



ANALYSIS OF HUMAYUN'S QILA-I-KUHNA MOSQUE

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ABSTRACT: - This report illustrates about Humayun Qila-i-Kuhna Mosque architecture. Scholars still believe that the Old Fort in Delhi, its Qila-i-Kuhna Mosque buildings belong not to the architecture of Humayun, but to the architecture of Sher Shah who assumed power at that time. However, by analyzing these buildings, it is necessary to determine which building belonged to whose architecture. We will try to analyze the Qila-i-Kuhna Mosque and to identify in which architectural legacy it belongs.

KEYWORDS: Humayun architecture, Qila-i-Kuhna Mosque architecture, architecture of Din – Panah city, Islamic architecture, Hindu architecture.

INTRODUCTION

Qila-i-Kuhna Mosque (Old Mosque) was built in Purana Qila (Old Fort) in Delhi, the capital of India. Mosque situated next to the Sher Mandal building, that is, on the south-eastern side of the Old Fort. This mosque, located right after entering from Bara Darwaza, looks like a magnificent building and is skillfully built with delicate proportions. The entire back wall of the mosque is built of gray quartzite stone, and the side of the mosque is made of two types of stone, a composition of red sandstone and

white marble. The Qibla wall, is framed by two red sandstone semi-towers with a domed top. Although the lower part of the rear wall is simpler, the second floor is enriched with three porticoed windows. These porches have a rectangular frame, two thin pillars and a pyramidal dome, which are built to decorate the uniform wall. It should be noted that in order to prevent uniformity in Muslim architecture, architects mainly relied on the method of using colored tiles. The porch

“ANALYSIS OF HUMAYUN'S QILA-I-KUHNA MOSQUE”

window used in this mosque belongs to local architecture. The corbels used on the parapet are similar to a series of crown moldings, matching the wall. [1, 160-161p]

A three-story, octagonal minaret was built on both sides of the back wall of the mosque. Although the first floor of the tower is closed, it is decorated with arches on five sides. The second floor consists of open arches. The first and second floors of the tower are decorated with red sandstone, and the third floor is made of local gray stone. Although these minarets are copied from the Moth ki Masjid of earlier Lodi architecture, they look quite ingenious in their construction. [1, 161p] Like the back wall of the mosque, both sides are decorated with gray local stone and borders with red sandstone. These walls also have one window with an open porch and an arched entrance gate. Here, these devices are designed primarily to eliminate uniformity, too. It is interesting to note that although the main body of the mosque was built of local gray stone, red sandstone was used extensively and mainly in prominent areas. The use of red sandstone in cornices, windows, towers, arches, and pilasters reflected the special proportion of the combination of two colors. [1, 161p]

Qila-i-Kuhna Masjid has five rooms [2, 116p] correspondingly, the style is composed of five arches and thus belongs to the Panchamukhi style. Each room has its own entrance gate, and the central arch is built to look more majestic. The central arch is decorated with white marble patterns and skillfully framed with turquoise tiles. Qur'anic verses are written around the arches, and the two corners of the arches are decorated with stylized patterns of lotus flowers. The most remarkable aspect of the central arch is that white marble, black sandstone, turquoise tiles, and red sandstone are used in this place in exquisite intricate patterns, and this part of

the mosque has a special royal appearance. On the two corners of the upper part of the building's gable there is a lotus flower pattern in the form of a circular medallion. Although this pattern is typical of the Delhi Sultanate style, it has some slight differences. [1, 161-162p] The arches on the two sides of the central pediment have a simpler appearance, and despite the fact that the written verses are finished, they are made without patterns. Like the central portal, these two side arches are built of red sandstone. The last two arches were built of gray quartzite stone, and red sandstone material was partially used. These two side arches have a simple appearance and not even inscriptions were used. Both of these arches, like the central portal, use a pediment windows, and the base is decorated with patterned stone. This style is also characteristic of Moth ki Masjid style. [1, 162p]

ANALYZING OF QILA-I-KUHNA MOSQUE

Satish Grover states, "In the creation of Qila-i-Kuhna Masjid, one can see the legacy of Delhi's Tughlaq tradition. Although time has passed, this tradition is still reflected in some aspects of the architecture created by the Baburids. [2, 116p]

The interior of the mosque consists of a rectangular room and a long hall with right angles on both sides. The interior of the mosque is mainly made of red sandstone patterns. Muqarnas (stalactite) were built in the corners of the central hall. On the ceiling of the central hall, the octagonal device under the dome is replaced by a step with false hexagonal shelves, and these shelves are decorated with colorful tile patterns. A semi-circular dome was built on top of it. The most striking feature of the interior is the ornate white marble altar wall. The mihrab has a double layered form, on which we can see the verses of the Qur'an written with skillful taste, and the stylization of the lily flower on the top

"ANALYSIS OF HUMAYUN'S QILA-I-KUHNA MOSQUE"

of the arches. It is clear that the composition of black stone and red sandstone together with white marble was used based on a specific project. Because the architect paid such great attention to the design of the mihrab, it resulted in the mihrab becoming a rare three-dimensional work of art. It should also be noted that the mihrab walls of the side halls have a simple appearance. [1, 162-164p]

Stairs in the side rooms lead to a long corridor that runs along the entire back wall, which in turn is the only connecting the two towers, leading to porticoed windows and small rooms. The corridor, a series of stairs, rooms and entrance corridors are all built within the thickness of the back wall, indicating how massive the wall was built. The main part of the minaret has a simple stone wall, although the minarets in the corners of the back wall of the mosque have beautiful patterns carved in red sandstone. The base of the minaret is decorated with beautiful "kirttimukha" girihas (ornamental Islamic elements) in the style of Hindu temples. The sixteen-petalled flower pattern on the ceiling repeats the motifs of the Hathi Pur Darwaza in Gwalior. [1, 164-165p] The mosque consists of a single central dome, which is placed on a sixteen-sided ring. This ring has shelves on its exterior just as it has shelves on its interior. The blue, yellow and blue tiles on the shelves have been preserved. Sixteen small minarets surround the large dome along the sides of the ring. [1, 164-165p]

J. Vogel who analyzed the Qila-i-Kuhna Mosque stated his conclusion in this way: "The rooms at the two ends of the mosque are built of local gray stone, but the three rooms, namely the central one and the two side halls, are built of red sandstone. There are also a number of differences in the side rooms. Because they are built in a much simpler style, with almost no decorations and appear to be smaller in size. Based on these analyses, the rooms at the two ends of this mosque were

built later and do not belong to the original project. [3, 77-79p] However, R.Nath writes critically of these ideas: "This is not true, because the style, and the three-bay windows and towers on the end of wall, are evidence of an inseparable whole composite project. In fact, these two outer wing rooms form a pre-planned mosque concept. Because this mosque belongs to the type of "panchamukhi" mosques. [1, 164-165p]

THE UNIQUENESS OF QILA-I-KUHNA MOSQUE

Based on the above information, the characteristics of the Qila-i-Kuhna Mosque can be described as follows:

1. This mosque belongs to the typical "panchamukhi" series of mosques and consists of five rooms and five arched entrance gates.
2. The side and back walls are divided into two floors for decorative purposes.
3. One on the sides and three front windows on the back are created only for the purpose of artistic impression. These devices belong to local architecture.
4. Decorative octagonal and three-story towers were built together in the corners of the back wall.
5. Small bay windows were also used in the style of a mosque, that is, on the top of the arches.
6. Stylized lotus flower pattern is used along the entire inner arch, as well as in the main parts of the mihrabs.
7. The altar is skillfully decorated with high taste.
8. In terms of appearance, the mosque looks heavy and huge.
9. The pilasters used along the outer walls of the building give the building a sense of proportion. Extensive use of pilasters is also found in the Man Mandir structure at Gwalior.

"ANALYSIS OF HUMAYUN'S QILA-I-KUHNA MOSQUE"

10. Beautiful and vibrant patterns are used in the entrance arches of the corridors in front of the mihrab.
11. Red stone, white marble, and gray local stone were mainly used in the mosque. It should be noted that the last large-scale use of red sandstone is the Mausoleum of Ghiyosiddin Tughlaq in Tughlaqabad (1325). Red sandstone was rarely used during the Sayyids and Lodis period. Babur introduced the widespread use of red sandstone. He made extensive use of red sandstone in his constructions at Agra, Fatehpur Sekri, and Dholpur. Because in those times there were many red sandstone deposits in Fatehpur Sekri and Tantbur.
12. Decorative studs were used on the wings. This style was not used before in Delhi and is similar to the architecture of Man Mandir in Gwalior.
13. Since the building is built in the style of stone carving, the main decorations are stone carving patterns.
14. Blue and yellow tiles were used in the ring under the dome and the main frames of the mosque. But on a very small scale.
15. The decorative steps of white marble and black stone on red sandstone, and the decorative patterns of red sandstone on white marble used in the central arch and mihrab, were a new style in Delhi architecture and had not been used in any building before. Step-pattern decoration is found only in buildings belonging to these periods, that is, in the mausoleums of Ataga Khan and Humayun. This, in turn, helps to accurately determine the chronology of the Qila-i-Kuhna Mosque.
16. In this building, the pictorial patterns were painted on the wall at once, that is, without any plasters. This type of decoration was used earlier on the walls of Man Mandir, but it was the first time it was used in this building in Delhi.
17. Although the porches are wide and technically four-centred, they have a rounded shape. Approximately, the most beautiful arches are considered from the period of the formation of Muslim architecture in India.
18. Muqarnas and stalactite patterns are all made of stone.
19. The only dome of the mosque, on which "mahapadma" is built. This is one of the main aspects of that time. After all, if domes were built in pachamukhi or trimukhi style mosques built in those times, they usually had a single and uniform appearance. For example, Jamali Kamali Masjid, Isa Khan Masjid and Khairul Manzil also have a single type of dome.
20. Geometric patterns, circles and stylized ornaments are widely used.
21. However, the most important artistic decoration is the husnikhat (Islamic calligraphic writings) carved in stone, which belongs to Kufic and Naskhi art. The inscriptions consist mainly of verses of the Qur'an, and partly of Persian writings.
22. The use of Indian symbols such as "Padma", "kirttimukkha", "satkona" and Islamic elements in medallion forms and in the main visible parts of the mihrab has an artistically superstitious impression.
23. It is not an exaggeration to say that the three-dimensionality of the walls, the shadows falling from them, as well as the overall composition formed by the low heights that penetrated the mosque, give it a sophisticated look. This is the main architectural feature of the building. Some aspects of the Hind temple are from local architecture. [1, 166-168p]

THE STYLE OF QILA-I-KUHNA MOSQUE

Qila-i-Kuhna Masjid was built in the "panchamukhi" style, without minarets, chambers and entrance gates, and the main parts were copied from the previous mosques,

"ANALYSIS OF HUMAYUN'S QILA-I-KUHNA MOSQUE"

i.e. Moth ki Masjid and Jamali Kamali mosques. These similarities are: 1) five rooms and five entrance porches; 2) towers combined in the corners of the end wall; 3) arched windows; and 4) struts along the wings. At the same time, Qila-i-Kuhna Masjid is considered the most formed mosque of this category, along with the characteristics of previous mosques. Even in these periods, the style of plastering the walls belonging to the Sultanate architecture was not used in this mosque. The artistic patterns of the walls are mainly decorated with kadama patterns, indicating the use of local stone carving style rather than the painting characteristic of Muslim architecture. Jamali Kamali Mosque and Qila-i-Kuhna Mosque are different from each other despite being built in the same period and in the same city. Different from Moth ki Masjid in terms of style, this mosque was built in the style of Delhi Sultanate architecture. It is no exaggeration to say that Qila-i-Kuhna Mosque has different features from these mosques, such as departure from the usual style, new inspiration in work, extensive use of artistic decorations, use of step patterns, color balance, and skillful skills of masters. This indicates the formation of a new rich architectural style. This was a successful expression of the early artistic symbols, which later stimulated the development of this direction on a large scale in Fatehpur Sekri and Agra. [1, 168-169p]

They considered the construction of Qila-i-Kuhna Mosque to belong to the architecture of Sher Shah. Abbas Khan Sarwani writes about the construction in his information as follows: "Jome Masjid was built of stone, and a lot of gold, lapis lazuli and turquoise stones were used for its decorative ornaments". [4, 419p] Abdullah also almost confirms his information: "He again began to build the foundations of a magnificent mosque, and quickly this mosque was completed. He named the fort "Shergarh".

[4, 477p] Thus, according to Persian historians, Qila-i-Kuhna Masjid is equated with the mosque built by Sher Shah.

However, R.Nath writes, "This is wrong. Because gold or lapis was not used anywhere in this mosque, and Abdullah's information is not clear. Because such a large-scale work cannot be completed in an instant. Apart from these, Sher Shah's short period of sitting on the throne, almost five years, and his constant engagement in battle were not enough to create such a high work of art. Therefore, he did not have the right taste to build such a mosque." [1, 169p]

If you compare the mausoleum built by Sher Shah in Sasaram with this mosque, which is made of red sandstone and has step-patterned decorations, it can be seen that it differs sharply from one another both in terms of style and overall appearance. In addition, it is under speculation that Sher Shah did not build a mosque in his place, or in Sasaram, and why a mosque was built in Delhi. Similar to the above information, the mistaken identification of Din Panah with Shergarh built by Sher Shah, Qila-i-Kuhna Masjid is also found to belong to a different Emperor altogether. [1, 169-170p] Khvandamir said: "Humayun started building Din Panah in the month of Muharram 940 (August 1533). The walls, ditches and gates of Din Panah, as well as the tall buildings of the city, will soon be completed." [5, 62p] Sher Shah's Jome Masjid was built in his Fort, namely Shergarh, but it has not been preserved to us. Badaoni describes the information about the location of the Fort built by Sher Shah as follows: "When Sher Shah returned to Delhi, he destroyed the city of Sultan Alavuddin (that is, the city of Siri), and Humayun Badshah built a large city around Din Panah and Firuzabad. Stone walls and a moat will be built around the city." [6, 472p]

CONCLUSION

"ANALYSIS OF HUMAYUN'S QILA-I-KUHNA MOSQUE"

Based on the above information, the conclusion is that the construction of Qila-i-Kuhna Mosque together with the arch was started in 1533 by Humayun. Also, the construction of the mosque continued in 1534. Although Khvandamir did not provide information about the mosque, as he wrote: "Splendid seven-story palaces and gardens should be built in this city. It must be such a place that people who hear about it will want to see the city from different parts of the world. Also, it is appropriate for this city to be a place of scholars and scholars and to call it the Sanctuary of Religion." [7, 60p] Based on this information, it is natural that such a magnificent city should have a magnificent mosque. In order to skillfully reflect the appearance of this mosque with a stone carving pattern, masons who were satisfied with the delicate taste of Humayun were brought in. As Humayun fell in love with the architectural style of the monuments during his stay in Gwalior, he immediately arranged to bring stone masons from there to Din Panah. Maulana Shihabuddin Ahmed Muimmay confirms this information in his chronicle. [7, 60p] It is for this reason that a number of similarities can be observed when comparing the styles of the Man Mandir in Gwalior and the Qila-i-Kuhna Masjid. It should be noted that the construction of the mosque was not completed even in 1540, and construction continued even when Humayun ascended the throne in 1555. It was completed approximately in the early reign of Akbar, at the same time as the tombs of Atagah Khan and Humayun. Therefore, it has a number of similarities, namely the use of white marble and red stone, as well as the use of cut-color patterns. [1, 171p] An analysis of the mosque's inscriptions further clarifies which ruler this mosque belongs to. Along with Quranic verses, Persian writings are also written in the mosque. This Persian inscription says: "This place can be a place for people. As long as this

world exists, its people can live happily." [1, 172p] It can be seen that the prayer was written not only for the mosque, but also for the people of the Citadel in which this mosque is located, for people of Din Panah. In addition, "Fatiha" and "Ayatil Kursi" surah's are written on the mihrabs belonging to the architecture of the Baburid's. The most remarkable thing is the appearance of a text like "La Illaha Illallah Ibrahim Halil Allah" instead of a verbal testimony. No such inscription is found in any of the Muslim structures in India. If this is news, it is undoubtedly characteristic of Humayun, the owner of high thinking, because Sher Shah is embodied as a person who loves reality. But the most important Qur'anic inscription is inscribed at the central arched entrance, which reads: "Indeed We have shown you the Name of Victory", a reference to the re-occupation of the throne by the exiled Humayun in 1555, similar to the emigration of the Prophet Muhammad to Mecca. The composer who wrote husnikhat tried to seal Humayun's re-occupation of the throne left by his father in the most visible place. This, in turn, indicates that the Qila-i-Kuhna Mosque was completed during Humayun's return to India. Thus, the construction of the mosque continued from 1533 to 1565 (that is, from 1535 to 1555 with a 20-year break), and was completed at the same time as Humayun's Tomb.

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"ANALYSIS OF HUMAYUN'S QILA-I-KUHNA MOSQUE"

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