elevated plane, its total height is 115 ft. and the dome is 50 ft. wide inside. It is made in brick with bands of carved timbering sunk into the walls at intervals. The brick-work is elaborately chiselled and parts are inlaid with glazed tiles. The use of sloping walls, carved timbering sunk in them, and glazed tiles suggest the Arab-Iranian origin of Multan architecture.

The beginning of the eighth/ fourteenth century brought a remarkable change in the imperial style at Delhi. This change was caused by the invasion of Central Asia and Iran by the Mongols. Bringing death and destruction in their wake, the Mongols were responsible for a large-scale migration of Turkish and Persian architects, engineers, and artisans to Delhi, and it was this group of people who built the famous 'Alî Khârî Darwâzâh (705/1305), one of the most exquisite piece of architecture near the Qâqûtb Minâr. The 'Alî Khârî Darwâzâh (the Gateway of 'Alî al-Dîn Khârî) occupies a key position in the evolution of Muslim architecture in India. A mere glance at this elegant gate will show that it must have been built by expert architects, having knowledge, vision, and capacity to prepare the design in detail before it was executed. Its style is distinctive and original. The method of its wailing, the shape of its arches, the system of support for the dome, and the design of surface decoration all suggest supervision of master builders.

27 Peevy Brown, Indian Architecture, Bombay, p. 34.

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The main arch is a pointed horseshoe. It is rather vertical, the width of its span being much less in proportion to its height. There are bands of inscriptions carved in white marble.

The Tughlaq who ruled over India from 720/1320 to 816/1413 were great builders. The founder of the Tughlaq dynasty, a soldier who ruled hardly for five years (720-725/1320-1325), managed to build in this short period a fort, a palace, his own tomb, and the fortified city of Tughlaqabad. This was the first capital city founded by any Muslim monarch in India, although Sultan ‘Ali al-Din Khilji, his predecessor, had also earlier planned a similar capital. Tughlaqabad, near Delhi, is now in ruins except for the tomb of the warrior king. It is a unique building in that the tomb looks more like an independent fortress than a burial place. Perhaps the disturbed political conditions, on account of Mongol invasions, demanded the expediency of utilizing every building for defence purposes in times of emergency. This fortress tomb was built on a high platform. It is made of sandstone and white marble. It has thick sloping outer walls giving the building a pyramidal appearance. Its doorway is literally a death-trap for intruders and within the courtyard there are solidly built underground vaults for hoarded wealth. The dome is pointed in shape—a style followed throughout the Muslim period in India. This pentagonal produces the effect of great strength, solidity, and robustness.

The Mongol invaders could not destroy Delhi; this was done by one of her own rulers, Muhammad Tughlaq, who moved his capital to Dadhatabad in the south. Delhi became a deserted city and all its trade, art, and industry were completely ruined. Most of the artisans and architects, who could manage to escape from the Royal camp, took refuge in provincial capitals with the result that when the capital was restored by Firuz Tughlaq no more master builders were to be found in Delhi. The Royal treasury was also empty and the economic condition of the subjects had become much deteriorated. In spite of the fact that Firuz Tughlaq proved to be one of the greatest builders India has ever produced, his buildings had to be simple and monumental, producing the effect of austere severity. Gone were the engravings and carvings, the refined decorative motifs, the well-finished and properly cut stone-pieces of marble and red stone, and the embellishments of the outer and inner surfaces. Instead, walls were made of rubble covered with thick layers of cement. It was the puritanical phase of architectural asceticism.

Firuz Shah Tughlaq built four fortified cities in North India: Firuz Shah Kotla in Delhi, Jaunpur, Hissär, and Fatehpur. Firuz Shah’s fortified citadel in Delhi was situated on the river bank. It was roughly a rectangle with rectangular courtyards, baths, tanks, gardens, palaces, barracks, a large Jam’s Mosque for the congregation of 10,000 persons, servants: quarters, etc. The main architectural principles of palace-fort, followed by the great Mughuls at Agra, Delhi, Allahabad, and other places, had to lead down by Firuz Shah.

Several mosques were built in Delhi by Firuz Tughlaq between 772/1370 and 777/1375, the most famous being the Khirki Mosque. It is built on a 

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tokhba[h] or sub-structure of arches. It is a unique construction as it is almost a covered mosque like Sajjiq mosques in Turkey, a rare phenomenon in India. The portal is for the first time reached by some flights of steps. It is entered through an arch and beamed doorway. The interior consists of clusters formed by a series of square bays, each one roofed by a cup-shaped dome. There are three rows of such domes, each row having three constellations of nine domes each. Thus there are in all eighty-one such domes. Each corner of the rectangle is supported by a tower and a tapering round bastion.

The invasion of Timür in 801/1398 was a major calamity for India. He not only sacked Delhi but took away with him Indian artisans to build the famous Jan’s Mosque at Samarkand. Delhi lost its political supremacy. The rule of Sayyid and Lodhi monarchs was confined to the Ganges basin only. And during the whole of the ninth/tenth century and the first quarter of the tenth/sixteenth century Delhi could boast of no architectural achievements.

No palaces, no mosque, no forts, and no cities were built; only tombs were erected as memorials to the dead. However, a significant addition in the construction of domes was made in this period. This was the introduction of double dome in India, although this style of dome-making had been practised in other Muslim countries for centuries. We find this double dome—an inner and an outer shell to raise the height of the dome without disturbing the interior plan—for the first time in the tomb of Sultan Sikandar Lodhi (924/1518).

Bengal.—The Muslim architecture of Bengal is as old as that of imperial Delhi, as Bengal was conquered by one of Gusht’s-Al-Din Alibak’s generals in 509/1212. It soon became an independent kingdom and remained so till it was annexed by Akbar the Great in 1564/1576. The Muslim monarchs of Bengal were men of fine taste and they built scores of mosques, palaces, and other structures at their capitals at Gaur and Pandua, situated not only seventeen miles apart. The ruins of these monuments scattered along the entire river bank from Gaur to Pandua bear testimony to their architectural genius but nowhere have climatic and physical conditions caused greater havoc to Muslim monuments than in Bengal. As no stone was available in the vicinity, most of these buildings were constructed in bricks which could not withstand the onslaughts of heavy rains, storms, and humidity. The oldest Muslim monument in Bengal is the multi-domed mosque at the village of Pandua. It was built in the middle of the seventh/thirteenth century. It is the oldest multi-domed mosque in the entire sub-continent. Another very significant structure erected at Pandua is the Adina Mosque (766/1364). It was the focal point of the new capital city built by Sikandar Shah (759-791/1358-1389). The Adina Mosque, a double-storied structure constructed on orthodox lines, is the largest and the most impressive building in Bengal. It is as big as the Great Mosque at Damascus (705 ft. × 825 ft.). “To the spectator standing within the expansive quadrangular court of the Adina Mosque, surrounded by its seemingly endless arcways, the conception

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as a whole presents to the appearance of the forum of some ancient classical city rather than a self-contained Muslim house of prayer, with the high-vaulted sancturary on the western side simulating an imperial approach in the form of a majestic triumphal archway.'*  

Around the courtyard is a screen of arches, eighty-eight in number. The roof is covered with 300 domes. The upper story, probably a Royal Chapel, is supported on a range of arches carried by unusual pillars. These are very short but ponderous piers, abnormally thick, and square above and below. These pillars are unique in their construction and are found nowhere in India. The interior of the sanctuary hall is a superb pointed-arch vault, the earliest and the rarest example of its kind in India. The design and execution of the central niche are also most impressive. It is inscribed with delightful arabesque and calligraphic texts.

The Muslim architecture in Bengal was partly conditioned by its climate, for due to excessive rains the surface of the roof had to be curved and covered with a number of small domes. The finest examples of such curved roofs may be seen in Chota Bana Masjid at Gaur (890/1485) and Qahram Raul. Another characteristic of Bengal monuments is their "drop" arches in which the span is greater than the radius.

Jaspur.—Jaspur was a provincial capital by Firuz Tughlaq who built there a fort and laid the foundations of Attila Mosque. Later on, the famous Shariq monarchs of Jaspur adorned their city with mosques, tombs, palaces, and other buildings associated with an imperial capital. As a matter of fact, Jaspur became the cultural capital of Northern India under the Shariq monarchs. It was called "Shikra of the East." Sikandar Lodhi, the Sultan of Delhi, completely destroyed this city's Royal structure when he occupied it in 1485 (885/1485). Its five mosques alone were spared. The most outstanding characteristic of these stone-built mosques is the pylon formation of their facades. Most famous among these mosques are the Attila Mosque and the Jami' Masjid completed in 811/1408 and 875/1470 respectively.

The Attila Masjid is a very distinctive and majestic building. Although its general arrangements are conventional, its double-storied cloisters are very spacious, having 32 ft. across and five sides deep. Many of the elements found in Jaspur buildings were derived from the architecture of the Tughlaqs at Delhi, for instance the recessed arch with its fringe of ornamentation, the shape of the arch, and the sloping side of its

* The above text is a fragment of an academic paper discussing the architectural history of Muslim buildings in India, specifically focusing on the city of Jaspur and its notable structures. The text analyzes the architectural elements and their historical significance, pointing out unique features and their influence.

** Architecture supports, the beam and brackets supporting the arches, the tapering turrets, the square shafts of the pillars, and the imposing flights of steps leading to the portals, all suggest that artisans trained in the imperial style at Delhi during the eighteenth/fourteenth century and the beginning of the next were brought to Jaspur. Jaspur mosques show a very pleasant innovation in providing specially constructed galleries for religious needs of women. These galleries were covered with beautiful open-work screens as seen in the Lai Darwazah Mosque (864/1459).

Although Jaspur mosques do not display much refinement, they are strong, sincere, and purposeful in their character. They are good examples of bold and forceful workmanship.

* Gujrat (700-807/200-950).—Gujarat presents by far the most graceful provincial style in the annals of Indian architecture. The Gujarat style of architecture, in the course of two hundred and fifty years of Muslim rule, passed through three marked stages: the formative and experimental stage well represented by the Jami' Masjid at Cambay (725/1325); the middle stage of increased assurance and directional authority, the best and most consummate illustration of which may be found in the Jami' Masjid at Ahmedabad; and the final stage when it reached its zenith in the later half of the ninth/tenth century under the patronage of Mahmud Begada I (863-917/1458-1511), the typical example being that of the Jami' Masjid at Champaner.

In the Cambay mosque, though much was borrowed from the Delhi style of Khaj periods and also from the Ajmere mosque, its fine proportions, dignified appearance, and simple design provided a model for subsequent mosques in Gujarat.

The second phase owes its existence to Ahmad Shah, the great builder, who founded the capital city of Ahmadabad (814/1414). His zeal for building had no equal. Most famous among these mosques are the Attila Mosque and the Jami' Masjid completed in 811/1408 and 875/1470 respectively.

The sky-high pylons of these mosques have a unique construction, the like of which is not to be found anywhere in the Muslim world. Their origin is unknown. John Terry, however, suggests that since the early Muslim rulers of Jaspur were Abyssinians, these pylon-like pylons might have been inspired by the pylons of Pharaonic temples in the Nile Valley.

The Jami' Masjid of Ahmedabad is considered the high-water mark of mosque design in Western India. In its sanctuary have been combined two different facade conventions, the screen of arches on the one hand and the pillared portico on the other. Thus a subtle contrast between the volume and strength of the wall surface and the depth and lightness of the colonnade has been achieved. 
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In the reign of Muhammad Shâh (846-855/1442-1451), son and successor of Ahmad Shâh, Sarkhâj, a suburb of Ahmedabad, acquired great importance as the burial-place of a divine. Here palaces, gardens, pavilions, gateways, and a large artificial lake, besides mosques and mausoleums, were erected on a grand scale.

The Gujûjt architecture attained its third and final stage during the reign of Mahmûd Begarha I. He founded three cities, and adorned them with imposing buildings. Moreover, splendid constructions were added to the glory of Ahmedabad. Most of these were mausoleums, four of which are the Râsiâja (tombs) of Sâyyûd 'Uthmân at Usmanpur, of Shâh Ahmad Khâtû at Sarkhel, of Shâh 'Alâm, and of Mubârak Sâyyûd near Mâhmûdâbâd.

Most famous among the mosques of this period are the mosques of Mîstâ Khâtû Chirhâd (801/1400), of Bibi Achtû Kûkî (877/1472), of Mâhâpur Kânâ (808/1402), and finally of Sâyyûd which last is a notable departure from the conventional mosque design. It is composed entirely of arcades of arches; eight square piers support the four half domes of the flat roof. The walls of the sanctuary are composed largely of perforated stone screens. For the first time the entire screen has been perforated with "palm and parsiite" motif with wonderful skill and aesthetic taste.

Sultân Mahmûd Begarha built a new capital also, at Champaner, 78 miles south-east of Ahmedabad. It was a walled citadel with palaces, a Jâmi' Mosque, and other usual constructions.

The Deccan.—The Muslim architecture of the Deccan was the product of the amalgamation of two separate trends introduced into South India from Delhi and Iran in the eighteenth-fourteenth century. Another notable feature of the Deccan monuments was the almost complete absence in them of any influence of the then existing South Indian art, in spite of the fact that this territory was so rich in the Chalukyan and Dravidian temple architecture. It is surprising that, while Muslim architects of North and West India freely borrowed from the local style, their co-religionists in the South preferred not to be in any way obliged to and affected by the styles prevalent in the Deccan.

The Deccan was first conquered by Sultân 'Aâs al-Dîn Khâîjî. But the first independent Muslim ruler of South India was a Persian adventurer, 'Aâs al-Dîn Hasân Bahmân Shâh. He had served under Sultân Muhammad Tughlâq at Dâlîkâbâd. He established the Bahmân dynasty at Gulgâbâr (748/1347), the fortress of which is considered a most remarkable production of military architecture. Almost carved out of a living rock, this fortress is now in ruins except for its most extraordinary Jâmi' Mosque built in 769/ 1367. It is one of the few Indian mosques entirely covered like the Cordova mosque. The whole area, including the courtyard, is roofed over by sixty-three small domes. Light is admitted through the side walls which are pierced by great arches. It was built by Muhammad Ra'dî, a hereditary architect of Qarqin in northern Iran, who must have been trained in the Sultané style of covered mosques found in Turkey. Other monuments of the Bahmân period at Gulgâbâr include scores of Royal tombs including the famous Haft Gumbad (seven domes).

The most unique construction in the entire history of Indian architecture is the Gulgâbâr market, 767 ft. long and 80 ft. wide, adorned with a range of sixty-one arches on either side supported by pillars and flanked with a block of buildings of a highly ornamental character.

The Bahmân capital was moved from Gulgâbâr to Bidar by Ahmad Shâh (826-840/1422-1436). It was adorned with a fortress, palace, two mosques, and the famous college built in 877/1472 by the great scholar-mi'mâr Mahmûd Gwarn. It was a three-storied building with lofty towers. Its surface is almost wholly covered with glazed tiles of green, yellow, and white colour with floral and inscriptional motifs gracefully executed by expert hands.

But the magnificent monument of the 'Adil Shâh rules of Bijâipur far excels those in other capital cities of the Deccan. In number too they are second to none; there are more than fifty mosques, twenty temples, and nearly the same number of palaces in Bijâipur. Those were constructed within one hundred years after 907/1500. Prominent among these buildings are the Jâmî' Masjîd, the most powerfully simple mosque; the Ra'shâ of Êhrâm, one of the most elaborate tombs; the Gâl Gumbad, a grandiose structure; and the Mîhtar Mâhal, the most delicate and the most refined of them all. The Gâl Gumbad, the mausoleum of Muhammad 'Adîr Shâh, is considerably larger than the Pantheon in Rome, and it has the largest domical roof in existence. This huge dome is based on a circular cornice obtained through intersecting arches. This method of constructing intersecting arches, perhaps of Turkish origin, was a favourite device with Bijâipur artisans. It was unknown in other parts of India. Besides being of great utility in dome construction, these intersecting arches produce an exceedingly aesthetic effect, those for instance to the sanctuary of the Jâmî' Masjîd of Bijâipur.

Milâksh.—The small independent State of Milâksh in Central India, lasted for about one and a half century (894-937/1401-1530). Its capital, Mându, was situated on a plateau possessing a very picturesque view. It was adorned by Hooghâr Shâh (907-930/1401-1435) and Mahmûd Shâh I (940-974/1439- 1469) with magnificent palaces, mosques, and other buildings, finest among which was the Jâmî' Masjîd (898/1494). It was a multi-domed building with repeated arcades of arches forming the sanctuary.

Facing this mosque and situated on an elevated plain is the large structural complex called the Aghârî Mâhal (Palace of the Gold Mohar). It was built by Mahmûd Shâh I. This complex consists of a college, a mausoleum, and a tower of victory.

Two other notable buildings in Mându are the Hindola Mâhal (swinging palace) and the Jâhârz Mâhal (ship palace). The former was built by Hooghâr 20

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The most complete of these buildings is the palace called the Jahangir Mahal in Agra. The palace—fortress of Lahore is unique in this respect that its outer walls are decorated with glazed tiles with sport motifs such as elephant combats, games of polo, and hunting episodes. Figure compositions and floral devices also are found in the panels.

The most monumental achievement of Akbar is Fatehpur Sikri, his new capital city, twenty-six miles west of Agra. It is a complex of palaces, official residences, and religious buildings, so designed and executed as to form one of the most spectacular structural productions in the whole of India. These are all built in red stone. Famous among them are the Diwan-i Khas (private audience hall), the Jami’ Masjid with its Buland Darwaza (high gate) and palaces of Queen Jodha Bai, Maryam Sultana, Raja Bibi and Hawa Mahal. The Diwan-i Khas is a rectangular hall with unique arrangements. It has a large and circular pillar in the centre, its massive capital supporting a circular platform. From this platform stone-bridges radiate along each diagonal of the hall to connect it with hanging galleries. The Emperor used to sit on the central platform and listen to discussions among scholars of different religions.

The most impressive single structure at Fatehpur Sikri is the Buland Darwaza which was built in 1571 to commemorate the conquest of the Deccan. It is 134 ft. high with a further flight of steps, 42 ft. high. Across its front, the gate measures 130 ft. It serves as an entrance to the Jami’ Masjid containing the tomb of Shah Salim Chisti.

Emperor Akbar’s son, Jahangir, was not much interested in buildings. The only important construction undertaken during his reign was Akbar’s tomb at Sikandarah in 1602/1613. Unlike previous mausoleums, Akbar’s tomb has no dome. It seems that a new group of architects were trying to evolve a style different from the one followed by the earlier Moughuls. Two more tombs were built in the same style in which the central dome was replaced by a rectangular pavilion. These were the tombs of I’timad al-Daulah built at Agra in 1622/1628 and the tomb of Jahangir built at Lahore. Both were constructed under orders of Queen Nur Jahan. Of these three, the tomb of I’timad al-Daulah is the most delicate and ornate piece of architecture. It is made of marble with its surface tastefully decorated with precious stones of different colours. This inlaid work is in pastel dure style.

The reign of the Emperor Shah Jahan (1628–1666) is the golden age of Mughal architecture. While Akbar’s monuments surpassed those of his predecessors in red-stone architecture, his illusions grandiose preferred the use of marble on a scale unparalleled in history. His was the age of marble and its architectural style was determined by marble forms with the result that the character of the arches had to be altered into a foliated one; white marble arcades of cognoid arches became a distinguishing feature of Shah Jahan’s buildings. The bulbous dome also got constricted at the neck and ornamental elements became curvilinear.

Shah Jahan was almost possessed with a passion for buildings. He started...
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Its rhythmic proportion, its atmospheric setting, its feminine delicacy, its animated ornamentation, and its pleasing symmetry make the Taj Mahal one of the great wonders of the world. While Shah Jahan built in marble and red stone, brick and glazed tile were patronized by the nobility. The finest example of this type of buildings is the famous mosque of Wazir Khan in Lahore. Built on conventional lines, every portion of its structure, both inside and outside, is enriched with a vast gamut of colours either by means of floral patterns painted in tempera or panels of more conventional designs executed in lustrous glass.

The Mughuls were very fond of landscape architecture. Nothing pleased them more than ornamental gardens, traces of which are found almost in every city where the Mughuls had lived. The most famous among these are the Shalimar Gardens and the Nishàh Bagh of Srinagar and the Shalimar Gardens of Lahore, all three of them built by Shah Jahan. These gardens, like most of the Mughul buildings, are almost always symmetrical and geometrical. But their rectangular pavilions, balconies, pools, fountains, and cascades present a most pleasant effect and testify to the refined taste of their originators.

The Emperor Aurangzeb (1668–1119/1667–1707) was the last of the great Mughuls. Although too much occupied in political affairs of the State to indulge in constructional work, he has left a famous monument in the Badrgah Motjid of Lahore, the present capital of West Pakistan. Built in red stone and marble, the Badrgah Motjid is one of the two biggest mosques in the Indo-Pakistani sub-continent and is an imposing example of strength, solidity, and expanse.

With the death of Aurangzeb in 1119/1707, the glorious chapter of Muslim architecture in this sub-continent came to an end. The decline of the Mughul Empire was so swift and the political conditions prevailing in Lahore, Delhi, and other important centres of Muslim culture so insecure and unsettled that traces of late twelfth-eighteenth-century Muslim structures are very rare.

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Chapter LVI

PAINTING

A INTRODUCTION

It is difficult to distinguish Muslim contribution to painting from the history of Muslim painting. An assessment of Muslim contribution to this art would involve a consideration of the changing and growing attitude of Muslims towards painting and a study of the historical background which determined this attitude. Both these considerations are necessary because they imply each other; an understanding of the one without the other is bound to be inadequate and lopsided. Let us first consider the Muslim attitude towards painting.

It seems that the Muslim attitude towards painting in the early history of Islam was hostile. This was justifiable because Fine Arts had at that time an uncomely association with pagan beliefs and rituals. Painting was reminiscent of polytheism which Islam had come to fight against and destroy. Islam then needed an extraverted attitude—an attitude in which the soft and feminine qualities of artistic creation and appreciation could find little room. The social consciousness of man at that period of history did not have sufficient insight into subtle differentiation of various aspects of life. Being a facet of pagan polytheism painting was prohibited by Islam in its zeal to break idols. Profound aesthetic possibilities inherent in Islam had to lie dormant to be realized only when time was ripe for their realization, i.e., after Islam had succeeded in its mission to make monotheism an effective force in the development of human consciousness and to foster and nourish the scientific impulse so that man could become master of his history and responsible for its vicissitudes. Once this attitude was fairly established in their history, the Muslims began to pay attention to those pagan pursuits which they had neglected before and which were now shorn of their polytheistic associations. Painting was no longer the art of making images but the art of breaking images. Through painting one could now cast out the devils of one’s heart and thus prepare one’s soul for direct encounter with God. There was no longer any question of worshipping the gods one painted, for no longer did they remain the objects of worship for the Muslim mind.1

Orientalists have always seen Muslim paintings through coloured spectacles. They enumerated the influences which moulded the character of Muslim art and maintained that Muslim art could be reduced to these influences, that there was nothing original in this art. They do not see that Islam not only absorbed external influences but also modified them to suit its own native genius. Muslim painting was only an aspect of Muslim life. It was an expression of the spiritual explorations of sensitive minds. These sensitive minds, rooted in their own culture, had their own peculiar longings and yearnings, aspirations, and conflicts. It was out of these dynamic forces that peculiar idioms and patterns of artistic expression were evolved. It is these idioms and patterns which we call by the name of Muslim Art.

B CHARACTERISTICS OF MUSLIM PAINTING

Muslim painting began under a shadow—the shadow of a taboo on pictorial representation of material things. Islam started its career as an iconoclastic missionary religion the main aim of which was to establish a social order based on reason. It propounded laws, made institutions, and fostered organizations so that the ideal could come down to earth. It not only sanctified values and principles but also tried to demonstrate that they could be realized in this mortal life of ours. In this endeavour, Islam had to suppress the pagan orientation not only of the Arabs but of all the peoples it conquered. Paganism had an uncomely and almost an internal relation with idol-worship, and Fine Arts were the only means by which idols could be raised and formed in such a way that they could, by their beauty and elegance, induce in the beholders a mood of devotion and emotional abandon. The aesthetic sense among the pagans was the religious sense. Devotion to beauty and worship were identified in the pagan mind. Paganism was the cult of the irrational. It was based on the bond between the primitive man and the forces of nature that he faced in his daily life. Islam came with the message that there is only one God, that He alone is worthy of worship, and that the forces of nature can be subjugated and bent to serve man’s will and desire. It was necessary for Islam at that stage to subordinate the aesthetic to the moral, and the beautiful to the good. It was, therefore, a historical necessity which led early Muslims to prohibit the art which fostered representation of gods, goddesses,

1 "Prayer, then, whether individual or associative, is an expression of man’s inner yearning for a response in the awful silence of the universe. It is a unique process of discovery whereby the searching ego affirms itself in the very moment of self-negation, and thus discovers its own worth and justification as a dynamic factor in the life of the universe." Sir Mohammad Iqbal, The Reconstruction of Religious Thought in Islam, Shauikh Muhammad Asif, Lahore, 1939, p. 92.