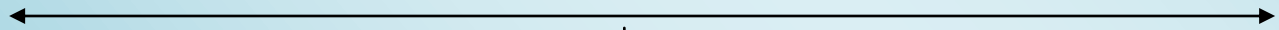


North Asian International Research Journal Consortium

*North Asian International Research Journal of
Social Science & Humanities*

Chief Editor

Dr Rama Singh



Publisher

Dr. Bilal Ahmad Malik

Associate Editor

Dr. Nagendra Mani Trapathi

Honorary

Dr. Ashak Hussain Malik

NAIRJC JOURNAL PUBLICATION

North Asian
International
Research Journal Consortium

Welcome to NAIRJC

ISSN NO: 2454 - 9827

North Asian International Research Journal Social Science and Humanities is a research journal, published monthly in English, Hindi, Urdu all research papers submitted to the journal will be double-blind peer reviewed referred by members of the editorial board. Readers will include investigator in Universities, Research Institutes Government and Industry with research interest in the general subjects

Editorial Board

J.Anil Kumar Head Geography University of Thirvanathpuram	Sanjuket Das Head Economics Samplpur University	Adgaonkar Ganesh Dept. of Commerce B.S.A.U, Aruganbad
Kiran Mishra Dept. of English,Ranchi University, Jharkhand	Somanath Reddy Dept. of Social Work, Gulbarga University.	Rajpal Choudhary Dept. Govt. Engg. College Bikaner Rajasthan
R.D. Sharma Head Commerce & Management Jammu University	R.P. Pandday Head Education Dr. C.V.Raman University	Moinuddin Khan Dept. of Botany SinghaniyaUniversity Rajasthan.
Manish Mishra Dept. of Engg, United College Ald.UPTU Lucknow	K.M Bhandarkar Praful Patel College of Education, Gondia	Ravi Kumar Pandey Director, H.I.M.T, Allahabad
Tihar Pandit Dept. of Environmental Science, University of Kashmir.	Simnani Dept. of Political Science, Govt. Degree College Pulwama, University of Kashmir.	Ashok D. Wagh Head PG. Dept. of Accountancy, B.N.N.College, Bhiwandi, Thane, Maharashtra.
Neelam Yaday Head Exam. Mat.K..M .Patel College Thakurli (E), Thane, Maharashtra	Nisar Hussain Dept. of Medicine A.I. Medical College (U.P) Kanpur University	M.C.P. Singh Head Information Technology Dr C.V. Rama University
Ashak Hussain Head Pol-Science G.B, PG College Ald. Kanpur University	Khagendra Nath Sethi Head Dept. of History Sambalpur University.	Rama Singh Dept. of Political Science A.K.D College, Ald.University of Allahabad

Address: - Dr. Ashak Hussain Malik House No. 221 Gangoo, Pulwama, Jammu and Kashmir, India - 192301, Cell: 09086405302, 09906662570, Ph. No: 01933-212815,

Email: nairjc5@gmail.com , nairjc@nairjc.com , info@nairjc.com Website: www.nairjc.com

SCULPTURES OF HYDERABAD KARNATAKA FORTS

***BABY NILAY & **DR. SARVODAYA.S.S.**

*Research Scholar, Dept of History, Gulbarga University Kalaburagi

**HOD, Dept of History, Govt College Kalaburagi

INTRODUCTION:

Sculpture in stone survives far better than works of art in perishable materials, and often represents the majority of the surviving works (other than pottery) from ancient cultures, though conversely traditions of sculpture in wood may have vanished almost entirely. However, most ancient sculpture was brightly painted, and this has been lost. Sculpture has been central in religious devotion in many cultures, and until recent centuries large sculptures, too expensive for private individuals to create, were usually an expression of religion or politics. Those cultures whose sculptures have survived in quantities include the cultures of the ancient Mediterranean, India and China, as well as many in South America and Africa.

The western tradition of sculpture began in ancient Greece and Greece is widely seen as producing great masterpieces in the classical period. During the Middle Ages, gothic sculpture represented the agonies and passions of the Christian faith. The revival of classical models in the Renaissance produced famous sculptures such as Michelangelo's David. Modernist sculpture moved away from traditional processes and the emphasis on the depiction of the human body, with the making of constructed sculpture and the presentation of found objects as finished art works.

HYDERABAD KARNATAKA FORTS SCULPTURE:

1) SCULPTURE OF BIDAR FORT:

The present-day Bidar fortress was rebuilt using red laterite stone around the old fort in 1428 by Ahmed Shah Bahmani. Constructed on the edge of the plateau, Bidar fort has a haphazard shaped layout. The fort is 0.75 miles long by 0.5 miles in breadth (1.21km long by 0.80km). The fort walls measure 2.5km (1.6mi) on the outside, and include within numerous buildings, arches, pavilions, mosques, gateways and gardens. To the north and east, steep cliffs provide natural protection to the moat and the glacis: elsewhere, facing Bidar city, from the south-east

to the south-west, the walls are protected by a unique triple-channelled moat, described by Yazdani (1995). There are 37 bastions on the fort wall; with cannon made of bars of metal welded together and held together by metal hoops were mounted on the bastions. The Munda Burj is the most prominent bastion, and the heaviest guns were placed here to dominate the approaches.

Bidar fort has a number of monuments within the fortress complex. Prominent amongst them are the *Rangin Mahal* ("Painted Palace"), so called because of its elaborate decoration with coloured tiles; the *Takht Mahal*, or throne room; the *Jami Masjid* ("Great Mosque") and the *Sola Khamba Masjid* ("Sixteen-Pillar" mosque).

2) SCULPTURE OF GULBARGA FORT:

The fort was originally built by Raja Gulchand, a feudatory of the Warangal Kakatiyas. It was subsequently substantially fortified in west asian and European military architectural style by Alauddin Hasan Bahman Shah, the ruler of the Bahmani dynasty; particular mention is made of the citadel that was added in the centre of the fort. The fort has an area of 0.5 acres (0.20ha) and periphery length of 3 kilometres (1.9mi). It is well fortified with double fortification. A 30 feet (9.1m) wide moat surrounds the fort. The fort is a monumental structure highly fortified with 15 towers mounted with 26 guns; each gun located inside the fort is 8 metres (26ft) long and is still well preserved.

It is said that the Bahmani Sultanate claimed lineage of the sasanians and the motifs on their buildings, particularly the crowns of the arches that they built depicted an emblem of the crescent and occasionally a disk that was closely reminiscent of the crowns of the Sassanian emperors. Many religious or secular buildings in the fort area depict this emblem.

Jami Masjid

The mosque, one of the first in south India was built to commemorate Gulbarga as the capital of the Bahmanid Sultanate. The mosque though simple in design but has a symmetrical plan with well organized constituent parts. The masjid, only one of its kind in India, has dimensions of 216 feet (66m) x176 feet (54m) and was built on the lines of the great mosque of cordoba in Spain. The masjid, which was in ruins, has been well tended now.

The mosque has no open courtyard. The outer passageways surround the prayer hall on three sides and have low open arcades with arches. They form a rectangular layout with ten bays each on the north and the south, and seven bays on the east. The square bays on the corners are topped by domes. The roofed interior bays are covered with low domes, faceted by pendentives. The front yard in front of the mihrab has nine bays with a single large dome. Interiors and elongated lobes are seen on sloping arches of the drum. The main roof drum is mounted on a cubic clerestory. The wooden screens that existed on the outer arcade openings have been removed over the years. They have been replaced, in recent times, by an arched entrance portal on the north face. On the whole, the mosque displays distinct Persian architectural style with five large domes (One large and four small at the corners) and 75 small domes with 250 arches.

Tomb of Kwaja Bande Nawaz:

Apart from the above monuments the other building of interest is the tomb of the sufi saint Syed Mohammad Gesu Daraz, popularly known as Kwaja Bande Nawaz, built in the indo saracenic style. It is a large complex where the tomb of the Sufi saint, who came to Gulbarga in 1413, exists. The tomb walls have paintings; the arches of the Dargah are in Bahmani architecture while the paintings on the walls and ceiling have a fusion of Turkish and Irani influence. The Mughals also built a mosque close to the tomb. An annual fair or Urs is held here in November, which attracts large number of devotees of all religious communities. According to painter and scholar Rehman Patel, who provided the photograph and other details of the lake, says that this rare photograph finds a place in the album that was made for the Nizam.n A study of the 19th Century photographs in India would be incomplete without a study of the prolific works of photographs by Raja Lal Deen Dayal. At a time when the world of photograph was dominated by British and European photographers, Mr. Dayal was the sole Indian who photographed extensively and was immensely sought-after.n The sixth Nizam Mir Mahboob Ali khan had conferred the prestigious ‘Musawwir Jung Raja Bahadur’ or ‘Bold Warrior of Photography’ title on Mr. Dayal.

3) SCULPTURE OF RAICHUR FORT:

The Raichur Fort is the most popular attraction of Raichur city. The fort was built by the Kakatiya rulers in 1294 AD. It is surrounded by double rows of massive low circuit walls on its three sides and is built on an 88 m high hill. Its inner wall is constructed by huge blocks of stones that are attached together without any cementing material.

However, the main attraction of this fort is a large stone slab having a length of 41 ft. This slab carries records in Telugu along with a scene where huge slabs are hauled up a hill with the help of buffalo driven carts. Other outer fortifications of this structure include five massive gateways namely the western Mecca Darwaza, the northern Naurangi Darwaza, the eastern Kati Darwaza, and the southern Khandak Darwaza. Its fifth gateway lies in its south-east direction and is known as the Doddi Darwaza. Its inner walls also have two gateways known as the Sailani Darwaza, situated in its western direction and the Sikandari Darwaza situated in its east. This fort is also popular for its stone inscriptions in Persian and Arabic. These inscriptions are said to belong to Ali Burj. In the premises of this fort, several tanks and ruins of ancient temples are also seen.

Jami Masjid:

The Jami Masjid is a significant religious site of Raichur city and one of its most beautiful and biggest mosques. This structure has two entrances and six gigantic pillars. At this masjid, there is also a cemetery belonging to the Adil Shahi dynasty along with several remains of an ancient palace and fort.

Ek Minar Ki Masjid

Ek Minar ki Masjid is a significant mosque situated in Raichur city. This mosque is built in the Persian architectural style and comprises a two-storied 20 m high minaret. It also has a winding staircase leading to its top, providing a panoramic view of Raichur city.

Pir Sailani Shah

Raichur is also home to the Tomb of the Muslim saint, Pir Sailani Shah. The structure of this tomb is built in the Bijapur style of architecture. Its main attraction is a rectangular hall and a dome.

4) SCULPTURE OF BELLARY FORT:

The **Bellary Fort** ("Bellary Kote") was built on top of a hill called the "Ballari Gudda" or the Fort Hill. It is situated in the historic city of Bellary, in the Bellary district, in Karnataka state, India. It was built in two parts namely, the Upper Fort and the Lower Fort. The Upper Fort was built by Hanumappa Nayaka, a feudatory of Vijayanagar but the Lower Fort was built by Hyder ali in later part of the 18th century.

A French engineer was the architect and builder of the Lower Fort. He refurbished the Upper Fort also. After the forts were completed, Haider Ali found that the forts built were at a lower elevation vis-a-vis an opposite hill called the 'Kumbara Gudda', thus putting the new forts militarily at a strategic disadvantage. As a result, Haider Ali was annoyed with this lapse and it is said that he ordered hanging of the French engineer at the east gate of the fort. The French engineer's grave, dated 1769 (inscribed as unknown French Engineer), is located at the east gate of the fort and has been preserved due to efforts of local Muslims who also claim that it was the tomb that belonged to a Muslim saint.

The forts have fine ramparts with a rich history with several historical and religious monuments. A citadel was in the upper fort with several ancient tanks while the lower fort on the east housed the arsenal.

CONCLUSION:

Though most of the structures have been decayed and are lost, India's legacy of ancient forts is seen mostly in the shastras (ancient Indian treatises) and in the reliefs on stupas.[5] On some of the early relief work, the carvings indicate that ancient Indian forts have crenellations, embrasures and sloping walls. The Arthashastra the Indian treatise on military strategy describes six major types of forts differentiated by their major mode of defence. Stone was the most important material for building fortifications in medieval India. Walls were erected by one of the following three construction methods. A wall could be an earthen rampart faced with stone on both sides. The rampart was built using the earth excavated while digging the ditch, with three-quarters of it used for building a rampart and one-quarter for levelling out the surface inside the fortress and in front of the ditch. Facing the rampart with stone allowed for the erection of higher and steeper walls than those possible with a purely earthen rampart. The structure had a substantial shortcoming, however: earthen core accumulated water, which could destroy the stone shell. Drainage channels were therefore installed along the length of the wall from top to bottom. The main binding material for construction was Lime mortar.

REFERENCE:

- 1) Toy, Sidney (1965). The Fortified Cities of India. Heinemann Educational Books Ltd., London.
- 2) Fass, Virginia; Rita Sharma (1986). The Forts of India. London: William Collins Sons Ltd. ISBN 0-00 217590-8.
- 3) Yule, Paul (2007). Asiatische Studien 63.2, 2009, 477–482 =location=Zurich.
- 4) Yule, Paul (2009). Early Forts in Eastern India, Antiquity vol 82 issue 316 June 2008, virtual Project Gallery.

Publish Research Article

Dear Sir/Mam,

We invite unpublished Research Paper, Summary of Research Project, Theses, Books and Book Review for publication.

Address:- Dr. Ashak Hussain Malik House No-221, Gangoo Pulwama - 192301

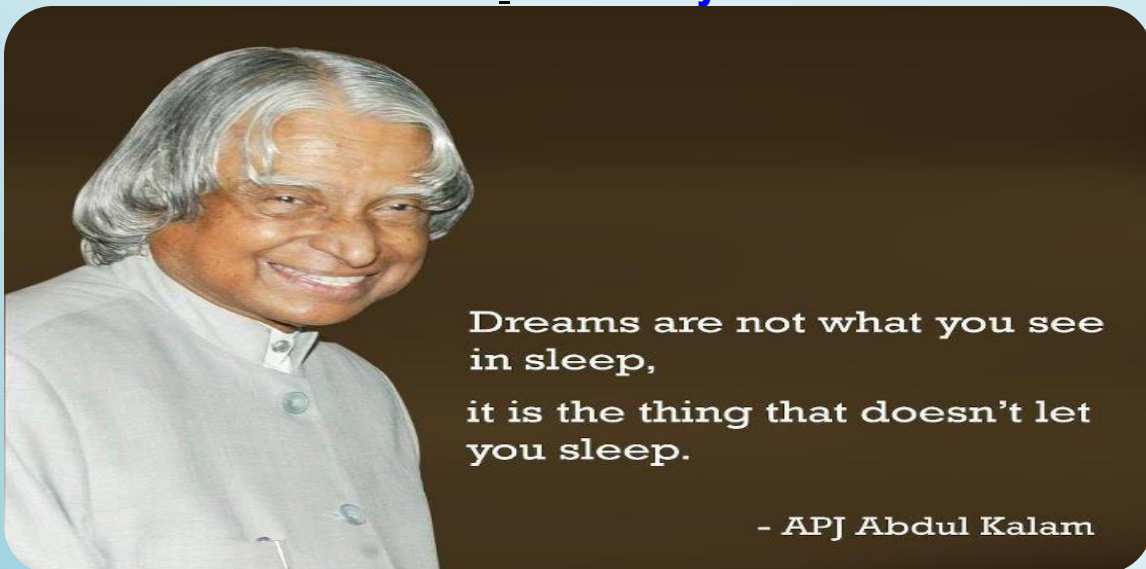
Jammu & Kashmir, India

Cell: 09086405302, 09906662570,

Ph No: 01933212815

Email: nairjc5@gmail.com, nairjc@nairjc.com, info@nairjc.com

Website: www.nairjc.com



Dreams are not what you see
in sleep,
it is the thing that doesn't let
you sleep.

- APJ Abdul Kalam