Yu to har koi bana leta hai
Khud ke liye Ghar
Koi banata hai Aashiyana
Lekin kuch aise bhi log hua
Karte hai iss duniya mein
jo apne nahi dusro ke liye
Banate hai buniyade
Aur khud ka naam tak
Nahi likha karte

-Shrikant Saraf
Malik Ambar
Malik Ambar was not only a powerful military commander, a statesman but also cherished strong love and ability for architecture. Aurangabad was Ambar's architectural achievement and creation. In fact the story of Aurangabad's creation runs thus “Ambar confronted Jahangir's attacks towards the east of Daultabad. To escape these attacks he made 'Khadki' his military base. This was a small village, rocky, stony and adamant in nature. It was unsuitable for human habitation. Jahangir chased Malik Ambar in these arid, rocky grounds, where Malik Ambar won a complete victory against Jahangir. Ambar considered this a good omen and the; place propitious and during a victory ceremony he gave it the appellation 'Fatehnagar' or Fatehabad. He gradually made it his military capital between 1604 and 1610. Ambar adorned his new found capital with imposing palaces, spacious masjids, towering structures, wide roads, well planned and glittering shopping area, artistic and magnificent gardens, lakes fountains and nehar's. Soon this beautiful city developed into a popular and populous land”.

Malik Ambar is specially famous for the Nehar, the water system, the rendering of which to this day is a miracle. His plan for the Nehar was met with sarcasm and ridicule in the court of Nizam Shah of Ahmednagar. Nobles like Vazir Mullah Muhammad declared it as a preposterous fancy which would require Umre Noh (Noh's life span), Sabre Ayub (Ayub's patience) and Khazana Kharun (Kharun's Khazana). But Malik Ambar ignored the criticism and completed the Nehar within fifteen months, spending a nominal sum of two and half lakhs in indigenous material. This city is situated on the banks of river kham, a small perennial stream which takes its rise in the neighboring hill.

In 1626 Malik Ambar died at Ambrapur at the age of 80 years. His burial place is controversial as some scholars claim he was buried behind the Naukhanada palace at Aurangabad, while some claim that he was buried near Khuldabad Guest House where his tomb structure is still intact and is a good piece of architecture.
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Introduction

Aurangabad is a destination steeped in a rich historical past that weaves and interlaces compares and creates stories, accounts and chronicles in stone, bricks, lime and colours, stirring and stimulating the most dispassionate viewer. In those ancient days nature dominated and the soft fragrance of Ambar and musk floated through the air, pure sweet water rivulets with excellent restorative qualities flowed, and the rocky lands reverberated to the sacred chants of the passing Buddhist monks and Hindu Rishimunis. The earliest history records are securely safeguarded in Aurangabad caves lying in the Sihyachal ranges, signifying peace, love and sympathy for humanity and tranquility. These mountain ranges overlook the Bibi-ka-maqbara a facsimile of the more time honored Taj Mahal of Agra. The Maqbara built by a husband for his wife teaches viewers lessons in the strong bonding between husband and wife. It was a strong desire of Dilaras Bano to have a tomb built on the model of Taj Mahal while on her visit to Agra, which she had expressed to her husband Aurangzeb.

Another Mughal monument of the 18th century Panchakhi, a Sufi stronghold is a true mark of deep and intense devotion for god and is profoundly spiritual. The interiors of the old city viewed at close quarters manifests imposing, majestic gates an evidence of the Mughal strength and grandeur. The towers, spires, minarets emerging in between the dense vegetation signify the aspiration of ancient and medieval age to reach the unfathomable world of the Almighty, the all powerful.

Aurangabad in brief documents a cinematographic drama of gradual metamorphosis from an isolated to a populous town, from a rocky valley with thick forests and ancient monuments resounding with sacred syllables of Buddhah Sharanam Gachami to the medieval period of a profusion of rich monuments of maqbaras, mosques, palaces, rajwadas, Pundit Khana, deodis, havelis and wadas till the 18th century.

The city is immersed in the most spectacular heritage monuments dotted in every lane and by lane, but the more celebrated World Heritage monuments of Ajanta and Ellora have eclipsed these lesser known memorials. Travelers, historians and scholars of medieval period sojourn in the town had inspired rapturous poetry and endearing and lively description.

One of the earliest travelogues was written by a foreign traveler Thevenot (French) who made a journey from Surat to Aurangabad has his impression surmised as, “King Aurangzeb created a lovely mausoleum covered with a dome, and beautified with four minarets or steeples – there are several other >
fair mosques in this town and it is not destitute of public places, caravanserais, and bagnios. The buildings are for the most part free of stone and pretty high, before the doors there are great many trees growing in the streets and the gardens are pleasant and well cultivated." Thavenot visited the city in 1667.

Dr. Bradley, a famous historian in his book, 'Statistics of the city of Aurangabad' gives a picturesque description of the city as he viewed it from a tower upon the corner bastion at the north-east angle of the city wall.

"Below is seen the town partly lying in the hollow and partly covering the high grounds rising all round, except towards the north-east and south-west, which is the direction of a valley where a perennial stream meanders. The buildings are neatly concealed in thick foliage and were it not for a dome or minaret peering out here and there, the observer might imagine that he was gazing upon a forest. Seldom is a more varied and beautiful landscape than is presented here with palms and minarets scattered about the town, confers a character peculiarly eastern upon the scenery. Looking westward beyond the city walls, the cantonment is seen occupying a large space ground. Isolated hills can be observed cutting the horizon. On the summit of one of them stands the remarkable Daulatabad and behind the bluff headland of the northern range fades away into misty distinctiveness."

Ghulam Ali Azad Bilgrami in 1884 gives an interesting description of the town with breathtaking gardens, dense forests, amidst which peak out domes, towers and minarets breaking the monotony of the skyline.

This was a city ensconced in the confines of Dandakaranya, once swathed in towering hills, inhabited by rare species of flora and fauna. A water body spread its arms around the foothills of the northern hills during the hoary past.

The town has inherited a rich historical and cultural past of ancient arts inclusive of architecture, sculpture and paintings. The medieval age produced and designed the most artistic decorative and commendable buildings and also encouraged handicrafts and music with special emphasis on divine music. These monuments that evolved from ancient to medieval proved a blockbuster for modernism and the growth of the town. It trapped the most fastidious travelers and offered them the rarest of rare bonanza of sculptures, paintings, architecture, fine fabric (Paithani and Himroo) music and even extended it to exotic cuisine and fruit cultivation.
Geographical Location: The town is situated in a valley once watered by the Daudna River, bound on the north and south by the Siyachal and Satara range of hills, a spur of the former ranges encroached the present Begumpura suburb north-west of the city. The ancient portion of the town is built in a hollow formed by a naala which is visible all round.

The major portion of the old town occupied irregular, rocky ground. No wonder the hamlet gradually was given the appellation 'Khadi'. The hills are a part of the 'Deccan Trap' a term which is applied to a series of volcanic rocks formed in the Indian peninsula towards the close of the creational period when great tensional rocks were formed in the crest of the peninsular part of India. The Deccan traps are predominantly made of basalt. These rocks are suitable for excavation because of their uniformity of texture upto certain levels. Basalt satisfies qualities essential for architectural purposes. It is soft enough to dress and strong enough to withstand the ravages of time. The rocks of the Deccan trap provided the artists with a new material and medium in which they could create monuments of a permanent character. The sturdy rock of the Deccan would carry through time and space the message of a Immortal Faith.

The Siyachal ranges overlooking the Dr. Babasaheb Ambedkar Marathwada University are also made up of trap rock hence used by the sculptors to carve caves as early as the 2nd century A.D. This geographical area formed a part of the trade route. One road connected Ujjain with Tagara (modern Ter) from Ujjain to Malwa; the Caravan road came to Mahishmati on the Narmada, then on to Burhanpur. The route then reached Ghatotkacha and Ajanta. From here the road branched off in two directions. One road connected the Bhogavardhan (modern Bhokardan) then to Rajatadaga (Aurangabad) and from here proceeded to Pratishthana (Paithan) and then on to Tagara (Ter). This route again branched off and one branch ran through Verul (Ellora), Nidhivasa (Nevasa), Jurnanagar (Jumar), Shigarwadi and Poona. The main caravan route which branched off to Ajanta had one route going to Bahal (Khandesh) then on to Chalisgaon, Pimagalya (Pitalkhora) and Govardhana.
Historical Retrospection

Though Aurangabad in the ancient period did not exist, its history was linked with the more ancient town of Paithan (Pratishthan). The earliest reference to Paithan is in Ashoka's inscription (263-226 B.C.) in which the name of the tribe peterikas occurs, who were the inhabitants of the city of Paithan situated on the Godavari. The vernacular pronunciation of the name of the city, which in Sanskrit was Pratishtha, in those days, as it now is Pethna or Paithna, for the author of Periplus call's it Paithan or Buitana.

While there are other ancient caravan routes near Aurangabad like Bhogavardana (Bhokardan), Tagara (Ter) there was no ancient name co-related with Aurangabad or Khadki. However, there is an inscription at Kanheri (Caves near Mumbai) in a Chaitya cave (no.4) on the left hand gate post. The inscription runs as follows: (which has been translated in English) “In the Ambalika Vihara at Kalyan, a Chaitya, a hall of reception and cells for monks were built at Paithan a Chaityagriha and 13 cells for monks were built together with a perpetual endowment were given. In the eornage or taluca of Paithan called Rajatalaka (Rajatada a present Harsool portion of Aurangabad) a small (kuti) Chaitya and a bodhi (hall) were erected. A monastery was built and endowed with perpetual grants. All these meritorious acts were performed by the donor for his own benefit”. This was the first ever historical reference to Aurangabad found at Kanheri caves. Rajatalaka was a large lake which is located at the foothills of Aurangabad caves. There must have been some sort of habitation. The earliest dynasty that ruled in close proximity to Rajatalaka were the Satavahanas of Paithan.

Satavahana dynasty: It was the earliest dynasty ruling from 2nd century B.C. to 2nd Century A.D. This dynasty is referred to as Satavahana or Salivahana whose dynasty included a large part of the present Maharashtra including adjoining eastern and western regions with their capital at Pratishtha. The earliest ruler of the dynasty was Simukha who ruled about 220 B.C. The other important rulers of the dynasty were Krishna and Satkarni. The Satavahana power reached its climax during Gautamiputra Satkarni who ruled during the early 2nd century A.D. Gautami was succeeded by Vashishtaputra Pulumayi. One of the last important rulers was Vyajna Satkarni after whom the empire split into a number of principalities. The early caves of Ajanta were patronized by the Satavahanas while the Chaitya cave at Aurangabad also falls under the Satavahana period.

Vakataka Dynasty: The next dynasty who dominated the vicinity of present Aurangabad were the Vakatakas. Though not exactly close to the city they had established their power in Vidarbha in about 250 A.D. and ruled in that region for over 300 years. The reason why I have chosen to highlight this dynasty is because of their contribution to rock cut caves not only at Ajanta and Ghatotkacha but also the Aurangabad caves. A number of Vakataka inscriptions have been discovered at Ajanta and Ghatotkacha. According to these inscriptions the Vakataka dynasty was founded by Vindhyashakti who has been mentioned in the Puranas as also in Cave 16 of Ajanta. Pravarsena was the greatest ruler of this dynasty. He was the real founder of the glory of the dynasty. Pravarsena was succeeded by Rudrasena in 330 A.D. He was contemporary to the Gupta monarch Samudragupta.

Western Chalukyas of Badami: Held
dominion over extensive region of the Deccan from the middle of the 8th century A.D. Concluding from these facts it is quite clear that the Chalukyas of Badami held sway even in the surroundings of Aurangabad as we find all the Chalukya family deities (the Saptamatrikas) carved in cave 7 of Aurangabad caves on the north side. In cave 7 Hariti has been carved on the right chamber while on the left chamber the Buddhist saktis resembling the Saptamatrikas have been carved. On the left window small figures have been carved one of which is a boar. Whether it is Varaha Deva or Varaha Avatara of Vishnu is matter of conjecture. On the left of cave 6, second group of caves in Aurangabad, a panel of Saptamatrikas would also establish the fact that these last two caves were patronized by the rulers of Chalukya dynasty. Though no inscriptions or literary evidence is available to authenticate this statement, the material evidence is enough to substantiate the fact.

Rashtrakuta Dynasty: The Rashtrakuta dynasty was another dynasty which ruled in the vicinity of present Aurangabad. The name of the Rashtrakuta ruler who first humbled the Chalukyas was Dantidurga and the work on the famous Kailasa temple begun by him was completed by his successor Krishna. In a copper plate grant of the former found at Sarnagad, he became paramount sovereign after having vanquished Vallabha. The date occurring in the grant is 675 Saka. Before this date, the Chalukyas must have lost hold over Maharashtra. Dantidurga became the paramount lord of the South. He was succeeded by Krishnaraya, probably Dantidurga's nephew in 753 A.D.

Yadavas of Deogiri: According to authentic references the early ruler of Yadava was Seuna Chandra-II, who was on the throne in 991 Saka or 1069 A.D. The most enterprising member of the family was Bhillage-V, who founded the city of Deogiri (Daulatabad), and having got himself crowned, made the city his capital, probably around 1192 A.D. Bhillage was succeeded by his son Jaitrapala or Jaitungi an important ruler of the dynasty.

Ramchandradeva Raya ascended the throne in 1271 A.D. It was during his reign that Alauddin Khilji, the nephew of Sultan of Delhi had heard about the wealth of Deogiri and invaded Deogiri in 1292 A.D. He met Ramchandra's army near Lasura. Ramchandra retired into the fort which was surrounded by Alauddin and his army who laid siege to the fort. However Ramchandra surrendered after six months. During this daring invasion Alauddin carried enormous wealth from the Yadavas. This raid also opened the way for the ultimate domination over the lands beyond Vindhyas for Alauddin and his successors. Alauddin Khilji continued his attacks under Malik Kafur. Ramchandra's son-in-law Harpala was the last Yadava ruler. The Yadava dynasty ended with his death in 1318 A.D.

The Tughluq dynasty succeeded the Khiljis. Muhammad Tughluq who ascended the throne in 1325 A.D. transferred his capital from Delhi to Deogiri in 1328 A.D. because he felt the new capital was strategically situated as it was the centre and was equidistant from all the provinces. Deogiri was renamed as Daulatabad. After a few years Mohammad Tughluq realized his blunder of transferring his capital and returned to Delhi. It was during this period that Daulatabad enjoyed rare prosperity as all traders, merchants, craftsmen
were brought to Daulatabad.

During the reign of Mohammad Tughluq the fort was seized by Ismail Mukh Khan an Afghan, but it was for a short period. He was succeeded by Hasan Gangu Bahamani who ascended the throne in 1347 under the title Abul Muzaffar 'Alauddin Bahaman Shah'. During the Bahamani rule the double fortification walls of Mahakota and Kalakota were added to the fort as well as Chand Minar. Chand Minar was fabricated by Alauddin Bahamani in 1435 A.D. The Bahamani was later shifted to Gulbarga by the end of the 15th century. The Bahamani kingdom then split into five small principalities.

**Nizam Shahi Dynasty and Malik Ambar:** The principality of Ahmecnagar was controlled by the Nizam Shahi dynasty. Emperor Akbar (1556 – 1605) was the first Mughal ruler to invade Ahmednagar. Abdul Rahim Khan Khaman son of Buiram Khan was sent in 1595 and Ahmednagar was besieged. Chand Bibi fought bravely but after her death a part of Ahmednagar was annexed by Akbar. Jahangir the son of Akbar pursued his father's policy of annexation. But he met with a tough opponent as the Nizam Shahi dynasty was served by an Abyssinian minister “Malik Ambar”, a born leader of man and one of the greatest statesmen that medieval India produced.

**Aurangzeb:** As an Emperor of India Aurangzeb was in the Deccan for nearly 25 years fighting with the Marathas and the Adil Shahis of Bijapur.

Aurangzeb the third son of Emperor Shah Jahan was sent to the Deccan as Viceroy on the 11th of July 1636. He remained in the Deccan from 1636 to 1644, during which period he did not achieve much and was recalled to Delhi. He was sent to the Deccan as Viceroy for the second time in the beginning of 1653 during which he had his headquarters at Fatehnagar. He renamed the city as Aurangabad and in this span of time improved the financial condition of the Deccan, promoted agriculture for which he received considerable assistance from an able Persian revenue officer named Murshid Quili Khan. Aurangzeb was in the Deccan till 1657 after which followed the war of succession and he ascended the throne in 1658.

During his stay in the Deccan Aurangzeb waged wars with the king of Golconda and the king of Bijapur. But due to imperial orders he had to stop when he was on the verge of victory. Aurangzeb during his reign had encouraged the stay of prominent nobles who built impressive and imposing houses, sarais and spacious masjids. Aurangzeb as a Mughal emperor spent a number of years in the Deccan in an effort to suppress the Maratha power, as well as the Adil Shahi dynasty of Bijapur and Qutb Shahi dynasty of Golconda.

**Nizam-ul-Mulk:** After the death of Aurangzeb, his sons fought for the throne. This war of succession was finally won by Prince Mauzzam who ascended the throne in 1707 June, under the title Bahadur Shah (also known as Shah Alam-I). However, his death in 1712 was followed by another war of succession. During this continuous war of successes one of the trusted Mughal officer Mir Qamar-ud-din Chih Qilich Khan of Bukhara obtained the title of Nizam-ul-Mulk Bahadur and was appointed the Viceroy of Deccan in 1713. Gradually due to continual strife in Delhi the Nizam declared his independence in 1720. The Nizam-ul-Mulk's successors later shifted their capital to Hyderabad during the reign of Nizam Ali Khan. But later Aurangabad came under the British Residents who indirectly governed Aurangabad. The Nizam's rule in Aurangabad ended in 1948.
Social Fabric of Aurangabad from Historical Perspective

Any town, city is known by the people who inhabit it. Who were the inhabitants of Aurangabad? What was the social fabric and the community setup? Little information is available hence, it is a perplexing task. Though the city of Aurangabad was created only between 1600 to 1621 the genesis of its social base was laid down as early as 2nd century B.C. when the dynasty ruling in close proximity to Aurangabad was the Satavahana dynasty ruling from Paithan. Satavahanas initially were better known as Andhras. Though there is a raging controversy amongst scholars as to its nomenclature. In those days the regional distinctions and linguistic barriers did not exist and the entire region from Krishna and Godavari to the Tapi and the Narmada share a uniform pattern of culture. But as per the regional minded scholarly the Satavahanas were either Maharashtrians or Andhras.

Agricultural occupation, Artistic activity, craftsmanship and various trades were the main occupation of both Andhras and Marathas. The diverse professional groups included jewelers, merchants, traders and manufacturers (of cloth, incense and perfumes). People were also physicians, farmers, scribes and in royal position. Working in royal armies was a popular occupation. Communities in early times lived in separate spaces as per their profession.

Later dynasties like Chalukyas, Vakatakes and Rashtrakutas did not rule in this particular geographical area or even in its neighbourhood hence, it would be more appropriate to discuss the Yadavas who had more affinity, kinship with Aurangabad. As per O.P. Verma's book 'The Yadavas and their Times' the Marathas reigned supreme in this period. The Yadava rulers themselves spoke Marathi. Marathi literature received impetus during their times. Sects like Maharashtriyavas and Nath Sampradayas also flourished during their period. The Yadava women were in the habit of singing ovis while cleansing the rice or wheat husk. Abhangs too were composed and sung. Besides Marathi, another language used by the Yadavas was kannarese as many inscriptions of their period are in the Kannada language.

It was by the close of Yadava period that invasions from North India became common. Various dynasties like Khiljis, Tughluqs, Bahamanis arrived. In the times of Khiljis and especially after the transfer of the capital from Delhi to Daulatabad in the period of Muhammad Tughlaq, interaction between varied communities especially in the marketplace became common. Ibn-e-Batuta who accompanied Mohammed Tughluq to Daulatabad compliments the Marathas of the region around Daulatabad and Nandurbar on their artistic skills and further writes that the inhabitants of this place belong to the tribes of Marathas whose women god had endowed with special beauty.

The linguistic loyalties of the indigenous community at Daulatabad were Marathi, Telugu and Kannarese, while the population that accompanied Muhammad Tughluq spoke Purabi, Brijbhasha, Awadhi, Turki, Arabi and Farsi. They mixed with the indigenous people in the market place and this continuous influence gave birth to a new language which was known as Deccani language and was the crude form of Urdu. Hence, many Aurangabadis proudly claim that the actual cradle of Urdu was in Deccan and the North Indians refined and polished this language into the present sophisticated Urdu language. When Tughluq after his brief sojourn in Daulatabad returned to Delhi most of his population followed him, though several craftsmen, poets, historians stayed back. Amir Khusro who also had accompanied Muhmaad Tughluq mentions Hasan Dehelvi a court historian who stayed back in Daulatabad.

For sometime after the departure of Tughluq and the Bahamanis there was respite till the reign of Nizam Shahis of Ahmednagar. In those days the geographical area was constricted and was without inhabitants except a miniscule area of Khadi (the present area around Khadekeshwar temple) was a hamlet sparsely inhabited. It was Malik Ambar, the Abyssinian minister and commander-in-chief of the Nizam Shahi dynasty of Ahmednagar who conceived and designed the new city called Fatehnagar.

Malik Ambar won a war against the powerful Mughals and as a mark of victory erected the stately and lofty gate called Bhadkal Darwaza. Ambar won a war in Khadi, hence considered it as an auspicious place and decided to establish a city. It is said he constituted a city complete with palaces, houses, gardens, market places. Settlers though were small innumber and located in small pockets that were limited to Nauksanda (present Women's College, Jubilee Park to Government Hospital), Shahganj, Juna Bazar and Chowk. Other areas were Kalachabutra (a platform built for public entertainment) near Kranti Chowk and
Pandit Khana (present Town Hall). The linguistic loyalties of the new habitation was mainly Muslim both Shia and Sunni and Marathas (large number of Malik Ambar's army was drawn from the Maratha community). Five suburbs are named after Malik Ambar's Maratha officers, Maloji, Paroji, Vithoji, Tanaji and Raghunathrao. They were Maloji pura, Parojpura, Vithojipura, Tanajipura and Raghunathipura. In the Shahganj area during Malik Ambar's period a huge marketplace was developed. It was a grain market dominated by the Marwadi community. Large scale grain supplies were required by the royalty and nobility. From Malik Ambar's period to Aurangzeb's times other markets and bazaars developed were Ramganj, Khadim Bazar and Rajaram Bazar. In Begumpura too there was a grain market and this area had a darwaza known as Chawal darwaza where pulses and rice were sold and was known as Chawalmandi. It was during Malik Ambar's time that a Pandit Khana was built for Brahman Pandits who too had settled in Fatehnagar/Aurangabad.

But it was mainly in the times of Aurangzeb that the population increased. The mughal ruler was keen to make the city populous as it was the capital of the Deccan. He encouraged his nobles, officers to settle in Aurangabad. As early as the 14th century during Muhammad Tughlaq's period many textile craftsmen stayed back. These craftsmen during Malik Ambar and later Aurangzeb's period moved to Aurangabad. In Aurangzeb's period textile industry was the most popular industry; nearly 4000 craftsmen worked on hand looms. The weavers produced resham, kamkhab, mashroo and musabazar, all handmade textiles. Zari work also received impetus during this period and Gujarati craftsmen came from Surat. There are still families surnamed Zariwallah, Mashruwallah etc. Cloth was also printed and colored in a lane known as Rangeez galli. Kalabattu and Zardozi work was also done by the Gujarati community. There is a lane where Gujarati had settled, known as Kasoparikh.

Aurangzeb created a number of suburbs. Since his army had large number of Rajput rajas and chiefs, suburbs sprang up in their names. Suburbs like Jaisinghpura, Jaswantisinghpura, Padampura, Mansinghpura, Gopalpura, Pratapura, Kesarsinghpura, Rampura, Jaichandpura, Karnapura, Bhauasinghpura, Paharsinghpura, Itatsinghpura and many other puras were established. Muslim nobles too settled down in good number and suburbs named after them were Fazilpura, Ismailpura, Hakimpura, Ameerpura, Mominpura, Rengtpura, Ramnaspura, Hameedpura, Nawabpura, Mughalpura, Jameedpura, Manzoorpura, Rashidpura, Osmanpura, Aurangpura, Qutubpura etc.

Kayasthas arrived during the same time from Lucknow. Bhimsen Saxena who wrote 'Tarikh-e-dil-kusha' was a well known Kayastha. He spoke Urdu and Farsi fluently. Other Kayasthas-Khattis were Lala mansaram, Lakshmi Narayan Shafiqa etc.

In Aurangzeb's period, Sufi saints and their disciples settled down in Aurangabad. Hazraths Asif Hamnavi founded the Chisti cult of Sufis in Aurangabad in 17th century. Asian travelers from Ghazdwan in Central Asia like Mohammed Saeed Piliangosho, Hazrat Baba Shah Musafir and Hazrat Mehmood Shah made this city their home and settled down at Panchakhi.

Around 1720 the Mughal governor, Nizam-ul-mulk Asaf Jah declared his independence and brought with him his own coterie of nobles who also made Aurangabad their home. A lot of Muslims during his period came from Uttar Pradesh and were recognized as Hindustani. Names like Yakub Osmani, Farududdin Vakil, Aijaz Hussain Ulvi, Mustaf Hasan Vakil, Maulvi Abdul Haq settled in Aurangabad. With them came the influence of Lucknavi nazakat of grace and refinement. Khattis, Tandus, Aroras, Kapoors and Khannas from Punjab too arrived in good number. Kayasthas also made Aurangabad their home in Nizami's time. Among them were Nizam's Diwan Chandulal who later purchased the palace of Malik Ambar. Chandulal later passed on the possession of this palace to Maharaja Kishan Pershad also a Kayastha and the Prime Minister of the Nizam. They also built deodar part of which still survives in Rajabazar. Among others were a few Christians and Portuguese who settled in Aurangabad. During the time of British Resident, two big churches a Christian church and Portuguese church were built. Parsis too arrived in Aurangabad as under the British Resident there was scope of business for the Parsees who came from Gujarat. According to the Aurangabad gazetteer: The Parsees Tower of Silence known as the Dokhima is situated at the eastern side of Bibi-ka-Maqbara and a graveyard known as Kabrastan-e-pariana is located southwest of Kranti chowk.
Lesser Known Cave Temples in and around Aurangabad

World over the caves of Ajanta and Ellora are celebrated for their uniqueness. The three dimensional paintings of Ajanta and the monolithic temple (Kailasha) at Ellora dominates the entire group of Western Indian caves and completely outweighs the other group of caves like Aurangabad caves (located within the city towards the northwest) and Pitalkhora located in the Kannad taluka. Though they would be classified as the lesser known cave temples of Aurangabad they too have their own distinctive qualities.

Pitalkhora group of caves: in the Kannad taluka are the oldest group of caves in the entire western India. It is better known for the Yakshas and the winged animals in cave - V. In this cave the pillars in front of the cell are exceptional as each of them carry winged animals having human, deer, crocodile, elephant, horse, lion, camel and buffalo faces. Outside the same cave another unique sculpture on the exterior are nine carved elephants with human riders on each.

Aurangabad group of caves: These caves are within the city in the Sihyachal ranges overlooking the University campus that also contain some extraordinary sculptural panels. The single most famous is the dancing panel, outstanding in excellence of pose, expression, a rhythmic sense of the ethereal. Tara figures are seen in cave 6, 7, 9 and 10 with elaborately decorative hairstyles ornamented with pearl strings, lotus and rosettes.
Pitalkhora Caves

The caves are situated in the most picturesque terrain carved into the rocks of the Satmala ranges, a wild tableau situated in a narrow valley an unearthly piece of panorama hidden in the bowels of these mountains. The Pitalkhora caves are located in the Kamnad taluka of Aurangabad district at a distance of 6 km. from Satkunda (Kamnad to Chalisgaon road). It is some 50 miles west south west of Ajanta in a straight line and 23 miles to the north west of Ellora. It lies on the ancient trade route used by caravans from Satara and Nashik crossing the Indhyadri hills near Pitalkhora on their way to Paithan. They are about 50 miles to the north west of Aurangabad; the last 7 miles once had to be negotiated by a bullock cart, now jeeps can access the road. The name khora is applied probably due to its location in a khora or valley very unique as all other cave groups are excavated on mountains.

Earlier writers like M. N. Deshpande in his book titled 'The Rock Cut Caves of Pitalkhora in the Deccan' has identified this minor group of caves with Pitangala and Ptolomeys Petrigala. In this connection it is also interesting to note the Pali work Patavatthu and its commentary. Paramattiandi mentions a ruler of Surattha (Surashtra) named Pingala who ascended the throne in the 16th year of Bindusara rule that is (283) B.C.

Most of the writers have ascribed different dates to the caves either on the basis of painted inscription or sculptural evidences. B.G. Gokhale dates 1 to 4 cave numbers to 2nd century B.C., 6 to 9 caves to 1st century B.C. and 10 to 14 to 1st and 2nd century A.D. According to Burgess and Ferguson the Pitalkhora caves might be the earliest as the inscriptions found in the caves belong to the Mauryan character from which it is clear that they must be very old. They date the caves to 250 B.C. to 200 B.C. Bhandarkar dates the caves to 2nd century B.C. on the basis of the forms of character in which they are engraved.

The caves are in ruinous condition due to the nature of the rock in which they are excavated. However, the inscribed records still tell a part of the story. There are in all 14 inscribed records in the Pitalkhora cave complex out of which 13 are clearly inscribed on pillars, walls, lintels, pilasters and a detached fallen portion of a vihara cell of Cave No.4 one on the right palm (back side) of Yaksha image now in the National Museum, New Delhi and one very carelessly scribbled over a painting on a pillar. The inscriptions are difficult to view as most of them are covered with encrustation moss and lichen. Besides, there are painted
records at Pitalkhora, discovered in Cave No. 3 which is a Chaitya Cave. They are ten in number out of which seven are on the aisle walls and the remaining three are on the pillars.

**Cave Wise Description:**

The caves are carved on two opposite sides of the valley. Group 1 to 10 are located on the right side of the valley, while cave nos. 11 to 14 are situated on the opposite part of the valley. Thus, the total numbers of excavated caves are 14 out of which 5 are Chaitya and the rest are Viharas. The caves are exclusively Buddhist.

**Cave No. I** - The cave plan evinces a large vihara situated at the lowest end of the ravine facing to the west north-west. This cave has the widest front opening measuring 29.40 meter. The ground plan divides the cave into three parts. The ceiling is extremely low. The cave is left incomplete probably due to the nature of the rock.

**Cave No. II** - This is a Vihara which is incomplete.

**Cave No. III** - It is a Vihara belonging to the Hinayana phase as there are no carvings except for cells for residential purpose. The Vihara measures 15.00 meters and a maximum width of 8.55 meter from back wall. Towards the right side of the entrance, four cells are carved. At the backside a big cell is carved and on the left side only one cell is evident. Three cells have benches opposite each other and in the fourth cell on the entrance side a platform is carved.

**Cave No. IV** - Pitalkhora Cave IV is one of the biggest caves. It is a Chaitya with the typical apsidal rock-cut architecture. The façade is in a ruined condition. The total number of pillars are 37 out of which 12 pillars have been reconstructed. The entire cave was probably once painted. The pillars and back wall has been painted with a number of figures of Buddha on either side in standing position or seated position. The Buddha is painted with attendants on either side and is seated on lotus flowers.

The roof is vaulted at a height of 5 meters from the floor surface. The Chaitya measures 26 meters in length and width 10.50 meters. The ceiling shows straight and horizontal signs of rafters probably once wooden rafters were fixed. The square portions of the rafters display floral designs. On the top part of the ceiling two hollows are visible, probably a way to enter the upper part of the floor.

The aisles separated by pillars also contain rafters (girders). There is an aisle behind with a circumambulation path. The circumambulation path is completely painted. Prominent colours are green, yellow, black and red. Female worshippers with modern hairstyles are also visible.

The main stupa has a diameter of 4.30 meters but presently is in a ruined condition.

**Cave No. V** - This is a vihara excavated towards the right of the grand chaitya. This vihara is extremely important from the architectural view point especially the evolution of the vihara which consists of a pillared central hall and there is also a suggestion of a double floor. Cave – V can be entered through a couple of steps carved at the left side. On either side of the steps two dwarapalas are carved. The dwarapalas in terms of physique and height appear very similar to the Kanheri composition of dwarapala or Yaksha. In the entire vihara these are the only sculptures in complete form, and they exhibit high standards of art form. The figure on the right is completely destroyed but the feet of a horse is visible at the base which indicated that probably a horse with a rider were carved. In between the staircase and the horse rider at the base there are nine carved elephants with human riders on each. It appears as though they are emerging from the wall. On the other side of the dwarapala there is a five hooded serpent figure and a sculpture of a goddess in bad condition.

This vihara probably double storied indicated by a façade again in ruins while on its right side remains of a staircase to ascend the upper floor can be seen. From this side, water was probably seeping as a water channel was carved later, which passed from near the staircase and comes out through the mouth of a carved naga. While entering the vihara a hall is interspersed with four cells carved on its right and 7 cells are carved in the back wall. There are no cells towards the left. The arrangement of the cells is unique as these types of cell plans are not visible in any other western cave temples.
Out of the 7 cells 4 cells have screened windows (jalis). On the entrance portion above the cells are decorated with carvings of pipal leaf. In front of the cells are seven pillars. A number of benches are also carved in the cells. In cell no. 3, the ceiling is partially circular in shape. Its vaulted roof measuring 2.80 meters x 1.95 meters x 3.20 meters. The pillars in front of the cells are unique as each of them carry winged animals having human, deer, crocodile, elephant, horse, lion, camel and buffalo faces. The winged animals form the upper portion of the capital while the lower portion of the pillars are octagonal in shape. The animals are carved in such a fashion as though ready to pounce. They are seated in the opposite direction.

**Cave No. VI (Mini Vihara)** - This is a small vihara in ruins. Probably initially there was a verandah and cell on the left side. After entering the main vihara (hall) there are four cells on the left side. In the first two cells there is one bench each and the next two cells have two benches each. On the back wall there are four cells with one room extra in each cell as it seems from the ruins as benches are seen inside the inner cells. On the right side there were probably four or five cells. The last cell is comparatively in good condition as there are two benches. The vihara measures 15.70 x 1.50 meters in width.

**Cave No. VII** - Cave No. VII is a vihara measuring 15.60 meters in length and 12.10 meters in width. There are five cells on the left and 5 cells on the right. Three cells can be seen clearly and 4 cells on the back wall. The main hall measures 9.40 meters x 9.60 meters. Out of the five cells on the left only one cell has a single bench. The rest of the four cells have two benches each. The back wall cells are similar with two benches each. The upper portion of the benches are carved with vertical and horizontal beams.

**Cave No. VIII** - Vihara No. VIII measures 12.30 meters x 13.60 meters. On entering the hall on the left there are five cells, five on the right and five on the back wall. Cell No. 1 and 2 are small in size and contain one bench on one level two benches on another. The ceiling is vaulted while the cells ceiling is flat.

**Cave No. IX** - It is completely in ruins.

**Cave No. X** - The last of the first group of caves excavated on the right side of the glen. On entering is a verandah that is separated by a hall with five cells on the back, right and left walls. The plaster of the ceiling is still visible and probably it was once painted. On the back wall cells and right wall cells there are no benches while on the left wall cells there are two benches each.

**Cave No. XI to XIV** - The second group of caves excavated on the left side of the valley and across the river. All these four caves have rock - cut chaityas.

**Cave No. XI** - Cave No.XI, Cave No.XII, Cave No.XIII and Cave No.XIV are excavated on a higher part of the valley. Cave No. XI is a unique chaitya measuring 5.34m. x 2.40m. x 3.8m. in length, width and height. The chaitya is apsidal in plan devoid of pillars. Though small in plan has a vaulted roof with rafters. The stupa is broken. The cave has slight resemblance to Karle chaitya cave.

**Cave No. XII** - This is a small chaitya with total 14 pillars. The pillars at the outset are square shaped while the rest are octagonal. Except for the pillars the remaining portion of the cave is similar to other chaityas like Bhaja, Beda and Karle. The roof is vaulted with girders and rafters. The chaitya measures 4.40 x 8.50 in length, 4.65 in height with a small stupa. The diameter of the stupa is 9.62 meters.

**Cave No. XIII** - In this chaitya interestingly there are three huge stupas. On entering in the front there is one stupa, left side one and back side one more stupa has been carved. The stupa carved at the entrance portion is slightly bigger than the other stupas. On the top of the stupa an umbrella like carving is visible. The stupa on the left is in a bad condition. To-day all the three stupas are in a declining condition. The chaitya is a squarish chamber with a flat roof.

**Cave No. XIV** - A little on an elevated portion of the hill the chaityagriva measures 8.35 meters in depth, 4.50 meters in width and 4.50 meters in height with an oblong opening. There are 14 octagonal pillars. It is rather difficult to place the chaitya in a time period. They could be anywhere between 1st century B.C. and 1st century A.D. The roof is semi vaulted minus rafters and girders. The stupa diameter is 1.55 meters and the upper portion is broken. However, the façade is extremely beautiful.
Eclipsed by the proximity of such world heritage monuments like Elephanta, Ajanta and Ellora, the 2,000 year-old Aurangabad caves in the Sihyachal ranges stand in mute testimony to the ancient history of this city. The sculptures in these caves are considered as the missing link between the growth and evolution of the fine artistry from Ajanta to Ellora.

Ironically, while the Dr. Babasaheb Ambedkar Marathwada University, situated at the foothills of these very ranges, supports and assists research efforts, these historically important and significant Aurangabad caves, continue to be ignored.

Bereft of inscriptions, the work of tracing the origins and dating the history of the caves presents a daunting task. The only way to retrace the history of these works can be through studies based on comparisons establishing parallels of their themes, contents and structures with other neighbouring cave temples.

Interestingly, a reference to these temples is found at Kanheri, a group of cave temples in Mumbai's Borivili National Park. In the fourth cave there is an inscription which reads, “Rajatalaka Paithan Patha Sana Chulika Ya Kuti Kodha”. This translates as “In a taluka of Paithan called Rajatalaka (modern Aurangabad) a kuti (hall) and a kodhi (a Chaitya) have been excavated”.

In the cave temples of Aurangabad there is only one cave carved during the Satavahana period. The rest of the Buddhist caves in the Sihyachal hill ranges belong to the Mahayana period when Western Maharashtra was under the Abhiras, while Vidarbha and some portions of the Deccan were ruled by the Vakatakas. It was during the Vakataka period that the emphasis was on intricate and minute fashioning of sculptures.

Cave - 1 - The sculptures in caves 1 and 3 belong to this phase, i.e., early 5th century A.D. The tiny figures of the tree goddesses, the Salabhanjikas, swing carefree from the verandah pillars of cave - 1, manifesting intoxicating ecstasy of youth and beauty.
The origin of the Salabhanjikas is traced to the birth of the Buddha in the Lumbini Gardens near Nepal Terai. Mahamaya gave birth to the Buddha while holding onto the branches of the full-blossomed Sal trees. The festival of Sala Krida (a game) emerged from this event. Sculptures of Mahamaya came to be represented as holding the branches of a Sal tree. Later, the sacred content got perverted to a vicarious, delightful tree nymph.

But another amusing little sculpture exhibits an antithesis to the delicate, graceful tree goddesses. The tiny figures of the 'ganas' carved on four corners of the pillars, smile and laugh and grimace creating a cheerful diversion from the rather somber mood in the other cave temples. These ganas, play on various musical instruments like nritanga, cymbal, flute, veena, and drums, and sing and dance and play games to entertain the visitors.

Other mythical figures abound and throng the caves. They are apsaras, yakshas, vidyadhars, ganas and nagas – a symbolic representation of heaven on earth.

Cave - II - Cave II and V in Aurangabad broke new ground in ground plans and the main shrine with the principal image of Buddha which was placed at the interior deepest recesses now was placed in the centre of the temple. Around the shrine is the circumambulation path. The front of this cave has an open hall or verandah. The shrine is isolated from the back wall with aisles on either side carved with a number of panels of Buddha especially representing the Miracle of Srawasti.

Inside the shrine is a huge figure of Buddha measuring 7.10ft. high and 4.68ft in breadth. Buddha is seated in the pralambapadasana and hands are in the dharmachakra mudra (teaching attitude). Outside the shrine on either side are carved the figures of Bodhisattva. On left side is Maitreya and on the right Padmapani.

Cave - III - This is a vihara which originally had a veranda which was supported by four pillars with chapels or cells on elevated platforms on either side of the verandah. But unfortunately most of the verandah has collapsed. The back wall of the verandah has a central door, two windows on either side. The hall inside has 12 pillars. There are two cells on either side of the hall on extreme ends of the aisle and chapels in the centre of the aisle. The back wall of the cave consists of an ante-chamber with a shrine in the interior space in the centre.

The highlight of cave 3 is the Jataka Katha of Sutosoma Jataka in sculpture and the narrative technique is mind-blowing. The same Jataka Katha in Ajanta is in cave 17. It is carved above the front group of pillars in the hall as a frieze. The pillars of cave 3 heighten the beauty by variegated flowers, trees, animals, ornamentation, geometrical designs and above all the most alluring and enchanting tree goddesses (salabhanjikas) and on four corners of the pillars dwarfs are carved.

The main shrine in the back wall in the centre has the usual figure of Buddha seated in teaching attitude and the legs are in the pralambapadasana, resting on a double lotus. Above flying apsaras, dwarfs and crouching elephants can be seen.

But the most ingenious and subtle creation of cave 3 are the fully rounded figures of devotees who sit on either side of the shrine. The arrangements, disposition of these figures are just breathtaking. They sit huddled in a corner, worshipping the great being with utmost respect and awe in silent adoration. The perfect human anatomy of the devotees who sit silently gives one the impression of real human beings appearing almost lifelike.

Cave - IV - Chaitya - An exclusive chaitya cave in the group dates back to the 1st century A.D. is similar to the Chaitya cave no.9 at Ajanta which is square ended. Though the cave is extremely small, it is significant as it's similarities with cave 9 at Ajanta establish its early date.

The chaitya of Aurangabad has vaulted ceiling stone ribs. A part of the ceiling is destroyed. The pillars were octagonal in shape without a base or a capital. All the pillars are destroyed except for one pillar whose lower portion is still intact. These pillars have been reconstructed. The stupa has a round base, and topped with a harmika with railing design on it, above this is a chhatra or umbrella which is now destroyed.

This cave has been mentioned in an inscription at Kanheri which describes a chaitya and a vihara carved as an endowment in the tatha of Paithan called Rajatalaka mentioned earlier.

Cave - V - Cave - V was probably the first cave where the shrine was isolated from the back wall. The cave is extremely crude and excavated as an experiment in the new form.

The sculpture of Buddha carved inside the shrine is seated.
in padma asana and dhyani mudra. On his right is Vajrapani and the left attendant is the Bodhisattva Padmapani. Buddha is seated on a rectangular pedestal instead of the usual lotus pedestal. It was earlier mistaken for a Jaina cave. Many of figures of Miracle of Sravasti are carved in the wall of the shrine.

**Cave - VI** - Cave - VI belongs to the second group as there is a geographical distance of few kilometers but lying in the same ranges. While the first group consists of five caves the second which lies in the north of the city has five caves and a third group of two caves on the back side of the hills.

This temple combines the characteristics of all later Ajanta temples of a vihara - cum monastery. The ante-chamber and shrine are raised on a higher platform than the rest of the temple. The hall consists of a porch and cells. The ground plan here becomes more elaborate.

Some of the sculptures here appear bigger in size. On either side of the shrine door are carved Vajrapani and Maitreya. The iconography too becomes more complex. A female attendant also appears.

Inside the main shrine besides the principal image of Buddha in the centre are figures of crouching elephants, vyalas, flying couples and chauri bearers on either side of Buddha.

The group of devotees that were carved in cave 3 are repeated here. There are five male devotees (left) and five female devotees (right) in kneeling position. However, the same vigour and realism is not discerned in these devotees. The work is of inferior quality.

A small ganapatiya cave: This was a cave on the right side of cave 6, discovered only in 1959 by a famous historian Dr. Ramesh S. Gupte. It is on the lower side. It is a very small cave but very significant as it is the only Hindu Cave amongst a group of 12 Buddhist caves.

On the left wall of the cave a panel of Saptamatrikas are carved with Virabhadra on the extreme left and six matrikas in a row. The central position is occupied by Ganesha and on his right a figure of Durga is carved. On the right wall of the cave are figures of two Buddhas, the first one is without attendants and the second is with attendants but badly destroyed. In this cave is witnessed a beautiful amalgamation of two faiths, the Brahmanical and the Buddhist. However, the workmanship is very crude but the significance lies in a Brahmanical cave in a Buddhist complex. The figures carved on the left wall of the cave in order are Virabhadra, Mahesvari, Kaumari, Vaishnavi, Varahi, Aindri and Chamunda Durga.

**Cave - VII** - The cave is completely intact with an elaborate groundplan of a front verandah with two chapels on either side with two windows and a central door opening into a hall on a higher elevation. Inside the hall on either side are viharas and a circumambulation path with a central shrine.

The most unique panel inside the shrine is the dancing orchestra exclusively female. The central figure of a dancer is one of the most perfect figures totally oblivious of her surroundings and completely dedicated to dancing. Around her is a female orchestra playing on musical instruments like mridanga, flute, cymbals and drums. The panel is unfocal as only a single dancer is performing.

Other significant sculptures are the Tara figures on either side of the shrine door with female attendant. Some of the best hair styles decorated with flowers and jewels can be witnessed.

In the verandah chapels are seen figures of Hariti and Panciiki. Hariti is worshipped as a patroness of children and fertility. The chapel on the left consists of Tara figures.

**Cave - VIII** - A small cave adjoining to cave 7 which has a staircase through the verandah has cells. It is incomplete with a few Buddha sculptures.

**Cave - IX and X** - Both these caves have been carved a little further to the east and higher up the hills. Immediately after climbing these steps on the extreme left is the sculpture of Buddha in a reposing position. This is Mahaparinirvana, an important incident in the life of Buddha when he bid farewell to his disciples and took refuge in heaven. Within the cave plentiful figures of Padmapani, Sadaksari, Avalokitesvara, Manjusri and Tara figures with the most elaborate hairstyles. Outside the last shrine are carved two figures of Kubera, the god of wealth.

**Cave - XI and XII** - These are two more caves located on the backside of the hill and consists of simple hall and plain pillars. It is devoid of any other carvings.
Fortification Walls of the City

An Introduction
Aurangabad since two decades has been effectively publicized as a city of 52 gates. Serious doubts have been raised about the number as unlike the names of suburbs (puras) available in historical records, the names of 52 gates have not been found in any available historical accounts. Detailed names of 54 suburbs have been mentioned by Syed Bilgrami in 1884 in the Aurangabad Gazetteer.

Chroniclers describe five fortification walls which include Naukhand, Quil-e-Ark, Begumpura, Baijipura and the city fortification walls. Amongst these Naukhand was the earliest.

Five fortifications namely:
1) Main city fortification which has 21 gates 2) Naukhand which has 4 gates presently 3) Quil-e-Ark which has 6 gates 4) Begumpura which had 11 gates as per some claims with no evidence 5) Baijipura which as per some claims had also 11 gates

City Fortifications
The main purpose of the fortification wall and the gates was for defence purposes, safety and security of the public as well as of the royalty. In the internal part of all defence gates were narrow windows. In case the gates are closed and if a guest or citizens arrive late night they could enter by these windows. The architects of these walls were the same who built the fortification walls of Agra and Delhi. The wall had a four feet wall walk so that the armed forces could easily walk and watch the enemy. Arms and ammunition could not only be kept on the wall walks but could be carried from one place to another. The walls had battlements with embrasures through which, guns could be pushed and at the same time the soldiers too were protected. Bastions on either side of the gate offered protection to soldiers from all kinds of climatic conditions.

Naukhand Fortification Wall
This was a palatial complex created by the architect of Aurangabad, Malik Ambar. It was built around 1616 A.D. and was once considered as one of the most beautiful palaces with gardens, water reservoirs and fountains. The first and the most imposing gate near the complex was Bhadkal gate, which though did not form a part of the palace. It stands detached as it was built by Malik Ambar, as a symbol of his victory against the powerful Mughals in 1612 A.D. The main entrance to the palace was the Chotta Bhadkal. This gate is parallel to the present Women’s College gate. There is another gate to enter the Women’s College which also looks interesting and has a wooden door used even today. Above the door is a three arched gallery with wooden railings supported by wooden rafters. Probably it served as a Naubat Khana to beat drums on the arrival of the royalty. In the interior of the college is another gate built in stone and bricks and serves as an entrance to the once residential area of the Nizam’s palace. Naukhand palace complex once spread from this gate to the entire medical campus and from Jaisinghpura’s border to Panchakk. The medieval structures have all been wiped out except for a few ruins visible even today in the medical premises.
Quil-e-Ark Fortification

The second fortification was the Quil-e-Ark complex built by Aurangzeb. The name Quil-e-Ark means a Citadel and is a Turkish word. This palace is situated on a lofty high ground that once overlooked the small town. The Citadel was the residence of the Mughal ruler Aurangzeb and his family, hence had high level protective walls and gates. It spread from Delhi gate to Aam Khaas maidan. Total area was nearly 3 lakh square feet. Attached to this palace was a garden called Muhammad Baug. Later there was a small palace added next to the main palace known as Mir Adil Kothi. Near Shahi Masjid is Palmar Kothi. Palmar was a British accountant general. Quil-e-Ark was surrounded by six gates. The main entrance gate was Naubat gate from south, parallel to Naubat gate is Kaala Darwaza (gate). A little ahead is the Rangeen gate. Once entrance and exit was through the Rangeen gate as a wall existed that was stretched upto Government College. The broken wall is still on view. Two smaller gates were Adil gate, today serves as an entrance to the present Government College. There is another gate opposite Naubat gate but today it is completely camouflaged by a number of haphazard encroachments near the Government Arts College. This gate is known as Begum Gate or Bagh gate as it served as a separate entrance for the Mughal princesses and noble ladies. Another gate near Aam Khaas was known as the Aam Khaas gate. The walls that surround this palace are partially visible even to-day and are battlemented and loop holed having semi-circular towers, once mounted with guns at the angles. The inner portion is occupied by chambers similar to those in the city walls which probably served as residences for the garrison and retainers.
City Defence Walls

Aurangzeb caused a wall to be built around the city in 1682, during the second viceroyalty of Khan Jahan, in order to protect it from the sporadic attacks of invaders according to Aurangabad Gazetteer1884, Annual Report of Archaeological department 1931-33, Calcutta and Maasir-e-Alamgiri. As the construction work of city wall was delayed, Aurangzeb passed the responsibility to Mir Abdul Qadar Dayant Khan who completed the remaining work in 4 months at a cost of Rs.3 lakhs. The city wall that is visible near Delhi gate, Roshan gate and many other areas is terraced and is of solid masonry. It is of no great height, at places not more than 14 feet. The battlements are loopholed for musketry and the merlins over the gateways and at certain places along the wall are machicolated (projecting parapet) with semi-circular bastions surmounted by towers; occur at each flanking angle, and at regular interval along the wall. The total length of the wall is a little over six miles. The wall unfortunately remains only partially and is in ruins due to time and destruction by man.

The wall was pierced with 21 gateways exclusive of a small postern wicket. The four principal gates faced the cardinal points and consisted of the Delhi gate on the north, the Jalna gate now known as Roshan gate on the east, the Paithan gate on the south and the Makkai gate in the west. Besides the principal gates were Jaffer (zafar) gate, Khirki, Barapulla, Mehmood, Roshan, Khizar, Khadgar, Madar and Kumhar gates. The Barapulla has also been walled up and at a distance of 2 miles from it, the city road runs through a large square stone gateway called the Bhadkal (Big) gate ascribed to Malik Amber. Out of 21 city gates the existing gates include Khooni darwaza (very recently demolished by Aurangabad Municipal Corporation) Katkat darwaza, Roshan/Jalna darwaza, Khaas darwaza (half portion was demolished by Aurangabad Municipal Corporation), Zafar darwaza, Paithan darwaza, Barapulla, Makkai darwaza, Delhi darwaza and Khizar darwaza. The gates that presently do not exist are Khirki, Khadgar, Madar and Kumhar gates. However, a strong possibility is that the names of these gates could have changed. These were the gates mentioned in Aurangabad Gazetteer.
Begumpura & Baijipura
Fortification Walls

Begumpura Fortification Walls:
The area was named after Aurangzeb's wife Dilras Bano Begum who died in 1657 and was buried here. She had a palace near Bibi-ka-Maqbara and also a number of other Deodas. Though very little of the Begum's palace is visible today, a gate and ruins can still be seen. Part of this palace is visible in a photo on the internet where a huge four centered (Tudor) engrafted arch supported by fluted pillars is visible. The fortification wall around the complex was built in 1696 on the orders of Aurangzeb. On its right is an elevated fluted pillared gallery. As per references some of the names of the fortification gates were Chawal darwaza, Arab Khirki, Begum Khirki and Daulat darwaza.

Baijipura Fortification wall:
This locality was named after Aurangzeb's second wife Nawab Begum, who was also known as Baiji by the local inhabitants. Probably it was her generous nature, intermingling with the local people that made her a lovable and favored figure. Baijipura lay on the eastern part of the city in those days on the outskirts. It was rectangular in shape and used for the protection of the population and the Rani during any foreboding enemy attacks. Nawab Begum resided in her own palace within the protective walls. The main Baijipura gate is in a very dilapidated condition and still stands, while a second gate is completely ruined with only remains of the central portion.
Gates of Naukhanda
Bhadkal Darwaza

One of the tallest and imposing gates in the city, the massive portal called the Bhadkal or Baharkul darwaza was constructed in 1612 by Malik Ambar, the prime minister of the Nizam Shah of Ahmed Nagar. The architect’s imagination soared to a whopping height of around 63 feet.

This stately gateway, however, does not form a part of the palace gateway or fortification wall; and it stands isolated in its majestic appeal. The Bhadkal darwaza is the symbol of the victory of Malik Ambar against the powerful Mughals in 1612 A.D.

An ingenious architect himself, Ambar used the special technique of building a ribbed vault with an imported method. It is Roman engineers who are credited with the creation of the ‘groin vault’ as early as in the 3rd century A.D. The greatest loads in the groin vault are thrust into the four arches that comprise the sides, and the two side arches that run diagonally across them. If the capacity of these diagonals is increased to carry a load by means of ribs added to the vault, the remainder of the roof can be fashioned from stone webbing or other material much lighter in weight. A true stone skeleton is created.

This style was later improvised over the years. The most important one is found in Gothic architecture which used ribbed vaults and pointed arches. The first of its kind was a masjid in Spain built in 968 A.D. followed by Ottonian St. Michaels built in Germany between 1001 and 1030 A.D. using barrel vaulting.

After the construction of the Bhadkal darwaza, the same technique was used in India fifteen years later to create the world – famous “Gol Gumbad” at Bijapur.

The Bhadkal darwaza is built in lime and basalt stone found in Deccan. On the first floor is the Naqar Khana where Naubat was played on important occasions or events. The first floor is entered through stairways fabricated on either side from outside. Three open arches ornament the upper floor on all four sides. A seven feet tower above offers a good view of the city.

The gate bears the special Malik Ambar mark of inverted lotus. The interior portion consists of a number of Mehrab probably for illumination purposes.

There is a marble plaster inscription outside the gate signed by Ghulam Ahmed Khan, the Taluqdar of the Nizam’s period, which highlights a part of the poetry written by Nusrati.

Nusrati was a court poet in Ali Adil Shah’s darbar. The poetry describes a battle between Manohar and a demon. The demon has a grotesque and ghostly appearance with large thorns on his tongue which reminded the poet of huge spikes on the door of Bhadkal Darwaza. Nusrati must have visited Fateh nagar when Malik Ambar probably celebrated the event of his victory by inviting all the royalties and nobility of Bijapur, Ahmednagar, Goleonda etc.

Bhadkal Darwaza is also associated with the largest ‘Sawari’ or Alam of ‘Bade Chaand Sahab’ during the month of Moharram. This is a traditional Sawari originating from the Nizam’s period. The Sawari is placed here for ten days and is a huge crowd puller. The Sawari is more popular as ‘Bhadkal-ki-sawari’.

Bhadkal is the only witness of Aurangabad’s gradual metamorphosis from a small hamlet to the present expanded and developed industrial city. If properly protected by concerned Government bodies the Bhadkal darwaza promises to witness more future decades.
Chhota Bhadkal is one of the gates leading to the palaces of Naukhand. Naukhand palace complex was built by Malik Ambar in 1616 and later addition to these palace were made later ruling dynasties.

At the entrance of this erst-while complex of palaces is the Chhota (small) Bhadkal Darwaza. The gate formed the Zanana entrance to the Naukhand palace. The gate earned this name because it stands exactly opposite the majestic Bhadkal Gate created during Malik Ambar’s period.

What is remarkable is the fact that the architectural design and construction technique of the Chhota Bhadkal gate is exactly similar to that of the larger Bhadkal gate. For example, the arch has been constructed around a key stone, and black stone has been used for the construction. Also like in most of Malik Ambar’s constructions, there is the widespread presence of the inverted lotus motif.

But the most significant feature of the gate is its shape – it is L-shaped. It is the only gate with such a shape in the city. The reason was a walled purdah which did not give a direct entrance to the palace as it opened into the Zanana Mahal. It has been made with stones and timber and cemented with limestone. This Parda wall is 7 to 8 feet in thickness and called Gulaam gardish.

Today, the gate is in ruins and crumbling at places. It is hardly a noticeable landmark anymore since buildings have come up all around the structure. Worse still, the interior of the gate is being regularly used to dump garbage by the people inhabiting the slums and houses surrounding the gate.
Naukhandha Darwaza

While the Chhota Bhadkal gate was an entrance gate to the Zanana Mahal this gate must have been the main entrance gate opening into the main palace complex. This gate is very different from all other gates which are mostly built in stone, in some cases supported by wooden rafters. But the construction material for this gate besides the regular black stone is wood. Wood has been generously used from top to bottom.

On the upper portion of the gate a naqqarkhana can be seen with a wooden gallery. The roof is supported by wooden rafters and a pillar arcade with engrailed arches. The entrance door is a double door also in wood with a window inside. The roof of the main door is also supported by wooden rafters and a double wooden arch. A wooden parapet projects from above the sides of the door and are beautifully carved in geometrical designs and above is a wooden parapet with floral pendants. For the guards two stone seats are constructed on either side. There is a round metallic stamp of the Nizam's time that gives a municipal number to the building.

Once upon a time it must have been a beautiful gate with naqqaras in the gallery being beaten on the visits of royalty and nobility. This gate must have been constructed by the Asif Jahi dynasty as the architecture points to the features more commonly used by the Nizam rather than to any early architectural features. This gate does not directly open into the palace complex, as immediately after entering the palace one can see the Kacheri and a masjid. There was a second gate smaller in size that actually opened into the Nizam's palace. This gate has disappeared under the weight of modern construction. Not even ruins of this gate are visible.
Mehmood Darwaza

This gate serves as an entrance to the monument of Panchakkhi. It does not form a part of the Naukanda but the inclusion under this head is purely out of convenience. Shah Mehmood was the disciple of Baba Shah Musafir a Sufi saint who arrived in Aurangabad from Ghazdwan in central Asia and succeeded him after his demise. Shah Mehmood was very fond of art, architecture and aesthetics. A large number of buildings within the Panchakkhi area are the creations of this genius. The huge tank at the entrance was fabricated by him. The early layout of Panchakkhi is a product of his creative genius and dynamism. The Mehmood gate was constructed by him hence named as Mehmood Darwaza. After the construction of the gate a bridge was erected.

Mehmood gate is double arched, with double wooden doors. In the left doorway a small window too is crafted for people to enter once the gate is closed. There is a small plank on this door which has an inscription in Persian with the name as Mehmood darwaza. The inscription through years has become very faint. The material used for construction is both in stone and bricks. The upper portion is in brick, while the lower part in square stones. Black stone has been used for all these constructions. The side pillars too are in stone. The gate unlike all other city gates do not have bastions as it only served as entrance to a single monument. There are five merlions on the top with embrasures. The arch is simple more of a semi-circular arch. On either side on the top of the gate are two plain chhatris without pillars with pavilion design. On the left part of the gate is a mamba attached with pipes running through it. Its exact utility value is not known.

On the right side of the gate is the masjid of Jameel Baig, a disciple of Hazrat Baba Shah Musafir that has three imposing domes. Mirza Jameel Baig is also the creator of a unique reservoir within the Panchakkhi complex with several fountains. This oblong reservoir is supported by a hall underneath with a number of pillars.
Gates of Quil-e-Ark
Rangeen Darwaza

Rangeen gate is another stately gate that appears pompous and regal. It is positioned near the District Collector's residence, built in square black stones. On either side of the main gate are strong bastions that are decorated with nine blind arches in three rows. The sides of the main gate are ornamented with semi-arched blind windows. Above the main gate on either side is a simple and slender minaret with floral decoration. In the center are the usual battlements with embrasures.

The interior ceiling of the gate in the center is supported by wooden rafters fixed vertically and horizontally. However, the usual wooden gate is absent here. Probably the gate crumbled and was removed from the site. But the holes (hollows in which door is fixed) can be seen on either corners of the structure.

On either side in the interior of the gate are platforms for guards supported originally by pilasters. The arches are four centered. Above this are two more rooms and there are steps leading to these rooms.

The back side of the gate wall is decorated with semi-arched designs. On either side of the bastion are steps leading to the wall-walk on the top and the lower portion of the bastion has hollow arches where guards could stay. Above the bastion on either side are platforms for mounting cannons. The platforms are rounded.

Why the gate is known as Rangeen Gate. There are different versions to this name. Most of the celebrations events used to be organized near this gate and colorful firework was carried on, hence the name - while some claim that the gate was made of colored stones. Both these claims have no authenticity hence, the name Rangeen remains an enigma.

Near this gate is the Subedari Guest House and the Chatrapati Shivaji Museum. This gate too was renovated and fenced and the interior was spruced up with lawns and decorative plants. Presently the condition is bad as there is no maintenance.

Old Gate

New Gate
Kaala Darwaza

It stands as a silent sentinel, a relic of the past, unmindful of the hustle and bustle of human activity all around it. And yet, one cannot but miss its towering and majestic presence. This is the Kaala Darwaza.

Though not as imposing, or as ornately graceful as the other gates in the city, like the Bhadkali Gate or the Delhi Gate, yet this Darwaza makes its mark and its presence is definitely impressive.

The gate is a part and parcel of the original fortification of the Quil-e-Ark complex. But slightly smaller in size than its counterpart the Naubat Darwaza. (Quil-e-Ark Darwaza)

The gate has been constructed in trap-rock with a high, raised bastion over which are the battlements still very much intact. However, the bastion has become dilapidated on one side.

The bastion consists of six blind arches on either side with straight and slender arches near the gate. The interior of the gate is not too roomy, unlike the other gates of the period like the Makkai, Bhadkal or Delhi gates.

In close proximity to the Kaala Darwaza is an unusually graceful old 'masjid' (mosque) built by a Sufi saint, Syed Shah Ghulam Hussain Quadri, who was a disciple of Shah Ali Raza Gujrathi, and later became his successor. Sayed Shah came from Gujarat to Aurangabad and selected a site near the Kaala Darwaza to set up his permanent abode.

Sayed Shah not only built the 'masjid' and a 'khankhaw' (hostel), but also built a 'deo'di' (old style mansion house) and a 'bagh' (garden). The masjid was used for the royal guards who probably stayed in khankhaws.

At one time the masjid was popular for a traditional event called 'kudiya lutna' - when 'kudiya' (small shells which in those days functioned as money) were thrown from the mosque to the people waiting in the courtyard to collect them ('lutna' in this case meant collecting the shells).

Today, the mosque stands as a reminder of the beautiful architecture of the bygone era, its dome silhouetted against the sky and its fragile minarets standing tall and slender.
Naubat Darwaza (Quil-e-Ark Darwaza)

The Quil-e-Ark gate was once a pompous, cardinal entrance for the grandees who arrived from the south or west and regally passed through this gate. The Quil-e-Ark palace was constructed on the orders of Aurangzeb and this is recorded in the Aurangabad district Gazetteer. This palace had its own fortification walls, further guarded by six gates.

The principal entrance to the palace was the Quil-e-Ark Darwaza. Parallel to this gate is the Kaala Darwaza. The other gates are the Rangeen Darwaza near the Labour colony, the Mir Adil Darwaza leading to the government college.

There was another small gate on the antipodal side of the Quil-e-Ark Darwaza which is presently concealed by thick human habitation, still exists. It opened straight into the palace and was known as the Bagh Darwaza or Begum gate. Another gate, Aam Khaas Darwaza is demolished.

The Quil-e-Ark Darwaza is crowned by four arches in a sequel. The interior portion of the gate contains rooms supported by slim fluted columns and pilasters with capitals. Above the columns are huge open arches. A large hall can be seen in the inner recesses with three doors. Probably the guards resided in these rooms.

According to authentic sources, rooms or 'bakas' were constructed for the soldiers or subordinates of the Quil-edor on both the sides of the gates. Later, these 'bakas' were demolished.

The Quil-e-Ark darwaza has often been misinterpreted as the Naubat darwaza. The people staying around the gate assert that it has always been known as the Quil-e-Ark darwaza and not Naubat darwaza. In fact, the regular 'Naubat Khana' (a spacious room above the gate) which was used to play the 'naubat' does not exist in the Quil-e-Ark darwaza. Neither are there any signs of such a 'naubat' ever having existed instead there is a grave above the gate.

Just behind the walls of the Quil-e-Ark gate are the 'panch kuas' or five wells. An old resident of the area, Janab Ahmed Shah Khan, clearly remembers the uniqueness of these wells. They continued to provide water to all the inhabitants even during the severest drought. "However, much water was drawn, the level of the water never receded", he recalls.

At the site of the gate is also located the tomb of Shah Siraj, a poet whose work became more famous than him. Siraj Aurangabadi's poems were a blend of devotion and romanticism. A spontaneous poet, his compositions were ecstatic and contained blissful rapture (Na to tu raha, na to mai raha, jo rahi so bekhahri rahi). He lived during the early 18th century.

In close proximity to this gate lived the Rohillas who migrated from Afghanistan. They were in the royal services. It was during the Mughal period that a lot of soldiers and nobles accompanied Aurangzeb to Aurangabad. As the Rohillas served the royalty, they stayed at close quarters to the Quil-e-Ark Darwaza.

Even to this day, there is an entire lane here called the "Rohilla Galli" where one can still see members of this tall, fair, blue-eyed race.
Naubat Darwaza (Quil-e-Ark Darwaza)

Old Gate

New Gate
Mir Adil Darwaza

Mir Adil was a nobleman under the Nizam-ul-Mulk's dynasty and was probably granted a jagir near the present Government College. He built a bungalow for himself located near the Quli-e-Ark fortification wall; hence the gate came to be known as Mir Adil gate. During the Nizam's period, the building was used as a court.

Mir Adil gate is located near the present Government College and serves as an entrance gate to the college. This gate too has bastions that are decorated with three blind arches above and a slender arch in the corner and three on the lower portion. Two pillars on either side support the main gate. A wooden gate with blunt arches is still intact. In the interior of the gate are two open platforms. The central gate has two pointed arches. Above the gate and bastions there were battlements but none of them exist to-day. The fortification wall is still intact on both sides of the gate once connected with Rangeen Darwaza. But a road has been constructed and this connecting wall was demolished.

During the Mughal period probably this gate served as an internal gate to reach the prayer houses as both Moti Masjid and the Zanana Masjid can be directly accessed through this gate. The Palmar Kothi is also within this complex. As per reference found in “Remarks in the volume of Hyderabad papers, London, 1825 written by Kinnaird Douglas”, in December 1818 Mr. Russel reported to the governor general in council that an arrangement has been made by the minister with the house of W-Palmar and company for supplying him with two lakhs of rupees monthly for the punctual payment of the regular troops to Aurangabad. Later Palmar and company had advised for the establishment of a banking house at Aurangabad. The revenue collected in Aurangabad from different trades and occupations was collected in the Palmar Kothi.

Thus, the Adil gate was also an entrance gate for the British company and Palmar house.
Begum Darwaza

This was an entrance gate to the palace of Begum / princess Zeenat-un-Nisa the daughter of Aurangzeb. Prince Kaam Baksh's marriage ceremony at Quil-e-Ark palace has been mentioned in Maa'sir-e-Alamgiri by Saqi Mustaid Khan. During the marriage rituals of Kaam Baksh, the grandees formed a procession on foot from the deorhi of the ghusal khana to the palace of Zeenat-un-Nisa and conducted the bridegroom”.

Begum gate is an extremely modest nondescript gate compared to the grand, awe-inspiring gates spread all around the city. Since, the entry probably was limited and restricted to the fairer sex; its size too was a miniature of the bigger gates. This gate is unfortunately not only obscured by slums but houses have been built within this structure.

Begum gate was also known as Bagh gate as it opened into a well laid, designed garden with oblong reservoir with fountains, a tank at the extreme end with mehrams lighted in the night with candles that reflected in the water and made it appear more delightful and pleasant. Once the entire complex probably appeared very charming and attractive but the present concrete jungle with slums and multi-storied buildings has completely ruined the past glory. Time and tide too has taken care to transform this complex into a wreck.
Gates of Baijipura & Begumpura
Baijipura Darwaza

The suburbs, besides a 'mahal' (palace) of Nawab Bai also included the legendary area called 'Manna Maa Ka Baada' within its precincts, according to a senior citizen of the area.

This fortification had its own gates. Two of them survive, but are in a bad shape. The main gate at the north opens towards another 'pura' called Jaswant Pura. According to elderly local sources, Jaswant Singh, had his own palace and a beautiful water tank here and hence the area was known as Jaswantpura. Jaswant Singh started in the service of the Mughal ruler Shahjahan and due to his exemplary services was given the title of Maharaja by Shahjahan during his coronation. He had a mansab of 5000 zaat and 7000 sawar. He continued to work under Aurangzeb who gave him a jagir which came to be known as Jaswantpura.

This gate is smaller in size and devoid of the splendour or majesty of the main fortification gates. The gate is arched and has extremely rounded bastions. The extended encircling walls have been misused as props for the small houses constructed indiscriminately in all directions.

The lower portion is fabricated in stones while the upper portion, including the arches and ceiling, are in brick work. The ceiling reveals two brick loops secured closely. The ceiling also discloses two round insertions for the gate which has completely disappeared. The battlements are still obvious.

The inhabitants around the gate refer to it as the Kamaan or Noor Darwaza due to the presence of Noor Masjid in the vicinity. The original names have perished with time and what remains are misnomers.

Today the old palace has vanished. The area wears the look of a slum with narrow lanes and bylanes which lead to another gate which is fighting a losing battle for survival against a growing population. Only one side of the gate survives with its bastion. The arch and the other bastion have long disappeared.

In 1762 Baijipura was a scene of much bloodshed and battle. Where suburbs were attacked and since Baiji Pura, Jaswant Pura, Kirad Pura and Mehmood Pura lay outside the city walls, they were easy targets for the attackers.

Old Gate

New Gate
Khaas Darwaza

In one of its most destructive and violent moods the local Municipal Corporation destroyed a major portion of this beautiful gate. The rationale given was the ruinous and dangerous condition of the gate. No attempts were made to repair or conserve the gate but it was directly and ruthlessly axed. It must have been a majestic gate even the fraction of the gate that still remains is sufficient to build upon the complete gate.

Dilapidated ruins of octagonal bastion can be seen on the side of this gate. The corners of this gate are decorated with slender pilasters. The inner portion of this gate has a pointed blind arch with a small window opening near the inner platform. This platform too is in stone.

Khaas Darwaza basically was a part of the city fortification wall, but it served the royalty from Bajipura to enter and exit and was extensively used both by the royalty and nobility hence, called as Khaas gate.

In the same environs is capacious burial ground as old as 400 years, from Malik Ambar’s period. It not only contains very old tombs of black stone but also an exquisite darga known as the Panch Pir Dargah that contains tombs of five pirs. The dargah has screen (jaali) windows three on either side with a central door that has a low entrance. Its backside has five jaali windows. Above on either ends are vases with pillars that have slanting flute designs.

The old black stone tombs have engravings of Quranic verses slightly faint. On the left side is a walled graveyard of tombs of female members some of them in red stone with decorative designs. This particular burial ground is known as Ganj-e-Shahidan as those members who sacrificed their lives in various battles and wars have been buried here since the time of Malik Ambar that continued through the periods of Nizam Shahi of Ahmadnagar, Aurangzeb and the Asif Jahi dynasty. On one side of the gate is Bajipura and on another side is the locality of Jinsi. Earlier cannons used to be moulded in the Jinsi area called Topkhana.
City Gates
Delhi Darwaza

Delhi Gate is one of the most strategic gates and has withstood the ravages of centuries and is in very good state of preservation. It was the largest gate built by Aurangzeb, and is based on the strong and massive design of the Lahori Gate at Delhi's Lal Quila (Red Fort). The gate has a large pointed archway, forming a portico. The actual entrance was through a small pointed archway at the farther extremity. The parapet was neatly ornamented and so was the façade, which had three little windows with pointed arches, besides recesses. Each corner of the terrace had a little tower surmounted by a fabulous dome and spire. They were in a very bad shape and have been recently restored and renovated. To either side of the gate were masonry walls of moderate height. Portions of the wall had collapsed but now repaired. This wall is terraced and is of solid masonry uniformly 14 feet high. The battlements are loopholed for musketry, and the merlins over the gateways and at certain place along the wall, are machicolated. Semi-circular bastions surmounted by turrets are found at each flanking angle and at regular intervals along the works.

The medieval city of Aurangabad was unique for its heritage gates. The city was walled all around with watch posts and the gates served as links to outside world.

And all the gates had local history or were linked with important personalities after its name—except one. The Delhi Gate, a gate built in the northern direction. Aurangzeb from here encamped at Arsul (Harsul) in a sarai (now the central jail) and nearby area. He ordered a halt for 10 days so that his men could get their remaining requirements ready. He started from Aurangabad on 5th February, 1658 to challenge the throne. At the time the city fortification walls were not constructed. It was later in 1662 that Aurangzeb ordered to built the city fortification walls and the gates that were completed in 1682.

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To either side of the gate were masonry walls of moderate height. Portions of the wall have collapsed totally at places while some of the parts were demolished by the corporation to broaden the road. On the Himayat Bagh side it continues, though partially broken, from the Quil-e-Ark side and continues through to Aam Khaas and upto Begumpura bridge.

Beyond the gate on the right is the most picturesque lake which was popularly known as Delhi Gate lake— as still is to old timers. During the medieval period it was known as Khizar lake. Why it was thus named remains a mystery to this day. The name was later changed to Salim Ali lake appropriately named after the ornithologist as this lake attracts migratory birds too.

But the lake has been rendered to half its original size because of criminal neglect by both Cidco and the Aurangabad Municipal Corporation. Though the lake has been beautified and even boating had started, the actual lake is in a bad state. To this day it has never been dredged, though boating requires depth. Cidco has conveniently ignored the frontage of this area gifted with this natural lake with a pictorial backdrop of Majnu hills. In the medieval period the whole area was a large deep lake with well laid out water system to maintain the magnificent gardens and fountains surrounding it.

Opposite this lake is the Himayat Bagh which now houses the agricultural university and known for its guava groves and coconut trees. These trees have not only added to its natural beauty but also provides the city with cheap and sweet guavas and coconut during season. This area has been declared as green belt and no constructions are allowed—at least for the time being.

While the area outside the Delhi Gate was developed by Aurangzeb's noblemen, the inner area was beautified by Nizam's noblemen.
who constructed elegantly refined buildings. Most of these buildings like Damri Mahal, Bara Dari, Gulshan Mahal and Subedari Guest House were built by nobleman Aiwaz Khan all close to the Delhi Gate. The Damri Mahal and the Bara Darri are situated to the right of Delhi Gate. The Gulshan Mahal is now housing the District Commissioner's Office.

A covered aqueduct passes over one of the buildings and in those opulent days water descended in a shower into an oblong cistern below, containing several fountains. A huge reservoir popularly known as Hathi Tank was a majestic affair which enhanced the harmony of the Baara Dari. Now this medieval cistern has been lost and a massive concrete structure stands completely obscuring the beauty and grandeur of a medieval structure.

Where in a place like Mumbai even as late as 18th century heritage buildings are preserved under the Heritage Act, in Aurangabad, which is a medieval city strewn with historical monuments, they are being destroyed and nobody even raises a whimper of a protest. Though fortunately the Subedari (Guest House) constructed later by Aiwaz Khan during Nizam's period is well preserved and maintained. It lies to the left of Delhi Gate and has retained its original grandeur, with stately dignified halls with chandeliers dangling from the lofty ceilings.

Delhi Gate and the surrounding area is steeped in history, it can by itself form a day-long tourist circuit and picnic spots if properly developed. And if the Shahin Ali lake – is given a proper face-hit and neat parks developed around it, it will add to the grandeur of the city and can be a place of respite and cruise for the local people as well as the tourists. But the million rupee question will it be done – and who will take the initiative?
Haathi/Khizar/Majnu Darwaza

The original name of the Majnu Darwaza is a bit of a controversy since some people choose to call it the Hathi Darwaza. It is perhaps for the location of the gate, at the foothills of the Majnu Hills, that it is more conveniently known as the Majnu Darwaza. But as per authentic sources the name of this gate was Khizar gate due to its proximity to Khizar talaaab. It was called later Haathi gate as the Nizam's army used this gate to bring their elephants to the tank to drink water. As per some sources Sultan Mehmod had a haveli here and the gate was a part of his haveli.

But then, as happens with historical structures, original names undergo changes. For instance, the Katkat gate is today referred to as the Islam gate, and the Quil-e-Ark gate is more popular as the Naubat gate, while the Zafar gate has changed to Jafar gate.

The Majnu gate, however, remains one of the most beautiful gates in the city, because of its slender and delicate structure. The gate leads to the Majnu tekdi (hillock), one of the more prominent landmarks of the city, overlooking the cool environs of the Khizar lake which has been re-christened as the Dr. Salim Ali lake and attracts a variety of migratory birds.

On ascending the Majnu tekdi, one can get a picturesque view of the whole city as well as the fortification walls of the Majnu gate.

The Majnu gate is architecturally very different from the other gates because of its pointed Saracen arch composed of stones which carries a superimposed load of battlements in bricks. Earlier, a wooden door existed in the gate, as is evident from the old hinges which can still be seen.

On either side of the gate there are blank arches where the interior is composed in stone while the battlement is in brickwork. Besides, there are pentagonal shaped bastions on both sides of the gate. The rear side of the bastions have staircases leading to the top where there are platforms meant for placing canons.

The Majnu gate was once connected with the Delhi gate towards the west, but the wall leading to Delhi gate was later demolished to construct a thoroughfare which presently leads towards the CIDCO area.

In the eastern direction, the fortification wall rises along the Majnu hill travelling further eastward where other gates like the Khooni gate, the Katkat gate and the Roshan gate were constructed. The gate has been recently repaired and renovated and no more wears the rumshackle look it once more.
Katkat Darwaza

It is difficult to clinch the name katkat as authentic. The earlier records give names of gates like khudgar/khadgar which could be more reliable appellation of this gate. As per some old people staying in the area there was a tribe named as Katkati staying outside this gate hence, the name. Historians like Syed Bilgrami mentions 13 city fortification gates amongst which Khadgar is mentioned which was a city fortification gate. Probably as per old practices names tend to change or are distorted. This could be the case with katkat gate. There was a suburb here named Khadgarpura hence the name khadgar seems more nearer the truth, which later was changed to katkat because of the tribe staying there.

Presently this gate is located in one of the most congested areas of the city. The main entrance gate is double arched with a second arch. Both these arches are lancet (pointed) arches. Unlike some gates that consist of rooms inside the space between two arches this gate has two square shaped rooms outside on either side. These are presently fixed with grilled jaalis for protection. This gate too has been renovated. Above on each side are open spaces probably for guards. On the extreme end on each side of the gate are staircases to reach the top to the octagonal burj. There are bastions on each side mounted with double rounded platforms used to fix cannons.

The gate is situated near an old nallah. Above the main gate and octagonal bastions are battlements having a series of embrasures, so that Faojis can shoot through these embrasures between the protecting merlons. The central portion of the gate is projecting. Once there was a wooden gate which unfortunately has disappeared but the sockets above on two extreme ends in the interior of the gate are still visible. The fortification wall can still be seen partially on either side. In the interior of the gate there are two high platforms.

Around this gate are several joints of Aurangabad’s most popular cuisine Nan-khaliya. Nan Khaliya was introduced in local cuisine by Muhamad Tughlaq as a Lashkari (military) khana. But to-day it is a delicacy cooked during majority Muslim Weddings.
Roshan/Jalna Darwaza

The Roshan Darwaza is one of the principal city gates located towards the east near the present Kiradpura area.

The Roshan gate probably bears its name after Aurangzeb's sister Roshanara. She was the emperor's favourite and is believed to have remained faithful to him till his end. However, the original name of this gate is Jalna gate and it was only later that the name changed to Roshan gate.

Architecturally, the darwaza is simple. On the outside, the gate is topped with battlements for defence. A massive teak-wood doorway once supported by stone hinges is visible even to this day. There is a brickwork ceiling on the outer side and a timber ceiling on the interior portion.

On the right side of the darwaza lies an old cannon which cannot be seen unless one climbs to the top of the structure. Unfortunately, the steps leading to the upper portion were damaged during the construction of a road on either side of the gate.

In the year 1853, the neighbourhood of the gate was the scene of a sharp conflict between the contingent troops and a body of Arabs in the pay of the Raja of Davalgaum. This Raja, Mansingh Rao, was an extravagant ruler and had been hopelessly plunged into debt.

Having allowed the remuneration of his Arab retainers to fall considerably in arrears, in about the middle of September 1853, he was faced with a situation where these Arab soldiers put him under restraint and threatened to take his life unless he paid up their dues.

The Raja, thus in jeopardy, apprised the British officer, Brigadier Mayne, who was then commanding the station, of his perilous situation. The officer, after verifying the matter, immediately rushed troops to bring the Arabs to book.

Accordingly, the 5th Regiment of Cavalry, the 6th Regiment of Infantry and a battery of artillery, under Brigadier Mayne's command, marched to the scene of action. Here, the Brigadier found the Arabs established in a strong position and determined to fight. The Brigadier, however, managed to disperse the Arab troops.

Thereafter, some of the British officers sat down to breakfast near a 'chabutra' (a raised square platform) just outside the city walls. While they were eating, an Arab chau (chieftain) of the city appeared on the ramparts of the gate and signaled to the Arab troops below who unleashed a volley of shots on the resting British officers. In a moment all was confusion with both sides exchanging fire. A number of officers were killed in the action.

After a considerable and obstinate resistance, the Arab troops were defeated and dispersed and the imprisoned Raja was released. Both, the contingent troops at the Roshan gate, and the Arabs, lost considerably in numbers.

According to Mr. Farukh Muhammad Khan, senior citizen here, the second conflict and killings took place near a gate located in Rashipura and was known as the Khooni darwaza (the bloody gate). He observed that it was because of the bloody battle and the heavy casualties on both sides, at this site, that the gate got the name Khooni darwaza.

Right now, the Khooni gate has been destroyed by the Municipal Corporation. For that matter, the Roshan darwaza is also disappearing behind a crowd of shanty structures. An electric pylon with a maze of wires also mars the beauty of the structure when seen from behind.

Very recently, the structure has been encircled by a grilled fencing to protect the gate and repaired. But there is very little maintenance.
Roshan / Jalna Darwaza

Old Gate

New Gate
Zafar Darwaza

The Zafar darwaza lies in the middle of a densely crowded area called Mondha and 'Twar-ka-bazar' (Sunday market). The old moholla in this area was called as Lakshman Chowdi where Shri Krishna Virat Mandir is located. Towards the north is the Kabirpanthi Math. Though historically significant, it is a gate much smaller in size, and therefore, with a narrower passageway, than its contemporaries. It was named Zafar because as per some sources the army of Aurangzeb after achieving victory over Golconda entered Aurangabad through this gate. Zafar means Fath / Victory.

The central portion of the Zafar gate is constructed in huge squarish black stones, while its outer portion is in brick work. The huge wooden door, decorated with blunt nails, is still in good condition. The interior of the gate consist of two arched rooms (which have been covered in recent days in brick and mud). On the top of the gate have been raised the usual battlements. The walls of the gate continue westwards, but are mostly hidden from view because of the proliferation of offices and workshops along it's periphery.

On the western side of the gate lies the beautiful 'dargah' of Hazrat Quader Aolia, a Sufi saint who was the great grandson of Hazrat Abdul Quader Jeelani of Baghdad. Aurangzeb’s wife Nawab Bai was Hazrat Quader’s 'murid', or disciple.

It was she who built a sarai at Fardapur (near Ajanta) and also founded the suburbs of Baijipura. She died in 1691 and was buried in the dargah of Hazrat Quader Aolia, reveals the nearly 100 – year old daughter of Sayyed Melhoob Ali Shah, the 'mutawalli' or hereditary caretaker of the dargah.

The dargah itself is built in an exceptional style which combines Mughal Rajput architecture. At the top of the dargah is a central dome with a 'kalash'. There are four minarets on all four corners of the dargah and four secondary domes which lie rectilinear to the minarets. The façade on all four sides is vaulted in later day Tudor style arches.

Close to this dargah, located to the south of the Zafar gate, is another Mausoleum – of Hazrat Ahmed Shah Gujarati. Close by lies the 'Kaali Baodi' (black well) which is a deep and wide well with steps leading to the bottom. The well is constructed in black stone and hence known as 'Kaali Baodi'.

The area around the Zafar gate was earlier known as Ismailpura but is now more popular as Nawapura, probably because of Nawab Bai's tomb which lies in close proximity to the gate.

Today, the Zafar gate is in a bad state of neglect and misuse. The entire locality is surrounded by hardware shops and offices of transporters. Further down the road have been relocated the handloom and powerloom factories which turn out the traditional Himroo and Mashru fabrics which are older than the gate. Nearby are the old houses of the traditional families of the Mashru weavers.
Paithan Darwaza

Among the relatively well-preserved strongholds of antiquity in the city of Aurangabad, with its cyclopean walls and towering grey and sombre gateways, is one of the four principal gateways created towards the South—the Paithan Darwaza.

This old gate, though smaller in size than the more imposing Delhi gate or Makkai gate, yet gives an impression of unassailable strength.

Standing in melancholy grandeur, the Paithan Darwaza was the royal gateway leading to Paithan, the city which was once a bustling commercial centre during the rule of the ancient Satavahana dynasty. Paithan was then known as Pratishtha.

The Paithan Darwaza was built during Aurangzeb's period and was used several times by the Badshah to pay visits to the ancient town of Paithan which had still, over the ages, continued to flourish as a great centre of commercial, religious and artistic activities.

Paithan is said to have excited Aurangzeb's attention and he is said to have stayed there for some time.

This historic Darwaza, though one of the principal gates of Aurangzeb's capital, has an extremely simple archway and a plain ceiling. A wooden gate with the usual nails is still preserved. The gate is flanked by two narrow bastions, topped with rounded double platforms used to mount cannons.

The 'bakas' arched rooms at Paithan darwaza stretch sideways. These 'bakas' have engraved arches and there are steps in the rear to ascend to the top.

Presently, the 'bakas', are occupied by a police chowki on the left and by an office of the Municipal Corporation on the right. While the police chowki has left the old architecture undisturbed, the municipal corporation has given it a 'facelift'. Now the entire gate has been renovated.

According to late Mr. Alaf Khan, one of the old residents of the area around the gate, it was during the period of Rai Barkat Rai the 'Awal Talukdar' (a rank equivalent to that of a Collector during the Nizam's period), that the masonry wall on either side of the Paithan gate was pulled down. The decision to dismantle the walls was taken by the "Aaraesh-e-Balda", which was the Nizam's department for planning and beautification. This was done to expand the dimensions of the roads on either side of the Darwaza.

In fact, portions of this masonry wall are still visible in the densely populated areas surrounding the gate.

On the right, a few yards from the Paithan gate, near a newly constructed municipal corporation shopping complex, stands a semicircular bastion once mounted by a cannon. The cannon was clearly visible. On the left of the Paithan gate stands a similar semicircular bastion, but without a cannon. The fortification wall continues through the Aurangapura 'nallah' and joins the Barapulla Darwaza.

An interesting bit of information which appears in the 'Historical and Descriptive Sketches of the Nizam's Dominions' by historian Sayyed Bili Brami, records that while the burial ground of the city's nobles lies outside the Delhi gate (some of the tombs are admirable specimens of architecture), the old burial ground of the common people lies chiefly outside the Paithan gate.

This is evidenced by the acres and acres of ground covered with the graves of the unknown dead. Presently, these can be seen on the road leading to Kranti Chowk.

A short distance beyond the Paithan gate is a curious group of Armenian tombs—about forty in number. Armenian merchants and traders frequented the city during the time of Aurangzeb who gave them protection.

At closer quarters to the gate lived the traditional drum-makers who produced dhols, tashas and tablas. The place, at one time, was also inhabited by fakirs. These fakirs, during the month of Ramzan, shouldered the responsibility of waking up the people for Saheri, the morning meal before the day-long fasting, with the beating of dhols. A few drum makers can still be seen on the left side of the Paithan Gate.

Presently, the area around the Paithan gate has emerged as a prime commercial location, surrounded by shops of garments, footwear, engine spare parts, restaurants and a theatre. In the thick of this modern, fashionable area stands the isolated illustration of a bygone past, challenging the vagaries of time the Paithan gate.
Paithan Darwaza

Front Side

Back Side
Barapulla Darwaza

This gate is a part of the city fortification wall and was known as Barapulla as the gate is located on the banks of the river Kham having twelve arched bridge. From the entrance point two pointed saracen arches are visible and a wooden door with blunted nails on either side of the main gate can be seen. On either side are bastions and a little further down two smaller bastions on each side mounted with a round platform that once carried cannons. Unfortunately the left hand bastion has been demolished by the people to construct houses. On top of the main gate are battlements on which are raised portions known as merlons but unlike the other merlons they do not have embrasures (opening) but there is a gap between these merlons for gun firing. On the right side of the gate is a portion of the fortification wall that can still be seen, but on the left side of the gate the fortification wall can be seen partially.

On the inner portion (backside) of the gate arched depressions can be seen on either side and near the steps on left side again arched depression are visible. These steps lead to the wall-walk above where the soldiers could walk over the gate as well as the wall to mount their guns and confront the enemies from a secure place.

This area is known as kotwalpura as the Kotwal's office was located in close vicinity at the same place where the present Police Commissioners office is situated. The Kotwal's position was equivalent to the present Police Commissioners post and under him were Puredars, in charge of suburbs and responsible for maintaining law and order as well as had civil duties. The Puredar reported to the Kotwal and the Kotwal reported to the Quile-dar and the Quile-dar in turn reported to the King.

Near the gate is a Dargah known as Hazrat Syed Shah Garib Alam Dargah. Syed Shah Garib was a chishti disciple. Near the gate is a old Textile Mill of the Nizam's period.
Makkai Darwaza

In 1662 Emperor Aurangzeb ordered a protective wall to be constructed around the city.

As a part of the city wall is the gate standing unflagging for more than 300 years called Makkai gate towards the west.

Perched on a rising ground called Ghats or the Ghatai (named due to its lofty elevation), the darwaza faces the western part of the city. Since the darwaza faces the west, the same direction as the Islamic holy city of Mecca, it came to be known as the Makka gate, which over the years has got distorted to Makkai gate.

It is one of the four cardinal gates, especially erected for surveillance against outside attacks. The other three gates are the Delhi gate to the north, the Paithan gate to the south and the Jalna / Roshan gate to the east.

The main entrance or archway of the gate is flanked by two bastions. The bastions are octagonal in shape and are crowned by domed kiosks. The domes on either side are encompassed by battlements. The kiosks have six engrailed arches. The central archway has battlements with embrasures. The interior of the gateway on either side has engravined arches topped by a balcony with a central arch and plain windows on each side.

The domes above the bastions effectively break the dull monotony of the exterior plain surface. This artistic rhythm not only makes the building appear beautiful but allows a pleasing play of light and shade. The basement of the bastion are deeply embedded in the banks of the Kham River where it is located. Masonry walls along the gate are flanked at different angles by a semicircular bastion.

The Makkai gate once served as a central point to an European traveler who came here a few decades ago in search of Malik Ambar’s (the architect of Aurangabad) tomb. After measuring a certain distance from this point he reached a huge square platform near the present ‘B’ quarters of the medical college campus and exclaimed, “Indeed this is the grave of Malik Ambar”.

Another incident associated with the Makkai darwaza relates to a Roman Catholic chapel situated near it. The story was related by Colonel Meadows Taylor, a British officer in the days of the Raj. In his words, “I witnessed a curious spectacle in a chapel near the Makkai gate, which was annually performed under the auspices of Major Freeman who commanded the Battalion at Aurangabad. A miracle play of the life of the Lord was performed there beginning with the scene of his birth and ending with his crucifixion. The ceremony was extremely strange as in the last scene a real man hanging on the cross was shown which acted as a signal for wailing and groaning from the spectators who looked on with awe and wonder. The ceremony may have died out with its patron but I saw the complete spectacle.”

Near Makkai gate towards the northern side is a tomb of Shah Daawal. Further down the same road is the Lal Masjid of Aurangzeb’s period which was constructed in 1665. All the construction material that was remaining after the construction of Bibi-ka-Maqbara was used for the construction of Lal Masjid.
Conclusion

These gates still stand intact today, showing their significance with high raised bastions constructed with massive stones of local trap-rock on either side of the gate. There were strong battlements all around the periphery at the first floor level. Well proportioned minarets added to the grace and beauty of the gates. Archaic patterns are visible at various entrances, battlements and at many more places which depict the characteristic elements of the Islamic architecture. The thick wooden entrance doors which were embedded with long, thick, downward facing nails, as protection against elephant charges, were placed so as to obstruct unwanted entry. Stairways lead from the ground to the various levels up to the terrace.

During the Mughal era these gates used as a thoroughfare for pedestrians, the army, elephants and bullock carts—forms of traffic which caused little or no harm to the structures. The mechanized transport of today is causing vibrations which are weakening the stone joints and even in some cases displacing stones from their original positions. If this is allowed to continue, one day the key stone will be loosened and this fortification along with the gates reduced to a pile of rubble.

Thus, precautions should be taken, and the sooner the better, before anything happens. This could be made possible by diverting the mechanized transport away from these fragile areas and by beautifying the areas around them as public parks. This would be much appreciated in this rapidly developing city.

Over the past four centuries these gates have been exposed to the elements and the deterioration in the stone work is only too evident as the surface is crumbling and peeling. Though the Municipal Corporation and the State Archaeology a couple of years back restored and repaired most of the gates there is no upkeep and maintenance. Naturally unwanted vegetation is growing and taking their toll on the various stone joints. If this vegetation is allowed to keep growing there will come a day when the stones will be dislodged by the roots of this vegetation. Growth of wild grass on the top of the terrace is disintegrating the plaster.

Apart from vehicular traffic, the encroachment of dwellings and the removal of stones for selfish means, the annual resurfacing of the roads close by means that the height of the wall in relation to the surrounding area is being diminished. If this continues at the Bhadkal gate, which is known as a cube (60' x 60' x 60') will not remain a cube in respect to its height.

Thus to preserve and maintain our heritage, proper measures should be taken by all by the local residents, by the local bodies, by the Heritage Committee as well as tourists. Regular Heritage walks need to be organized for school and college students, for residents of the city and they should be familiarized with their city's history. Tourists should also be taken on heritage tour of the gates. The gates should be beautified by fencing them, landscaping them so that the viewers will learn to appreciate and respect their heritage. Explanatory panels should be fixed in front of all gates so that the history of these gates is passed on from one generation to another. Only then the gates will be protected for posterity and the city can be rightly called as Aurangabad – The City of Gates.
Lesser known Heritage sites of the City
Khadkeshwar Mandir

The genesis of the Khadkeshwar temple remains an enigma to this day. There is a reference of this temple in the 'Historical and descriptive sketch of the Nizam's Dominions,' written by Sayyed Hussain Bilgrami, as the oldest building in the town. It is said to have been built even before the advent of Malik Ambar in between 1604 to 1610, when Ambar created a new city than known as Fateh nagar.

Existence of this temple is evident when Khadki was a struggling hamlet with a very scanty population. It was enshrouded within a dense forest. The nucleus of this village must have been the Kham river with the temple lodged on an elevated rocky platform, still distinctly apparent. It was definitely due to the nature of its location that the temple came to be popularly recognized as Khadkeshwar.

Khadkeshwar temple incorporates the worship of a grandavita anchored in the bowels of the earth. Once crude steps led to the worship place. According to the priest of the temple Mr. Ravindra Chowdhary, the Mahadeva's pinda in this depression is self-created or Svyambhu and its terminus has never been discovered to this day. Besides Lord Mahadeva's pinda other Gods and goddesses worshipped in the temple are Lord Maruti, Goddess Parvati, Lord Vithala and Rakhmadevi.

The crude archaic temple was renovated and transformed by Ahilyabai Holkar, who was ruling in Indore between 1765 and 1795.

After a gap of nearly 200 years, the Mahashwari Samaj (association) in 1964 formed a trust for the continuous maintenance and upkeep of the temple. The samaj changed the façade and renovated the garbhagriha. The mandir is specially festooned during the Mahashivratri festival and during the Shravan month i.e., August. Presently the entire early construction has been demolished and the mandir has received a complete facelift. The modulation has crowned the garbhagriha of the temple with a kalasa, 80 ft. high while a huge mandapa, ornaments its proscenium and use it for religious purposes.
Naukhandana Mahal

Naukhandana Mahal is one of the earliest palaces to be built after Sabz Mahal in Shahganj. Both these palaces were constructed by Malik Ambar. The Naukhandana Mahal was constructed for Murtaza Nizam Shah - II of Ahmednagar. The palace of Malik Ambar was small but he desired an expansive complex for His Majesty Murtaza Nizam Shah. This palace was built in 1616 A.D. In those days it was the most conspicuous structure of both aesthetic and historical value. It was once adorned with well designed gardens, water tanks and reservoirs with fountains etc.

The palace was known as Naukhandana as it had nine edifices. The Diwan-e-Am, Diwan-e-Khaas, 5 Zanana Mahals, Mardana Mahal, Baarradari and a Kacheri. It also had a masjid and a hamam. Each building was provided with a garden and a cistern. The walls of the Diwan-e-Khaas and hamam are in a fair state of preservation. The Diwan-e-Am was a large quadrangular structure which is now demolished. High walls originally encircled the palace. The palace extended from Jubilee Park to Makkai gate and till Panchakki on the left. During the construction of Medical College and Hospital most of the ruined palaces were bulldozed.

Though the original palace was built by Malik Ambar, in the time of Aurangzeb extensive additions were made to the palace by Alam Ali Khan, the Governor of Aurangabad. Aurangzeb in his early appointment as a Governor of Aurangabad stayed in the Naukhandana palace.

The innermost enclosure of the palace is most extensive but its Audience Hall and garden are in a ruinous condition now. It was again in the times of the Nizam Asif Jah - I who also stayed in Naukhandana palace that more additions were made. An adjoining block of building was screened off by partition wall for Nasir Jung. At varied times the successors of Asif Jah lived here.

There is a throne hall of Nizams times not in good state of preservation. The original paraphernalia are placed in the throne room. There is a Gaddi (seat) associated with Asaf Jah which is placed in the central apartment of the palace and during Eid festivals all the officials led by the Subedar assembled to pay their homage to the gaddi as his highness had shifted to Hyderabad. The function despite his absence was observed with great dignity and the Subedar placed a naaz of fifty one haali sitca or rupees on the gaddi as a mark of devotions and loyalty.

There are several incidents recorded about the Nizam's stay at Naukhandana. Once when the Nizam was staying in the palace it was reported by Sayyed Ahmed, who was an officer of the attendants, “it has been learnt through the knowledge of supernatural that the evil wishers (may dust fall in their mouth) of your Highness have prepared a representation of a human being and having made use of witch craft buried an idol beneath the bedstead at a place directly beneath your bed. Orders may be passed to remove the idol.” The Nizam issued the orders accordingly. The labourers dug beneath the bedstead in his bedroom and removed the idol. It had thousand needles stuck into it. The Nizam ordered that it should be burnt and reduced to ashes and scattered. The orders were meticulously carried.

The palace was occupied by several people that included family members as well as officers and attendants. Naturally plots schemes and intrigues were continuously hatched. But the royalty also had a sound intelligence that controlled evil designs and plots.

The palace complex had a fortification wall with four gates. Two of the gates are still intact. The L-shaped Chotta Bhadkal gate was basically a Zanana gate especially for the ladies. The reason why the gate had a wall generally referred to as a purdah that did not give direct access for the sake of female privacy and security.

Presently the palace is in a sad condition probably not conserved or preserved since last couple of years. Though as per a board fixed in this inner enclosure "Naukhandana is a State protected monument under the Maharashtra Ancient Monuments and Archaeological sites and Remains Act 1966". Despite the responsibility accepted by the State Government to preserve this monument it seems to have been put on the backburner.
Sunehri Mahal

This was a idyllic palace, to wander up and down its huge halls, corridor and terraces that have the most admirable ceiling paintings exquisite geometrical designs, meandering trees, climbing shyly but steadily in bright colours like blue, red, green with golden background.

Nestling in the haven of the lofty uplands, the constitution of this palace was in perfect harmony with its kaleidoscopic environs and in sublime sympathy with warm sensibilities of the viewers.

The chowkidars in Sunheri Mahal used to give spicy bits of information. A number of chowkidars had witnessed 'ghosts' carrying lighted torches descending from the mountains at the back of Sunheri Mahal and running through the palace. Silver coins were unearthed in plenty at the backyard of the palace. A number of people also indulged in removing the gold paint with the intention of discovering gold in it. This is the reason why the gold paint today appears to be marred and ruined, pulverizing its original charm and refinement.

History explicates the Raja of Bundelkhand as having constituted a settlement known as Paharasinghpura and had also constructed a palace known as 'Sunehri Mahal' which was before the death of Shahjahan. The king of Bundelkhand, Virsighdeo, had three wives named Anrati Kunwar, Rani Gumun Kunwar and Pancham Kunwar, who gave him eleven children. Paharsingh happened to be the third son of Virsighdeo. And it was Paharsingh who accompanied Aurangzeb to the Deccan. Paharsingh and his brother, Jhubarsingh fought against Khan Jahan under the leadership of Azam Khan. In May 1630, Shahjahan awarded them the title 'Raja'. According to history of Bundelkhand, Paharsingh won Chouragarh and advanced towards Daulatabad which was won by Paharsingh and Vikramjit. They were awarded jagir which today is recognized as 'Paharasinghpura' a suburb, the income of which was sent to the coffers of Bundelkhand. The suburb was completed in the year 1651, after which the palace, Sunehri Mahal too was completed. The wife of Aurangzeb, known as Dilras Banu who died in the year 1657 was buried on the border of the city, the area near Paharasinghpura, where later Aurangzeb built Bibi-ka-Maqbara for his wife. The death of Paharasingh according to some historians is 1657, while majority agree on the year 1663. The locality around Paharasinghpura was known as Hanuman Tekdi (mound), Gogapir and Datiyanirish's memorial. It was also an ideal spot for contemplation for famous saints like Nipat Niranjan. After the death of his mother, Nipat Maharaj renounced the world and started dwelling in a small hut in Paharasinghpura. Nipat Niranjan adored this terrain due to its lush greenery. This is the reason why he referred to Paharasinghpura as "Gokul" that had green pasture land, a cow's heavenly abode.

During those days Paharasinghpura was recognized as a relic of the historical linkage between the North and the South i.e., Delhi and Daulatabad. Paharasinghpura and Sunehri Mahal both belong to the period of Shahjahan.

Sunehri Mahal is a picturesque palace with mountains serving as a backdrop. Wild, luxuriant pastures, plants and trees surround and add to its artistic beauty. The palace is in stone and lime having a high plinth swathed in a cloak of gold. It came to be popularly familiar
as Suncheri Mahal which was misinterpreted as Sunn-Har-Mahal, meaning 'shunya' or void.

It is a palace with a pillared front hall, a number of rooms at the back and a terrace on the second floor open from all sides. It is a pristine stone palace, its fabric contributing to overall effect of delicacy that denies the existence of the heavy rubble construction inside it. The open verandah contains a small pool which exudes a cooling effect even during summers, and the water flowing in between the staircase constructed on either side of the platform. The earthen pipes distributing water are ingrained in the surrounding walls again through underground pipes. It probably consisted of a well planned garden.

The entrance of the palace is dominated by a lofty, massive and impressive gateway. The gate has three domes above and two side hallways containing staircase to climb the encircling walls. The walls have pointed arches with regular windows in arched shape.

After the death of Paharsingh the entire palace was occupied by Aurangzeb and his army who camped near Suneheri Mahal, Sukhtanpura, Hanuman Tekdi and Gogapir. In this green territory, thousands of soldiers, elephants, horses, camels settled accompanied by musical instruments like the trumpet, kettle drums bugles, dwelling in colourful tents. The elephants, horses all properly groomed and caparisoned moving around the city in proper military discipline in royal splendor, must have been a major attraction people crowding around to watch the parade with throbbing rapture.

One of the descriptions of Nipa Maharaj amplifies Aurangzeb riding on elephant back, in full royal pageant from Naukhand to Suneheri Mahal. Aurangzeb established his suzerainty in the Deccan and populated the region which today stands secluded and isolated though this state is mitigated to some extent by the state archeology department which has painstakingly renovated the palace by housing a small museum of unique sculptures in stone, bronze and brass. The display is well organized, methodical and systematic, open for tourists and students, thus giving appropriate relevance to its historical setting.
Quil-e-Ark

The Quil-e-Ark palace once was a beautiful landscaped mahal. On southern side a small gate opened into the palace with pathways on either side and an oblong reservoir just like the one at Bibi-ka-Maqbara though smaller in size. On either side of the reservoir was thick plantation. The palace could be entered through double staircase with a central waterfall. Above this was a square shaped garden. In the centre was the main palace with five slender archways and a cylindrical dome and smaller dome on either side.

The Quil-e-Ark palace construction was completed in 1692 A.D.

The name Quil-e-Ark means a citadel. Mughals generally selected the most picturesque locations on the banks of rivers, foothills of mountains or lofty areas. Aurangzeb selected the most panoramic location to build his palace. This palace is situated on a lofty high grounds from where in those days the city spread like a green carpet and its domes and minarets etched against the dim, horizontal outlines of the hills.

The space enclosed by the outer walls cover nearly the whole of the ground between Makkai and Delhi gates of the city. There are five gateways and only three of which are now used. The walls which surround the interiors of the city are battlemented and loopholed and has semicircular towers which once mounted guns at the angles. The inner portion is occupied by chambers similar to those in the city walls which probably served as residences for the garrison and retainers. To the right of the entrance is a high terrace extending along the whole length of the ground enclosed. On this the remains of an extensive garden and half-ruined tank and cisterns can still be traced. There were a number of palaces within the enclosed area on the high grounds. The principal palaces were the Zanana Mahal (Zeemat-un-Nisa's palace), the Mardana Mahal, Diwane Khas, Diwane-e-Aam, and a beautiful masjid called the Moti Masjid. While most of his palaces are in a bad state of preservation, the Moti Masjid (Shaht Masjid) is still in a very good state of preservation and prayers are offered even to this day.

During Aurangzeb's time a large tank extended the whole length of the northern wall, but the exhalation and dampness proved unhealthy and he ordered the rear portion of the palace to be filled in and converted into a garden.

Khizir lake was located opposite this garden. A bridge was constructed near the Khizir lake in 1683 resting on stone arches. The pool and the bridge on this royal highway still survives without any repairs since more than 300 years. A few months back a hollow was formed and the bridge could be seen through this hollow. The P.W.D. after it learnt of this dangerous hollow immediately repaired it as it could cause major accident.

Aurangzeb used to hold his durbar and adjudge complaints regularly in the palace. The lower portion of this enclosure contains no buildings. If there were any and it is certain there must have been all traces of them have long since disappeared. The takht or throne room of Aurangzeb is in a garden pavilion and has a rostral appearance. It is of a plain and simple description.

Quil-e-Ark palace has been discussed in Maasir-i-Alamgiri by Saqi Mustaid Khan and translated by Sir Jadunath Sarkar. A vivid description of his march from Burhanpur to Aurangabad is described and later his stay in the Quil-e-Ark palace and daily palace routine of Aurangzeb has been elucidated. The period and date given is March, 1692 when the emperor reached the palace on 23rd March. Various interesting incidents are mentioned by Jadunath Sarkar about Aurangzeb's stay in this palace.

On a Sunday in March, Kaam Baksh Aurangzeb's son was married to Azra Banu daughter of Siadat Khan Safavi. Khidmatgar Khan conveyed to the prince's mahal a special robe with half sleeves woven with pearls and jewels worth two laks and 26,000 rupees. Five laks of rupees in cash, two Arab horses and an elephant were presented to the Prince (as Salami). The knot was tied in the mosque in the presence of the Qazi Shaikh-ul-Islam. After one pahar of night the emperor himself placed a pearl sehra on the Prince's
head; and by order all the grandees formed a line on foot from the deorhi of the ghusal khana to the mahal of Zeenat-un-Nisa and conducted the bridegroom. A grand and joyous festivity marked the occasion.

The emperor spent the month of Ramzan in the mosque of the palace, in doing deeds of charity.

Another interesting incident was in the 32nd year of Aurangzeb's reign. A letter of Mansur Khan, Governor of Aurangabad was placed before the emperor when he was in Delhi. Its purport was, "The imperial camp has reached Ahmednagar. I consider it necessary to apply for an order for the repair of the Citadel Quil-e-Ark of Aurangabad, so that by the time of the arrival of the imperial standards here the repairs may be completed. The emperor wrote thus—

"In the grave the earth has opened its arm to receive me,
And the man in his ignorance is painting the house,
It will soon happen that through this negligence, avarice and desire of his
His bones and flesh will fall apart from one another".

I wonder at this old servant who knows my feeling making such a request in the face of my order issued on the day of my arrival at Ahmednagar, what chance is there of my going to Aurangabad, when I have spoken of Ahmednagar as the terminus of my travels?" Here the attitude of Aurangzeb is obvious who did not believe in spending money on material things and also had a foreboding of his death.

Quil-e-Ark in some records is referred to as Zeenat-un-Nisa's Mahal. As Aurangzeb's daughter Zeenat-un-Nisa stayed here for long number of years it became more popularly known as Zeenat-un-Nisa's palace. For the convenience of the royal ladies a separate female masjid was built. The architecture of the masjid is simple with three open arches leading to the masjid.

Outside the Mir Adil Darwaza a palace of Mir Adil was built probably, a nobleman in the service of the Nizam. Within the complex is a Kothi.
Raja Jai Singh was the son of Raja Maha Singh of Mewar and succeeded as a Maharana in 1680 after his father's death. Jai Singh was already in Mughal Service under Shahajahan with 4000 mansab. Aurangzeb appointed the Maharana to the Mansab of 5000 and confirmed him in the territory of Mewar. Jai Singh accompanied Aurangzeb to Deccan several times and after Aurangzeb’s accession as the Mughal Emperor was sent by him against Adilshah of Bijapur and the Marathas.

Aurangzeb granted Jaisingh a jagir for his services. This jagir covered the area near Makkal gate Kham river as well as some land area near Rauza Bagh at Malik Ambar’s Katolak (water system). Jaisingh built a haveli on the banks of the river Kham. Nothing remains of the palace to-day.

Jaisingh constructed a Chhatri in the property behind katolak and also laid out an expansive garden. To irrigate the garden he dug out a well from which earthen pipes were constructed that distributed water to the huge garden.

Raja Jaisingh’s Chhatri is known for its remarkable beauty and grace. It was once viewed from a distance as it has a imposing dome, that is hemispherical in form erected over a square roof with a Kalasa. On four corners of the roof are mini chhatri’s known as kiosk or pavilions, with a cupola roof supported on brackets and lintels. The chhatri is supported by a total of 32 pillars. The pillars are slender and octagonal with a decorative base. There are six pillars in two rows and four pillars in two rows and the central portion has four pillars. The pillars have all engraved arches. The chhatri is placed on a high platform.

There is an underground structure with a square central room and corridors on all four sides. The corridors have a semi arched ceiling. The underground area is extremely cool and probably once served as an air conditioned room during summers for Raja Jaisingh’s family and friends. There is a tomb in close proximity of the chhatri. Once there was an encircling wall around the baugh. There are remains of this wall that can be seen even to-day.

Raja Jaisal Singh died in 1666 while still in the Deccan on the way to Burhanpur. But his chhatri still reminds the present generation of the past glory.
Shahgunj Clock Tower

Time seems to have come to a standstill as the pendulum of the Shahgunj clock tower, a heritage structure, has stopped oscillating. The clock tower was built between May 3, 1901, and October 30, 1906, to commemorate the silver jubilee celebration of the Nizam of Deccan which was in 1899. The clock marks the golden age in the history of Nizam Mahbub Ali Pasha, who ruled the region at the turn of the century. He was known for his generosity and love for his subjects.

The clock had the test of time and ticked for many years. It also acted as a warning during war time. A siren was fixed to the clock during the 1962 war to warn about any impending attack, according to Janab Shuttari. The clock used to create a musical tick tock sound, he says.

The Shahgunj clock was inspired by the enterprising Syed Hussain Jashni Sadar Munsif and built by a British engineering company from Bombay. The entire machinery was purchased from a watch company “Weber and Schenk” in Secunderabad. Four clocks were installed facing the four quarters with a complicated machine on vertical wooden poles and horizontal planks with numerous round rings and four rods propelling the movement and oscillating the pendulum.

This clock tower near Shahgunj masjid stands as a fine example of the new Gothic style of architecture with its early origin in France.

However, this memorial of the great Nizam has stopped ticking for the last many years. Though the Aurangabad Municipal Corporation (AMC) renovated the structure a decade back, its present condition is pathetic.

Shrubs have sprouted from all parts of the structure. The paint too has peeled off at several places. The lower portion of the structure is hardly visible due to the horde of shops surrounding it.

“In fact, during the Nizam period an encircling wall was built to protect the baugh and the clock tower. But unfortunately this wall was demolished in 1947,” says Janab Syed Hyder Shuttari, the murawalli of Shahgunj Mosque.

He adds, “For some years, the chronometer was monitored by the Nizam’s office. But when the authority no longer remained with this office there was no supervision for some time.”

As per the AMC sources, the possession of the clock tower was later transferred to it. Initially, the tower was well looked, but later the officials became negligent towards its maintenance.

Behind the clock tower is the Shahganjmasjid built by Hussain Ali Khan during Asif Jahi dynasty. Khafi Khan the author of Muntaqib-ul-Lubab writes, “the huge tank of hauz was started by Hussani Ali Khan but Aiwaz Khan actually extended to tank to such an extent that it appears like a lake.”
Hammams

Generally the very mention of the word Hammam brings to mind the modern day washrooms. But in ancient times Hammams were designed as elaborate structures and were independent of the main palace complex. In Arabic term, Hammam means heat or temperature as Hammams were such places where artificial heat or cold temperatures were created to relax the human body.

The earliest traces of these baths are available in 2500 B.C. at Mohenjodaro and Harappa wherein the Indus valley civilization seems to have given a lot of significance to baths as the most elaborate public baths of huge dimensions with rooms all around the bath. In ancient civilizations like Assyrian and Aegean periods there are examples of complex bath structures. The Roman baths are some of the most advanced and high-wrought specimen of baths. The important feature of a Roman bath was the hypocaust which is a system of heating a room to high degree developed for bath houses and public bath. The Roman technique soon showed its impact on other neighboring countries as far as Persia, Iraq and Asia Minor.

The special feature of these baths is a barrel vaulted room maintaining a tepid temperature. These baths were ornamented to give a luxurious effect. The baths in each age were developed and improvised and facilities for hot bath, cold bath, vapour bath, acid bath, Turkish bath, oil bath, sand bath, sunbath, footbath, mud bath, feet bath, medicated bath were developed and popularized.

Hammams of Aurangabad

In Aurangabad there were at least ten hammams at Naukandra palace where only one is in good condition. However, the earliest hammam was in Juna Bazar built on the orders of Muhammad Tughlaq in the 14th century A. D. Before he actually implemented the transfer of capital from Delhi to Daulatabad he prepared the entire route at regular intervals for the people by constructing sarais, masjid, wells and hammams. One such travel complex was built at Juna Bazar.

The hammam of Juna Bazar had an octagonal hall and a central tank 40 yards x 15 yards, with a depth of one and half yards and on all four sides there were 24 rooms. The hammam was decorated with glazed tiles. There was also a hammam at city chowk only ruins remain now. At Lal Masjid near Town Hall there is hammam in very good condition with underground pipelines laid down for water supply to the hammam. At the entrance is a octagonal hall with a tank with several taps and a long corridor opening into a number of rooms. The rooms here were to remove clothes, massage room (oil massage), hot water bath, cold water bath, steamed bath where the oil on the body was removed and cleaned with towels and a final room for relaxation.

A part of the hammam of Naukhandra can still be seen in the medical college premises. Most of these hammams have low domes some of which had ventilators.

Hammams of Daulatabad

After the arrival of Muhammad Tughlaq in 14th century Hammams were introduced at Daulatabad both within the fort and outside the fort. These public baths have been mentioned by Ibn-e-Battuta who had accompanied Muhammad Tughlaq to Daulatabad. The fort has been endowed with a good number of baths, though some of them are in ruins. In India two styles of Hammams were built, one was the Deccan style and the second the Mughal style. The Mughal style of Hammam architecture can be considered as some of the most excellent, sophisticated, luxurious examples. Deccan style was slightly simpler with flat domes above.

There were six hammams at Daulatabad. Some were Royal baths and others were public baths. Four hammams are in good condition while two hammams are in ruined condition. Generally the royal bath was very complicated and had a labyrinth of chambers, cells and apartments. These hammams though originally built by Muhammad Tughlaq continuously were improvised in various periods.

The hammams were usually separated into different chambers like apodyterium (a place where the bather undressed and left his clothes), the second an alpiterium (here it was an oil massage), a caldarium (hot room) and a tepidarium (a huge hall in which the temperature in summers was cool and in winters was hot).
Bagh's of Aurangabad

The tradition of baghs (gardens) started as early as Mohammad Tughlaq's period during his transfer of the capital from Delhi to Daulatabad when he brought with him fruits like figs and grapes. There were several grape gardens and fig garden spread in the capacious tracts of Daulatabad area. Saplings of figs, grapes and even mulberry were dug out from the gardens of Delhi and bought to Daulatabad on the backs of camels and elephants.

Baghs, especially well planned gardens continued to be popular with all later arrivals. Be it Malik Ambar, Aurangzeb and Nizam Asif Jah all very skilfully associated with gardens and architecture. They created various devices to provide adequate running water in and around buildings. Bibi-ka-maqbara is surrounded by a beautiful garden based on the Iranian pattern of Chaar Baugh. Another early monument Panchakki too was decorated and ornamented with gardens, tanks, reservoirs and fountains. Important visitors to Panchakki simply adored the beauty of its gardens. Naushad the music director during his visit to the city on 12th September 1953 expressed himself thus “Panchakki is a harmony of soft clear melody and passions deep in the heart. The melody of cool rippling waters and curvaceous architecture has the power to revive even an indifferent soul, into a trance stimulating excitement.” Lord Linlithgo the viceroy of India who visited Panchakki on 8th August 1940 writes, “A captivating site, where the rays of tranquility and beauty dazzle”.

These monuments with their heavily gardens set the tone for several gardens spread all over the city. All the nobles who settled in Aurangabad not only built palatial havelis and deodis for themselves but also fashioned well laid gardens with water channels, water chutes, water sheets cascading on screened slopes. These garden's growing variety of fruits and flowers spread rare fragrance and aroma that visitors carried back fond memories.

Names of several gardens figure in the article of Prof. F. M. Khan. In this article “Aurangabad during the Age of Siraj” mentions 160 gardens but has listed 27 gardens. Some of the names of these gardens were Muhammad Baugh (presently known as Himayat Baugh), Baugh-e-Dilkusha which was known as Sher Jung's Baugh, Jam Baugh near Aam Khasa Faseel, Asif Baugh (adjacent to ghati), Supari Baugh (near Delhi gate) Nariyal Baugh (at Khadkashwar) Begum Baugh (Maqbara), Angoori Baugh, Chausar Baugh, Barni Begum ka Baugh, Basant Baugh (Labour colony), Khalaa Amma ka Baugh (Rafu colony), Rehmani Baugh (in kiradpura), Mathuradas ka Baugh (Deodi Bazar), Atol-e-ka baugh (shahganj), Allatoon Khan's Baugh (Fazilpura), Lota-karanja-ka Baugh, Raushan Baugh (outside Roshan Darwaza) etc.

All these gardens were well designed set within well planned areas with tanks and fountains.
Himayat Baugh

One of the best known gardens with many acres of land and under the royalty was famous as Muhammadi garden. Mehram Khan the superintendent of garden in 1699 wrote to Aurangzeb that the rear portion of Quil-e-Ark could be converted into a garden. Aurangzeb approved the suggestion and ordered a spacious garden behind his palace.

This area was transformed into a beautiful blend of architecture and plush gardens. Building were constructed to lend harmony to space. A Barra Darri, an oblong reservoir (fitted with fountains at regular intervals) were constructed. The garden was fortified with a wall, bastions were constructed on its four corners for protection. Water distribution to the plants was made from nehar-i-ambari. At several places underground pipes and mumbas can still be seen. In the center of this garden there was an octagonal building with an underground hall serving as a summer palace to beat the heat, while the raised platform was probably used to relax in the evenings which were usually pleasant and fragrant. The platform was also used to organize functions during moonlight night. On either side of the platform were staircases.

The tank (hauz) had fountains that spread like showers and was fed with water from Nehar-e-Ambari. At the extreme end of this reservoir was a two storied construction that had beautiful designs on the walls. People from the royal family relaxed here.

Besides using Nehar-e-Ambari as a water source, wells too were dug for extra needs. One of these well known wells was the Shakar Baudi. It is a huge building and below is a semi-circular well. Water used to be lifted from this well by huge leather bags for watering the garden. The well had abundant water that spilled out to form a huge lake. The name Shakar (Sugar) stuck to it due to the sweetness of the water.

The building and the well were constructed of strong bricks and lime. To pull water for the garden, elephant moats worked. Later pipes were fixed through which water was distributed in the garden. The Shakar Baudi was constructed during the Nizam’s period.

Though the original name of this baugh was Muhammadi baugh but during the Nizam’s period it was changed to Himayat baugh, after Himayat Ali Khan, the son of the Nizam.

Delicious fruits grew in the Himayat Baugh and the royalty had a taste of these fruits. According to durbar newspaper reports translated by Setu Madhavrao Pagadi, Aurangzeb had ordered a news scribe Bholanath to give him regular report of the garden and talaabs. In case any repairs are necessary Aurangzeb said he would send Khwaja Yaqut to repair the talaab. According to daily report Maharam Khan had sent a number of fruits Aurangzeb in which mangoes and pomegranates were included (as per Daily new report of 4th May 1699). Prince Mauzzam once sent Aurangzeb 17 oranges and 26 pomegranates from this baugh.

Another landmark of Himayat Baugh is the historic platform called Chandni Chabutara built towards the south. Here ruins of a building which was originally a Khamkha (hostel) can
be seen. Near the Khanmikh is a chabutra where once mushaira, kawals mehills (gathering) were organized. Scholars and sufis saints participated in this gathering. Hazrat Baba Shah Musafir (Sufi Saint), Lala Laksmi Narayan Shaique, Siraj Aurangabadi, Ghulam Ali, Azad Bilgrami and many other scholars held these mehills. This stage was referred to as Chandni Chabutra because a noble lady Chandni and her family's graves are located here. Chandni Begum as per references was connected with Dayanat Khan the architect of the fortification walls of city gates of Aurangabad.

A French traveler Tavernier was all praise for the beauty of Aurangabad during the regime of Alamgir. He paid a visit to the city in 1653 A.D. Besides gardens there were several water tanks like Khizri Talab, Jaspwnt Talab, Kanwal Talab, Rauf Hauz (Rohilla Galli), Haathi Tank (collectors office) and cisterns in all gardens. All these gardens, with fruits and flowers, pure water tanks, cisterns, reservoirs, fountains made Aurangabad one of the most beautiful cities of medieval period.
Shahi Masjid, Quil-e-Ark (1860)

Shahgunj Clock Tower, Shahgunj Masjid (background)

Masjid-e-chowk build by Shaista Khan during Aurangzed's period

Jam-e-Masjid Buddi Lane
Panchakki

Shahgunj Clock Tower
(Shahgunj Masjid in the background)

Delhi Darwaza

Building of Meer Sahab Zardawala
(Dalwadi, Paithangate)
Seat (Gaddi) of Nizam in Naukhand Palace

Kothri Meer Adil (Quil-e-Ark)

Raja Jai Singh ki Chhatri

Naukhandha (Darbar Hall)
Zahana Masjid (Quil-e-Ark)

Summer Palace, Himayat Bagh

Mardana Mahal (Quil-e-Ark)

Maharana Mahal (Front Side)
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