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### THE MUSLIM ARCHITECTURE: DURING SULTANATE PERIOD IN KASHMIR

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#### ABSTRACT

This paper delves into the distinctive architectural evolution during the Sultanate period in Kashmir, a pivotal era that witnessed the infusion of Islamic influences into the region's indigenous architectural traditions. Spanning from the early 14th to the mid-16th century, this epoch marked a significant transition in the architectural landscape of Kashmir, as it transitioned from Hindu rule to Islamic governance under various sultanates. The research employs a multidisciplinary approach, drawing from historical records, archaeological evidence, architectural analysis, and artistic interpretations to shed light on the key features, innovations, and socio-cultural implications of Muslim architecture in Kashmir. It explores the fusion of Persian, Central Asian, and indigenous Kashmiri architectural elements, resulting in a unique synthesis that defined the aesthetic character of the region. The paper also investigates the socio-political factors that catalyzed this architectural transformation, examining how the arrival of Muslim rulers influenced building practices, spatial organization, and the establishment of new urban centers. Special attention is given to notable architectural landmarks such as mosques, tombs, forts, and palaces that exemplify the architectural prowess of the period.

## ARCHITECTURE

The story of the Muslim architecture in the valley is the combination of the old and the new. The zealous missionaries tried to retain the then prevalent traditions of architecture which belonged to Buddhist and Hindu periods. The natural beauty, fertile valley, accommodating nature of the people and above all the geographical isolation induced the Muslims to adopt a style of architecture which suited them most under changed condition, time and space.<sup>1</sup> The style of architecture associated with the domination of valley by Muslims in the 14<sup>th</sup> and 15<sup>th</sup> centuries is almost of wood and bricks which received a distinction of its own. They are indication of the indigenous wood and brick architecture prevalent in the valley prior to the occupation of the valley by the Muslims. One such instance is substantiated by epigraphic evidence (1197) found in the village of Arigam (ancient-hadigrama) in Badgam district. It informs us that to house the image of Avalokiteshvara, a brick shrine was built instead of the wooden shrine which was burnt down in the reign of Jayasimha (1128-55).<sup>2</sup> Still very few wooden monuments in their original style of construction have survived the ravages of fire which had been the cause of great havoc at frequent intervals because of its inflammable material. Besides, the material could not stand the vagaries of weather in Kashmir which necessitated the repairs or the replacement of the material off and on leaving behind little originality in their design. Compared to religious structures, the secular monuments in wood or brick are hardly met. These, with two changes in the life style of people and new style of construction, have totally disappeared. The religious monument of the period marked by mosque, tombs or Ziarats, still however, represents a change in the architecture of the time.<sup>3</sup> Among the religious building, that were built in the valley was the 1<sup>st</sup> mosque of Kashmir by the king Sadr-ud-din.<sup>4</sup> Rinchana during his reign between (1320-23 A.D) after him, sultan Jamshed, 1342-43 A.D built many edifices, the details of which are however not recorded by the contemporary historians. Among those which are known was a bridge at Sujjapura.<sup>5</sup> He also dug out a tank and raised some building by its side close to the mountains, as resting places for travelers.<sup>6</sup> Sultan Ala-ud-Din 1343-54 A.D. established many beautiful buildings at Jayapidapura (Indarkot),<sup>7</sup> and founded new quarters in Srinagar, under the name of Ala-ud-dinpura. However the king preferred Jayapidapura as his capital instead of the newly built quarter in Srinagar. But Srinagar, seems to have not lost the grandeur and patronage of the king who built Rinchanpura, and edifices named Budhagira.<sup>8</sup> Shahab-ud-din 1354-73 A.D. like his predecessor built a new town called Shahab-ud-dinpura,<sup>9</sup> after his name he selected the Sharikarpura,<sup>10</sup> for his capital. In the city he built a mosque and laid out gardens and parks for the benefit of people. Sultan Qutb-ul-din (1373-89) A.D, founded a new quarter in Srinagar which was known as Qutb-ud-dinpur in it, he built lofty golden umbrella<sup>11</sup> placed upon it seemed by its beauty to mock the skies. Sultan Sikandar (1389-1413) was a great builder. He founded the town of Sikandar<sup>12</sup> and built a magnificent place and grand Jamia-Masjid.<sup>13</sup> He also built a mosque in the town of Bejbehara. Besides mosque, he built khanqahs in the village of Vachi, and Tral.<sup>14</sup> Ala-ud-dinpura, Sultan Sikandar constructed a khanqah know a khanqah-i-maula, Srinagar, which stands the right bank of the Jehlem in Ala-ud-dinpura close to Zainakadal. Sultan Sikandar constructed another mosque near the spring of Bavan.<sup>15</sup> It was two storey mosque with a beautiful garden

around, with many kinds of flowers and fruit trees. The place was so pleasant and picturesque that sultan Sikandar used to spend his time there near the spring. Sultan Zain-ul-Abidin was greatest builder among the sultans of Kashmir. During his reign, a large number of buildings, places and town, were raised in the country and almost each one carries his name, like Zainanagar,<sup>16</sup>Zainakote, etc Nowshahra now a part of Srinagar and made it his capital. He adorned it with splendid houses for his officers, courtiers and Ulema.<sup>17</sup> The most magnificent edifices, which he constructed there was a wooden place called Zainabad.<sup>18</sup> Besides Nowshahra, he built the town of Zainpuri,<sup>19</sup>Zainagiri,<sup>20</sup>Sultanpura,Zainkotta,<sup>21</sup>Zainakadal and ZainaPathana.<sup>22</sup> Besides, these towns he restored the ruined city of Indarkot.<sup>23</sup> He also built many bridge, among them, the major one is Zainkadal.<sup>24</sup> The construction of Jamia-Masjid in Srinagar which was started by his predecessors was completed by him. He erected the Khanqah of SayyidMohammed-al-Madani, in his capital city. He also laid out the charming Islands of Sona-lank, and Rupa-lank,<sup>25</sup> in the Dal Lake and Zain-lank,<sup>26</sup> the latter being largest of these Islands. He built at this place a four storey palace. It had its 1<sup>st</sup>storey built of stone, the 2<sup>nd</sup> of bricks and 3<sup>rd</sup> and 4<sup>th</sup>of timber. He also built a mosque of stone. He constructed a tomb on the grave of his mother at Srinagar called “Buddahah’sdomet.” In Sureshvari, and above the place he built two temples of Marttana and Amarnath.<sup>27</sup>Even though such a large number of towns and quarter were raised during the early Muslim rule in Kashmir. Hardly anything is left new which could reveal the past glory of these town the construction that were raised an account of royal patronage therein. We are also left without any details in the contemporary records about such constructions and their architectural contours. However, only a few edifices which are religious oriented, still exist either in their original form or with little deviation that speak about the architectural pattern existing of those by gone years. The details of these architectural history of Kashmir pertaining to the early Muslim period are mentioned below.

### **KHANQAH MULLA SRINAGAR:**

Sultan Sikandar constructed a Khanqah know a Khanqah-i-Mulla, Srinagar, which stands the right bank of Jehlem in Ala-ud-dinpura close to Zainakadal. The structure is raised on a square plane, of seventy feet side and is two storey’s height, which up to the eaves in nearly fifty feet from ground.<sup>28</sup> The ground storey is approximately 20` in height and is built of wooden logs.<sup>29</sup> The logs trimmed square and are laid horizontally one course crossing the other making two opposite course, leaving small gaps in between the logs. These gaps are filled with bricks. The four corners are compact in construction and without any opening for bricks. There are several windows<sup>30</sup> to allow proper ventilation to the prayer hall. The eastern and western side windows are large than those in the North and south. The windows on the other two sides are smaller in dimensions. All these windows are filled in wooden jamb having double shelters, one opening on the outside and other on the inner-side is having Pinjra works. The inner shutter however, all along are exclusively of plain wood. 1<sup>st</sup>storey, made on pan-els of wood or guch plaster. The main prayer hall north and south sides of it are having 14 “chihilkhanas” for the deep meditation of the Sufis. Entry of these prayer calls is through the main hall. The wall of these chambers are in their original the cross logs and bricks

are visible on this side. The chamber in the northwest corner is highly decorated, as this chamber which shows the reverence to “Mir Sayyid Ali Hamdani” as this room was used by him for prayers. The outer panel of the door of this chamber is decorated in glass-work. The central hall is paved with square stone tiles having four wooden columns in the main hall. These are covered with pieces of wood, arranged on the fluted shaft in a fish bone. The base of these pillars is covered again by wooden pieces forming lotus leaves and their capitals forms caecites leaf decoration. The side wall of the central hall as well as that of galleries, have been covered with wood work designed in geometrical paterens of *Khutamband*, arrangements of *Khutamband*, work is present on the ceiling of the central hall as well as that of the galleries, but is complicated and intrinsic. The inscribed “Quranic” verses on the side walls and pillar shafts are in golden colour. The doors of the chambers, are highly ornamented in geometrical and floral patterns. The arched stuccoed *Mahrabis* elaborated decorated scribed in Arabic above the floral dedo. An inscription in Persian is scribed over the *Mahrab*.<sup>31</sup>

The 2<sup>nd</sup> storey is approached by two wooden stairs one of the Khanqah. The 2<sup>nd</sup> storey is exclusively built of wooden logs trimmed square and in the same style as in the ground floor. The logs are tightly fixed without any gap in between. The outer walls have large open gaps left in between solid wooden bricks. These piled up log blocks are squish in form, but are placed in the central area of the wall. The four corners of this storey are built in a typical way, wherein, wooden course are symmetrically piled up on one other, in order to form solid base, and is hollow middles and a solid top. The rest of the wall surfaces wherever available are built of piled up blocks, almost square in form. The hollow middle is provided on the exterior exposed surface with wooden window with fine eloquent lattice work.<sup>32</sup> The ceiling of the 2<sup>nd</sup> storey is supported by eight fluted pillars. The ceiling in this portion is simple and plain. The roofing is mainly made of rafter, which are supported by piers formed of logs, laid horizontally on trusses, appears a recent restoration. At present the roof is covered with sheets which has replaced by earlier brick bark cover, plastered on planks on rafters. However, the roof pattern is in original, and is in a sloping position with four tier in pyramidal form. The central post of this roof has a steeple on a pavillion-typed open turret or gallery. This gallery is raised on wooden pillars tapering towards their upper ends. The finial of the steeple is moulded in the shape of an open umbrella. A remarkable feature of the steeple is the sloping gable on all the four sides. The angles of the carved eaves are ornamented with pendants suspended from the corners, carved bell shaped and ornamented with suspended cactus leaves. The corners are formed of logs laid cross wise.

This imposing construction with simple, but interesting carved laves and staple is further enlarged by the addition of verandas on all the four sides. In northern and southern side of the main building are two verandas, which extend and meet with the corner on the eastern side. The verandas are raised from all the four side up to the 2<sup>nd</sup> storey.

### **JAMIA-MASJID.**

Jamia-Masjid near Nowhatta in Srinagar. It is the developed form of wooden architecture in Kashmir valley. It has a chequered history and in spite of repeated reconstructions and changes, the original style continued to be adopted as far as possible. It was due to its prestige and ancient lineage.<sup>33</sup> Jamia Masjid originally laid out by Sultan Sikandar as early as 1400 A.D. under the supervision of an experienced and a skilled artisan Sayyid Sadru-din, who came from Khurasan.<sup>34</sup> It was Zain-ul-Abidin (1420-70) who attached to it an Islamic school also. It was reduced to ashes by the devastating fire and its reconstruction was started by the then reigning Sultan Hassan Shah (1472-84).<sup>35</sup> Since he died before its completion the work was successfully executed in 1503 by Malik Ibrahim Magre a prominent and powerful leader in the reigns of Muhammad Shah and Fateh Shah when Kashmir was passing through a civil war between these two monarchs on the one hand and a struggle for power between Kashmiri nobles and sayyids on the other.<sup>36</sup> The building consists of a courtyard some 240 feet square, surrounded on all four sides with wide colonnades. The outer wall is masonry, having projecting entrances on all three sides except the west. The main entrance is on the south side and consists of a recessed portico leading across the colonnade into the interior courtyard. A series of arches with a clerestory goes round the courtyard, but in the centre of each side there is a square frontage containing an archway, while above it is the usual pyramidal roof and steeple already described. Of these four structures the one on the west, which is the largest, denotes the position of the nave of the sanctuary. This is entered through the great archway, and is contained within a double range of tall wooden posts, with an arched *mihrab* occupying the interior wall, thus giving an air of spaciousness and breadth to this portion of the conception. The lofty colonnades extended around the entire building. They are composed of ranges of high and graceful posts, each made out of a single deodar trunk, varying from 25 feet to 50 feet in height, all amounting to 378 in number. The whole structure, owing to its breadth and spaciousness, its stately proportions and its graceful columns, is most impressive.

### **MOSQUE OF MADANI**

The mosque of Madani is another edifice constructed of wood and adjoins the tomb of Madani. Sayyid Muhammad-al-Madani, is said to have come to Kashmir from Madina during the reign of Sultan Sikandar and settled down permanently here.<sup>37</sup>

### **MADAIN SAHIB**

Sultan Zain-ul-Abidin built a small mosque mostly in stone masonry at a place called now Madain Sahib near Hawal. It is a simple but prominent building of the early sultanate period of Kashmir.<sup>38</sup> The ground plan of the mosque measures 39x39'. At the centre on the west side, the plinth is projected outwardly 5' in length and 10' width. The present height of the plinth above the ground is 4' and is made of ashlar stone masonry. The 2<sup>nd</sup> course is strengthened by a course of moulded coping stones. The upper structure raised above the coping is mostly made of dressed stone. The lower portion of it is exclusively of a course of ashlar stones which rises to a height of 1'-8". This in turn is covered by 2<sup>nd</sup> course of coping which forms the base or beds for the

window. As the plinth on the west side in the centre is projected out-wardly. The super structure there too is designed in the shape of the plinth portion. The building on the four corners has pillar shaped pilaster with square base and a molded top and tier simple shaft. Above it is a molded capital slightly projected out-wards. Between these corner plasters of the mosque are built of dressed stones. In all four side of the mosque there are windows, which are placed in the walls in such a way that on it rest the 2<sup>nd</sup> coping of the building. All the windows are open without shutters and admit light. These windows opening are set in trefoil archs, built in brick on the exterior side. These arches have decorated spandrels forming floral designs in lime. The trefoil arches are themselves raised in brick work on small pilasters having a base a shaft a capital. The base is divided into 3 portions having a simple lowest portion resting on it are two rounded moulding. The shaft is plain which the capital like base has two roundish mouldings. This is capped by moulded lintel have at the todenticulars, all this is made in lime on brick work. The doorway 7' in height 4' in width in the centre of eastern wall leads inside the single chambered hall. The vertical jambs of the doorway are made of multiple grooved faceted stone. Within the faceted stone doorway is placed on a wooden horizontal beam in the stone jambs at the top in such a way that the stone masonry has been grooved to fit the wooden piece. The top of the doorway has a Persian inscription resting on the horizontal beam of the stone jambs. The well preserved inscription on the stone lintel gives information about the erection of this building and according it was built in the year 1444A.D. This period falls within the reign of sultan Zain-ul-Abidin. These are two more Persian inscriptions on the either walls, one to the north side of the doorway, another is on the south side of the doorway. These inscriptions also give us information about its foundation.

### **TOMB OF SULTAN-UL-ABIDIN, S MOTHER**

The most notable extend example of the development of brick building technology, following the central Asia influences, in the double-domed tomb built by sultan Zain-ul-Abidin for his mother. It is to be mentioned that double-dome technology was introduced in central Asia by Timur(1336-1405).<sup>39</sup> We meet it for the first time in the mausoleum of Amir timurs wife, BibiKhatun. It construction started in 1339 and completed in 1403. It was constructed by Timurafer his invasion of Damuscus where he was struck by the striking feature of the double dome of the Umayyid mosque built by KhalifaWalid in 705-13.<sup>40</sup> He got it reproduced in his capital Samarqand first in the mausoleum of his wife BibiKhanum and after wards it was repeated in his own mausoleum known as Gur Amir.<sup>41</sup> After Timur's death in 1404 the double dome technology spread from Khurasan to Heart.<sup>42</sup> As we know, sultan Zain-ul-Abidin had closely friendly relations with Timurid. There was an exchanging of gift between sultan Zain-ul-Abidin desired from his counterpart that he would appreciate exchange of knowledge of advanced sciences and technology to a mere exchange of gift. It is because of these intimate contacts and the resultant immigration of large number of architects, engineers and masons from central Asia that the technology of double-dome was introduced in the valley much before it was introduced in other parts of India.<sup>43</sup> It was around the sometime that central Asia contributed in one more way to the development of building construction. It was the introduction of glazed tiles to

add the allure of the buildings. Panels of coloured tiles were employed both on the exterior and interior of buildings to otherwise be a monotonous surface of plain brick. The earliest specimens of glazed tiles of the period pertain to the reign of sultan Zain-ul-Abidin.<sup>44</sup> These glazed tiles are in square units with various brilliant colours such as blue, red, brown, green and yellow on the same piece. Another interesting feature of these coloured glazed tiles is the excellent paintings drawn on them. The glazed tile work was evidently introduced from Persia and central Asia where the craft had achieved considerable progress.<sup>45</sup> It may be mentioned that the Timurids, the contemporaries of the sultans, made lavish use of shimmering tiles.<sup>46</sup> Further Iran and central Asia concentrated more on such representations than most other regions.<sup>47</sup> The tomb of sultan Zain-ul-Abidin's mother is situated in the Zainakadal area on the right bank of river Jehlum, which is commonly known as Badshah's Do-Mat (Do-mat literally in colloquial language means double dome).<sup>48</sup> The structure is raised and a stone plinth ground plan externally is 16 sides are in ashlar, stone masonry. Its present height above the ground is 5'-6" and is made of four courses of stone which are systematically arranged along with its fitted torus cornice.<sup>49</sup> Above the plinth a huge structure in brick work has been raised which shows some interesting architectural detail. It has a general brick.<sup>50</sup> These bricks are laid in plain horizontal pattern and are water lightened with lime and surkhi. The brick work is raised in plain style except on all the 16 faces, which are designed in the form of pointed arches. All these arches, except on west are shallow and blind. Most of these arches are plain. However, few of them have no wooden frames but their spaces have been filled with brick jail. The only item of decoration at this height of the building is provided with glazed and moulded tiles. These tiles are of turquoise and are studded with the brick work particularly in such rashes which have window-apertures in them.<sup>51</sup> However, this element of decorating is up to the height of 10 feet only and the area above is plain. The tiles are mouldering floral designs. Each tile is placed at a distance of about 9" from the other in a vertical position and about 1' in horizontal position. The western face of the building has an enormous arch 8'<sup>52</sup> deep in which at its back is fitted a doorway leading inside. The pointed, arch space and jambs are made of stone in trefoil arch in which the two shutters of door are fixed.<sup>53</sup> The north and south arch shaped side walls, have a nice, again are designed in pointed arch shape. A stair way of stone leads into this arch having the doorway the carpet of these stair case on the external side, sculptured which however are defaced and not identifiable. The building about the height of 21' is projected outwardly to about 3' in a step wise manner, at almost in a pyramidal fashion. This projected out coop of brick structure is small arcade trefoil in form but pointed. This top of this projection was inclined with five dome, having cylindrical body circular drum made of bricks. The central dome, surrounded by four smaller domes is largest and taller. The central dome has grooved body with distinguished circular brick, while as the outer domes have arcaded body, which are shallow and blind. The lower part of the body of the drums is having denticulate and moulded brick work. The outer domes again have this arrangement above the arcades but are projected outwardly in reverse pyramidal fashion with magnificent look. As compared to these, the central dome having lofty drum has no such arrangement above the grooved body. In the central there is the grave of the mother of Bad shah. The octagonal

structure is supported by four small square chambers. These small square chambers, serves the purpose of doorway the leads inside the chamber and only the rest three form part of the inside space. The chambers have space for windows, one each in the cardinal direction as seen from the outside of the building. The walls of these square chambers facing the octagonal hall have been built in the form of small arches projected out to meet the arches that have been built at the angles of the octagonal. The angles projection thus form hollow rectangular to provide harmony to the inside hall. All these arch lines of the chambers and angles meet together in lines above to form a circular base line for 16 squish, (small arches). The arrangement of these 16 arches inside the chamber and second technological are very important to convert the base octagonal space into circular one, over these window arches raises the central circular dome very shallow as compared to the external height of the central cupola. This is because of the fact that two domes, one above the other, have been built to make this monument, beautiful each square chamber likewise miller domes have been built. The architectural style Is an indigenious characteristics since that it is a fine dome(style) with a hollow space between each dome. Apparently, it resembles central Asian architecture but in the central Asian monuments there is only one very impressive central dome where as in this architecture, there are multiple domes and one central double dome.

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## REFERENCES

- <sup>1</sup>S.L.Shali, *Kashmir History and Aechaeology through the Ages*.Dehli 1993.P. 247.
- <sup>2</sup>EpigraphicalIndica ix, pp.300-301.
- <sup>3</sup>S.L.Shali, *Kashmir History and Aechaeology through the Ages*.Dehli 1993. P. 247
- <sup>4</sup>J.C.Dutt, *King of Kashmir*.English ,tr. Calcutta 1898.p. 23. The area at the time is called Bulbul lankar, on the right bank of Jehlem .
- <sup>5</sup> Ibid.p.35
- <sup>6</sup> Ibid.
- <sup>7</sup> Ibid.p.37
- <sup>8</sup> Ibid. there was also a Buddhist shrine.
- <sup>9</sup>Kalahan, *Rajatarangini*, eng tr. M.A.Stein,Dehli,1961.vol,11.p.329.
- <sup>10</sup>Jonaraja's*Rajatarangini*,Calcutta 1898.p.42. Sharikapura is town around the Hariparbat ,M.Ishaq Khan ,*History of Kashmir* 1846-1947. Srinagar 1978.p. 9
- <sup>11</sup> Ibid
- <sup>12</sup>Jonaraja's*Rajatarangini*, Calcutta 1898.p.59. It was situated at the foot of the Kah-i-Maran(Hariparbat) it is now called Nowhatta and is a part of Srinagar.
- <sup>13</sup>MohibHasan*Kashmir Under Sultanate*, Calcutta, 1959, p.64.
- <sup>14</sup> Ibid. Bijhebara is a village situated on the Srinagar Jammu national highway.
- <sup>15</sup> Ibid. Baven(mattan) is a village in the district of Anantnag .
- <sup>16</sup> G.M.D. Sufi, *Kashir,Lahore,(Pakistan)*,reprint,1996.p. 161.
- <sup>17</sup>Jonaraja's*Rajatarangini*, Calcutta, 1898,p.87.
- <sup>18</sup>MirzaHaiderDughlat, *Tarikh-i-Rashidi*, tr. Elies and Dension ROSS, London 1985. pp. 28-29. It had twelve storeys, containing 50 rooms each with hall and corridors. It was surmounted by a golden dome and its spacious halls were lined with glass.
- <sup>19</sup>Jonaraja's*Rajatarangini*, Calcutta, 1898,p.87. zainpuri is modern Zainpur situated in Shopian.
- <sup>20</sup> Ibid. Zaingiri is situated in the left side of Jehlum is soporetwon.
- <sup>21</sup> Ibid,p.94. Zainakot is now Zainkot, near Shelteng, the site H.M.T factory.
- <sup>22</sup>Ibid.Zainkundal and Zainputtana's identity is uncertain Kundal was originally suffixed to names of village projected with dykes,
- <sup>23</sup>Ibid. p. 89.Andarkot is a village situated on the Mansbal Lake near Sumbal.

- <sup>24</sup> Ibid. Zainakadal, still called as such, is in the central area of Srinagar on the river Jehlum. Zainakadal, was constructed with four towers(piers) made of stone and wood and it was the tenth bridge on the way from the Darud village to the city.
- <sup>25</sup> Shrivar's Rajatarangini, pp.141-144. The Dal Lake has two artificial Islands on a lank and Rupa-lank (lank means an Island in Kashmir). These two places are of great attraction for tourists.
- <sup>26</sup> Jonaraja's Rajatarangini, Calcutta, 1898, pp. 92-94. Zaina-lank is situated in the centre of Largest Lake of Kashmir Wular. Mirza Haider Dghlat, Tarikh-i-Rashidi, tr. Elies and Dension ROSS, London 1985, pp.254, 255.
- <sup>27</sup> Jonaraja's Rajatarangini, Calcutta, 1898, p.88.
- <sup>28</sup> Mohib Hasan, *Kashmir under Sultanate*, Calcutta, 1959, p.291.
- <sup>29</sup> Percy Brown, *Indian Architecture Islamic Period*. Calcutta, 1942, p.81.
- <sup>30</sup> All these windows are fixed in multiple grooved jambs.
- <sup>31</sup> The inscription which gives date 1384 as the year of Shah-i-Hamdan's departure,
- <sup>32</sup> The lower portion of this window is of wooden plates and carved with floral designs. The upper portion is plain and is completely built of plate with a pointed arch.
- <sup>33</sup> S.L.Shali, *Kashmir History and Aechaeology through the Ages*. Dehli 1993. P. 248.
- <sup>34</sup> Haider Malik, *Tarikhi-i-Kashmir*, p.44.
- <sup>35</sup> S.L.Shali, *Kashmir History and Aechaeology through the Ages*. Dehli 1993. P. 248
- <sup>36</sup> Ibid.
- <sup>37</sup> According to Kashmir chroniclers Saiyyid Muhammad-al-Madani, accompanied the envoys of timur to Kashmir. But once he saw the charming valley of Kashmir. He decided to settle down here permanently. He returned to timur with presents from the sultan of Kashmir and obtained his permission to settle down in Kashmir. He returned with his family, settled down in Kashmir. Asrar-ul-Abrar, pp, 45-76.
- <sup>38</sup> The remains of the earliest mosque of Kashmir are not extant now.
- <sup>39</sup> Yarshaterehsan, *The Cambridge History of Iran*, vol.6, p.373.
- <sup>40</sup> S.L.Shali, *Kashmir History and Aechaeology through the Ages*. Dehli 1993. P. 253.
- <sup>41</sup> Yarshaterehsan, *The Cambridge history of Iran*, vol.6, p.373
- <sup>42</sup> Ibid
- <sup>43</sup> In India the double dome first appeared in the tomb of Shihab-al-Din Taj Khan (1501) and then in the tomb of Sikandar lodi in (1518) followed by Humayun's Tomb (1556) and the tomb of Mumtaz Mahal.
- <sup>44</sup> While some tiles are left on the building constructed by sultan Zain-ul-Abidin namely the tomb of Sayyid Muhammad Madani and the tomb of sultan's mother (both at Srinagar) a few are in Srinagar Museum.
- <sup>45</sup> Yarshaterehsan, *The Cambridge History of Iran*, vol.6, p.383
- <sup>46</sup> Ibid
- <sup>47</sup> Ibid
- <sup>48</sup> Do-mat is Symonyonous will dome or double dome.
- <sup>49</sup> The 1<sup>st</sup> course of stones is 1'-3" which is not systematically arranged on it rest a 2<sup>nd</sup> course of ashlar stone which is 1'-7" in a height and is plain. The 3<sup>rd</sup> course is of coping and has a height of 1'. This is over run by a two courses of ashlar stone having 1'-6" in height.
- <sup>50</sup> This brick size is mainly available up to a height of about 21'. A general impression gathered at the site is that the monument was restored in early 60's of this era and particularly the lower portion of it where earlier brick were replaced by the new ones and hence the apparent difference in the bricks size.
- <sup>51</sup> The wooden linted of the window Apertures are studded with these blue tiles at such places where the decorative elements designed symmetrical.
- <sup>52</sup> The arches are exclusively blind, and do not have the decoration element of tiles.
- <sup>53</sup> Both the vertical stone jamb of the doors grooved in lines. The jamb is made of stone.