

# “Art and Architecture during the Delhi Sultanate Period”

*A project report (Dissertation) submitted to the Deptt. of History, Nilamani Mahavidyalaya, Rupsa in partial fulfillment of the Degree of Bachelor of Arts in History*

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## DECLARATION

We the following students of +3 Final Year Arts (History) bearing Roll number mentioned against the names do hereby declare that the thesis/project report entitled "Art and Architecture during the Delhi Sultanate Period" being submitted to the Department of History, Nilamani Mahavidyalaya, Rupsa, Balasore, Odisha for the award of Bachelor of Arts in History is an original piece of work done by us and the same has not been submitted elsewhere for any other academic degree or diploma to this college or any other college/university.

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## INTRODUCTION

The Turks who conquered India were not mere barbarians. They had a genius for architecture. According to Fergusson, "Nothing could be more brilliant, and at the same time more characteristic, than the commencement of the architectural career of these Pathans in India. A nation of soldiers equipped for conquest and that only, they of course brought with them neither artists nor architects, but like all nations of Turkanian origin, they had strong architectural instincts, and having a style of their own, they could hardly go wrong in any architectural project they might attempt."

According to John Marshall, "By the close of the twelfth century, then when the Muslims established their power permanently to India, it was not longer a case of their having to be tutored by their new subjects in the art of building, they themselves were already possessed of a highly-developed architecture of their own, as varied and magnificent as the contemporary architecture of Christian Europe and the Muslims moreover, who conquered India - men of Afghan, Persian and Turki blood - were endowed with remarkably good taste and natural talent for building. The picture that some writers have drawn of them as wild and semi-barbarous hill-men descending on an ancient and vastly superior civilization, is far from the truth. That they were brutal fighters, without any of the chivalry for example of the Rajputs and that they were capable of acts of savagery and gross intemperance, may be conceded. But these were vices common in those ages to most Asiatic nations and did not preclude them any more than they had precluded the Ghanavids from participating in the prevalent culture and arts of Islam. Qutb-ud-Din Aibak was ruthless enough to enslave en masse the population of Kalinjar, but he also had a genius and imagination to create a mosque as superb as any in Islam; and though Ala-ud-Din Khalji slaughtered thousands of Mongols in cold blood at Delhi, he was the author of buildings of unexampled grace and nobility. Doubtless it was due in a great measure to this inborn artistry, coupled with a natural catholicity of taste, that the new-comers were so quick to appreciate the talent and adaptability of the Indian craftsmen and to turn these qualities to account on their own buildings.

It is not correct to describe the architecture of the Sultanate period as 'Indo-Saracenic' or 'Pathan' as done by scholars like Fergusson. Likewise, it is not correct to describe it as entirely Indian in 'soul and body' as done by Havell. As a matter of fact, there was a blending of Indian and Islamic styles. Sir John Marshall rightly points out that 'Indo-Islamic art is not

merely a local variety of Islamic art". Likewise, it is merely "a modified form of Hindu Art... Broadly speaking Indo-Islamic architecture derives its character from both sources, though not always in an equal degree."

Before the coming of the Muslims to India, there already existed in this country what are known as Brahmanical, Buddhist and Jain styles of architecture. The Muslims also brought with them the arts of different parts of western and central Asia, Northern Africa and South-Western Europe. The mingling of the styles brought into existence a new style of Indian architecture. In the case of Delhi, the Islamic influence predominated. "At Jaunpur, on the other hand, and in the Deccan, the local style enjoyed graded ascendancy, while in Bengal the conquerors not only adopted the fashion of building in brick but adorned their structures with chiseled and moulded enrichments frankly imitated from Hindu prototypes. So too in Western India they appropriated to themselves almost en block the beautiful Gujrati style, which has yielded some of the finest buildings of medieval India, and in Kashmir they did the same with the striking wooden architecture which must have been long prevalent in that part of the Himalayas."

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## CHAPTER-I

### **DEVELOPMENT OF ART & ARCHITECTURE DURING THE DELHI SULTANATE PERIOD**

#### **SLAVE DYNASTY:-**

The founder of the so called Slave Dynasty was Qutubuddin Aibak. Some of the most important Architectural examples of Slave Dynasty are as under.

(i) **Quwwat-ul-Islam Mosque:**

Qutubuddin Aibak constructed the first Mosque called "Quwaat-ul-Islam Mosque" Some scholars say that its construction started in 1195 AD and was finished in 1199 AD. Some scholars also say that this mosque was constructed by desecrating a Vishnu Temple whereas the other scholars hold that it was constructed before the coming of the Pithora. At this site many temples were being constructed before the coming of the Turks. After their victory in the battle, the Turks with the help of the existing building material and builders constructed pulpit made for the temple into a courtyard surrounded by the wall. The greatest specialty of this mosque is its great Maksura and connected Kibla Diwan. To decorate 'The Maksura' inlay work in the form of straight lines or geometrical designs and flowers and leaves are used. In this building the strength and beauty of Islamic architecture are manifested.

It consisted of an open quadrangle enclosed by colonnades of which the western one constitutes the prayer chamber. Seen from within or without, the building, as originally designed, presented an essentially Hindu Appearance. Half of the plinth on which it stood was actually the basement of a Hindu temple and rest of the structure was composed of materials from the 27 shrines of the Hindus. In 1198, an arches screen of Muhammadan design was thrown across the whole front of the prayer chamber. It is pointed out that the screen is not an architectural success.



(ii) **Qutab Minar:**

Aibak began the construction of the second important building called Qutub Minar. According to some historians, this tower was being constructed basically to summon all the Muslims for the purpose of Namaz but other historians hold that it was connected with Turkish Achievements of victory. They said that it was constructed to make their victory famous and the memory immortal like those at Chittor and Mandu. The credit for completing



this building goes to Iltutmish. Only a portion of the first storey was constructed by Qutub-ud-Din Aibak and the rest was completed by Iltutmish. The tower was originally 71.4 meters or 225 feet high. Some historians hold that Iltutmish constructed this tower in the memory of popular Sufi Saint Qutubuddin Bakhtiar Kaki. The circumference at the base is 15 meters reduced by just 3 meters at the top. In the time of Firuj Shah Tuglaq the Minar was struck by lightning and the fourth storey was dismantled and replaced by two small ones. Its height was also raised to 91.4 meters or 234 feet. In 1503, the Minar was again restored and its upper storeys were repaired. At a small distance very beautiful carving is done on stones. At the end of each storey there is an enclosed space for being able to go round it. There are five storeys in all. There is a balcony which makes each storey link separate from the other whereas inside the tower there is no special roof for each story. It has been constructed of red sandstones totally. Percy brown has praised its art highly. Dr. Nandlal Chatterji has written about it that the Qutub Minar has been constructed in Muslim style. Under the supervisions of Muslim builders the Hindu Artisans shave made it in much a way that some characteristics of Hindu style are also visible in it.



(iii) **The Tomb of Iltutmish:**

This tomb is unpretentious in its form and dimensions. It is a simple square chamber. However, its decoration is very elaborate. Almost the entire surface of the walls within is covered from floor to ceiling with Auranic texts.

(iv) **The Sultan Ghar:**

This was built in 1231-32 A.D. its plan is not like the Tomb of Iltutmish or of any other tomb in India. It stands in the middle of a square fortress-like enclosure with round turrets at the four corners. Most of the enclosure is of grey granite, but the mosque and entrance portico and the exterior facing of the tomb are of white marble.

(v) **The Arhal-Din-Ka-Jhompra:**

This was built at Ajmer in 1200 A.D. by Qutb-ud-Din Aibaq. Probably it was also constructed by breaking a Buddhist monastery. Later on, Iltutmish beautified it with a screen. According to Sir John Marshal, it is so called because it was really built in 2¼ days. But according to Percy Brown here near a hut there used to be a fair for 2½ days, that is why it is so called. The view that the building was originally built within two and a half days is not accepted and its suggested that it might have taken two and a half years to construct it.

(vi) **The Tomb of Balban:**

This is a simple structure comprising a square domed chamber, 38 inches across, with an arched entrance in each of its sites and a smaller chamber to the East and West. Unfortunately, every trace of decoration has disappeared from the tomb and what is left is a mere shell. However, the presence of arches built on the scientific principles given is of great importance. It is a symbol of a reaction against the Hindu influences of the Hindu Artisans.

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## CHAPTER-II

### **TURKISH STYLE ARCHES IN INDIA**

#### **1. Khilji Dynasty:**

Allauddin Khilji had a great love for architecture. It is said the he got buildings constructed right from the time of his reign to his death. Some of the important constructions of his period are as under.

- (a) **Sri Village** : Allauddin Khilji got a new city constructed in Siri Village, a few kilometers from Qutub Minar, in about 1303. He made it his capital. Siri was constructed in order to protect the population of the suburbs of Delhi. Unfortunately nothing is left of this city now. Only some fragments of the encircling walls of the city are now left. Zia-ud-Din Barani has called this city as Naya Nagar and has vividly described many of its buildings. Even the walls of the city throw some light on the military architecture of that period. Allauddin Khilji got a Quwwat-ul-Islam Mosque extended and built a grand doorway at its entrance. It is said that Allauddin Khilji wanted to build another tower higher than the Qutub Minar but he died before its completion.
- (b) **Alai Darwaza** :- Allauddin Khilji got another gateway constructed near Qutub Minar called Alai Darwaza. According to Sir John Marshal, "Alai Darwaza is an invaluable treasure of Islamic architecture." It is built on a raised platform on which beautiful creepers etc. are carved. On it there is a beautiful combination of red sandstone and marble. The engravings from Quran are beautifully engraved on it with unique balance in this arches. On top of it is a down on which scientific method was rightly used for the first time.





- (c) **Hauz Khas:-** It is said that Allauddin Khilji got a tank constructed near Siri village which was called a Hauz-Khas or Hauz-i-Allai. This tanks was spread over an area of more than seventy acres of land and was surrounded by a wall made of stone and lime mixture. Probably later on it was filled with mud and was cleaned by Firoz Sshah Tuglaq in 1354 A.D. On the basis of memories of Taimur it can be said that his tank supplied water to the city throughout the year.
- (d) **Jamaat Khana Mosque:-** Allauddin Khilji also constructed Jammaat Khana Mosque near the Dargah of Nizamuddin Aulia. This is in the village of Malikpur near old Delhi. Nasiruddin Mahmud, eldest son of Iltutmish, was buried here. It was constructed entirely in Islamic style. The bonds supporting the arch are inscribed with lotus (flower) and Quranic Aiat. The Jammaat Khana Masjid is the earliest example in India of a mosque built wholly in accordance with Muslim ideas and with materials especially quarried for the purpose. It is of red sandstone and consists of three chambers. Originally the building was intended not as a mosque but as a tomb for Shaikh Nizam-ud-Din and consisted of the central chamber only. The side wins were added in the beginning of the Tuglaq Dynasty when it was converted into a mosque.

## 2. **Tuglaq Dydnasty:**

There was a change in the art of architecture under the Tuglaq period. Lavish display of ornaments and richness of details gave place to puritanical simplicity. This change was due partly to the general revulsion of feeling against the excesses of the Khilji Regime. The extreme religious bigotry of the Tughlaw period was also responsible for the change. There was also a decay of skilled craftsmanship during the reign of Muhammad Tuglaq on account of the wholesale shifting of the population of Delhi to Daulatabad.

(i) **Gyasuddin Tughlaq**

- (a) **City of Tughlaqabad:-** The founder of the Tughlaq Dynasty, Gyasuddin Tughlaq founded the city of Tughlaqabad to the east of Qutub Minar. On the basis of some remains and ruins of this city it can be easily guessed that the royal place of this city must have been a beautiful work of art.
- (b) **Fort of Tughlaqabad:-** The foundation of this fort is deep and the walls are thick. Like the Pyramids of Egypt, its walls are inclined towards inside.
- (c) **Huge Artificial Lake:-** Near this fort was constructed a huge artificial lake by arresting the water of river Jammuna.
- (d) **Tomb of Gyasuddin Tughlaq:-** Near this lake is the tomb of Gyasuddin Tughlaq which points to a new architectural style. To give the appearance of hid the building is constructed on a huge platform and on top a beautiful marble dome was constructed. On the top of the dome there is the pitcher in Hindu style in temple.

(ii) **Muhammad Tughlaq**

- (a) **Small Fortress of Adilabad :-** During the first two years of his reign, Muhammad Tughlaq founded the small Fortress of Adilabad. It is situated near Tughlaqabad. In other words we can also say that Adilabad was merely an outwork of the larger city of Tughlaqabad and was almost identical with it in style.
- (b) **City of Jahan Panah:-** It is said that after transferring his capital Daulatabad, Muhammad Tughlaq constructed a new city "Jahan Panah" between Rai Pithora and Siri.
- (c) **Firoz Shah Tughlaq:-** Firoz Shah Tughlaq was very fond of architecture. During the time of Firoz Shah Tughlaq, the characteristics of Tughlaq architecture, the real reclining walls, were abandoned completely. In his time uncared stones were used in large quantity as a result of which buildings lack beauty of architecture.



### 3. **Sayyid Dynasty:**

The period of the Sayyid was a period of disorder and war. The historical buildings constructed during this period can just be called an unsuccessful limitation of the Khilji buildings. Because of the lack of financial resources, the buildings were constructed of very low standard material. Today only their ruins can be seen. The main building and cities of this period are following.

- (a) **City of Khizrabad and Mubarakabad:-** During this period Khizr Khan built of Khizrabad and Mubarakshah the city of Mubarakabad.
- (b) **Tomb of Sultan Mubarakshah:-** The tomb of Sultan Mubarakshah is situated in the village of Mubarakpur, surrounded by his verandahs. The top of the dome was decorated with 'Deepak' (lamp). This building is so high that visitors see it with difficulty.
- (c) **Tomb of Mohammad Shah:-** Another famous Syiid building is Tomb Mohammad Shah. It is a building with eight sides. An effort is made to lessen the defect of excessive height of the tomb of Mubarakshah.

### 4. **Lodhi Dynasty:**

Lodhi Sultans carried further the tradition of mixture of Tuglaq and Turkish style of Architecture. In their building beams both are used and also the balconies, caves and mandaps in the Rajasthani and Gujarati style. Lodhi Sultans used a new style as well, e.g., construction of tombs on a raised platform so that they can appear to be lofty and huge. The foundation of the buildings was laid so deep that many of these buildings are existing even today. Some other characteristics of the buildings of this period were uniformity of the buildings, vast chambers, high domes, arched doors etc. during this period some tombs were constructed within the parks.

- (a) **The Tomb of Sikander Lodhi:-** The Tomb of Sikandar Lodhi was constructed within the Lodhi Gardens. Some tombs of this period were octagonal. Some of these characteristics were adopted later on by the Mughals also. In this period the outer layer of the domes were decorated with coloured covering. The tomb of Sikander Lodhi is the best building

of this period built in 117 AD by Ibrahim Lodi. The tomb is situated in a big surrounding wall and its dome is surrounded by an umbrella with eight pillars.

- (b) **Mosques:-** Among the mosques of the Lodhi period, the mosque built by the wazir of Sikander Lodhi called 'Moti ki Masjid' was the best. In other words we can say that 'Moti ki



Masjid' is considered to be the finest specimen of the architecture of the Lodhis.

- (c) **Tombs of the Nobles:-** The tombs of nobles are not without much dignity and strength and the most important among them are the tombs of Bare Khan and Chhote Khan, the Bara Gumbad, the Shish Gumbad, the tomb of Shihad-ud-Din, Taj Khan, Dadi ka Gumbad and Poti ka Gumbad.

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## CHAPTER-III

### PROVINCIAL ARCHITECTURES

No account of the architecture of the Sultanate period will be complete without a reference to the architecture of the various provinces which became independent of Delhi. The provincial architectures were similar to Delhi architecture but in certain respects they differed. The rulers of various provinces could not afford to spend as much money as the Sultans of Delhi did. Moreover, provincial architecture was very much influenced by the local art traditions of pre-Turkish period. The peculiar conditions prevailing in various provinces also affected their art.

#### **(i) Multan :-**

Multan was one of the earliest cities to be occupied by the Muhammadans. During the several centuries of continuous Muslim rule, many monuments of importance must have been erected in the city. The earliest buildings were two mosques.

#### **(ii) Bengal :-**

The Bengal School of Architecture is a class by itself and is inferior to most of the other provincial architectures in design, execution, finish and decoration. The buildings of this period in Bengal were largely made of bricks and stone was very rarely used.

The Eklakhi Tomb at Pandua is the tomb of Jalal-ud-Din Muhammad Saha who was the son of Raja Kans. According to Sir John Marshal, this tomb is one of the finest in Bengal and peculiarly interesting as the prototype on which many mosques in that part of India were subsequently modeled. The design is simple and the fabric is of brick.

The Sath Gumbad mosque was constructed about 1459 AD. It is noteworthy for its corner turrets and the unusual treatment of its frontal cornice. The interior is a fine spacious apartment.

The Lotan Masjid is the best surviving example of the type of mosque peculiar to Bengal. It is said to take its name from a favourite dancing of Yusuf Shah (1474-81).

### **(iii) Gujarat:-**

The Gujarat style of architecture was probably the finest and most beautiful of all the provincial architectures. The Tin Darwaza was the principle entrance to the outer courtyard of the place. It is 37 feet in thickness. The charm of this gateway lies in its perfectly proportioned and delicately framed archways.

The Tomb of Darya Khan (1453) is permeated with a strong Persian spirit. It is an imposing square structure with a lofty central dome and lower domed verandahs on its four sides.

The Mosque of Rani Sipari (1514) was considered by Fergusson as one of the most exquisite structures in the world. According to Sir John Marshall, it is difficult to single out a building in the whole world in which the parts are more harmoniously blended or in which balance, symmetry and decorative rhythm combine to produce a more perfect effect.

### **(iv) Malwa:-**

Malwa envolved a distinct style of architecture. There are two mosques at Dhar which was the original capital of Malwa. The one mosque was originally a Sanskrit College which was attached to a Hindu temple. Even now, it is known as Bhojashala. It was later on converted into a mosque. The second mosque was built out of the materials of Hindu buildings. The pillars and tombs are Hindu in form.

### **(v) Jaunpur:-**

It is unfortunate that many very fine monuments of Jaunpur were destroyed or mutilated by the Lodis after its annexation, but there are a few which have come down to us. The Masjid and Fort of Ibrahim Naib Barbak were built respectively in 1376 and 1377.

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## CHAPTER-IV

### **SALIENT FEATURES OF THE ARCHITECTURE DURING THE SULTANATE PERIOD**

The salient features of the architecture during the Sultanate period may be estimated under these head as given blow.

(i) **A Mixture of Indian and Iranian Styles:-**

The first salient features of the Delhi Sultanate Architecture was that from the very beginning there was the mixing of Indian and Iranian of Persia and Central Asia, but they had not brought with them the builders. The first need of the new rulers was residential houses and prayers mosques. So with the help of Indian Artisans they built these buildings in the last time. The initial buildings of the Truks show that Indian style was adopted in them. It was due to two reasons:

- (a) Firstly, the builders were Indians, and
- (b) Secondly, they were constructed out of the temples broken during the war.

A good example of such type of architecture is the Quwat-ul-Islam Mosque of Delhi.

(ii) **Pointed Arch; Narrow and High Tower and use of Domes:-**

A look at the towers palaces, mosques, forts and tombs of this period shows that during this period generally pointed Archs like the English alphabet 'B' in Reverse Shape and very high towers were used. The pointed archs did not rest on any support but the stones were arranged in slanting way to give it that shape. In many tombs semi-circular domes were made. A good example of such type of architecture is 'Tomb of Gayasuddin' and 'Qutub Minar' both the constructions were constructed during Sultanate period. "Qutub Minar" is a good example of the tower getting narrower as it attains height.



(iii) **New style Places of Worship:-**

The Turkish Sultans started a new style of constructing places of worship by desecrating the temples and constructing mosques out of them. This was a new thing of India because none of the proceeding invaders had before them resorted to this practice of breaking the worshipping places of other religious and convert them into their own. "The Quwal-ul-Islam Mosque" in Delhi was constructed over a broken temple. The mosque in Ajmer called "Adai-din-ka-Jhonpada" was constructed either after breaking a 'Buddhist Monastery' or a 'Hindu Temple'. These places of worship were neither decorated with statues nor with human paintings. They had a huge chamber.

(iv) **Tombs of New Style:-**

Tombs were constructed during the Sultanate period often in memory of Sultans, big Amirs and many Sufi saints. The size and design of these tombs were not alike, e.g. during the time of Firoz Tughlaq Octagonal or for his Wazir-Khan-i-Jahan Telangani, eight-doored tombs were constructed. Sayyids and Lodhis also constructed octagonal tombs.

(v) **Many type of Stones and good quality Lime was used:-**

During the Sultanate period many coloured stones like red, light black, yellow and white marbles were used. During this period huge buildings were constructed without supporting pillars and to keep them together very good quality of lime was used.

(vi) **Scientific Constructions:-**

During the Sultanate period buildings were constructed in a scientific manner - a thing which they had learned from the Arabs. In fact this scientific building was not an original invention of Arabs also. They had adopted it from Byzantine Empire. They were the first in India to use large scale arches and domes in their buildings. Before their advent the style of building arch was to narrow the distance between all the stone till it became narrow enough to keep just a stone at the top. The Turkish Sultans used both stone and beam to build dome and arch. By this method they were able to construct high square or round domes which made the buildings look grand and huge.

(vii) **New style of decorating the buildings:-**

During the Sultanate period human and animal figures were not used to decorate the buildings but rather various types of flowers and leaves, geometrical designs or the Quranic Ayats were used for this purpose. This method of embellishing the buildings is called the Arabic method but with the passes of time the Delhi Sultans adopted certain Hindu elements of embellishments also like the lotus, swastic, creepers, bells, kalash etc.

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## CHAPTER-V

### **NATURE OF THE ART & ARCHITECTURE DURING THE SULTANATE PERIOD**

The amalgamation of the foreign and native style of architecture was made possible by certain factors. The Turks in India had to employ Indian craftsmen and sculptors who had their own ideas about the form and method of construction and consequently they were able to introduce into Muslim buildings their own ideas. Moreover, the Muslims used the materials of Hindu and Jain temples for their mosques, tombs and palaces and this fact also affected the Muslim buildings in the country. There were also certain resemblances in the Muslim and Hindu buildings which enabled the Muslims to convert the temples into mosques by demolishing their flat roofs and providing domes and minarets in their places. Sir John Marshall has rightly pointed out that one feature common to Hindu temples and Muslim mosques was "the open court encompassed by chambers of colonnades and such temples as were built on this plan naturally lent themselves to conversion into mosques and would be the first to be adapted for that purpose by the conquerors. Again, a fundamental characteristic that supplied a common link between the styles was the fact that both Islamic and Hindu arts were inherently decorative : Ornament was as vital to the one as to the other, both were dependent on it for their being."

About the architecture of the Sultanate period, it is stated that the earlier buildings with the exception of the Qutub Minar were built on defective and crude architectural principles and lacked correct proportions and symmetry. The arches were faulty. The domes were stunted, ugly and crude. The front walls or facades of the mosques were disproportionately high giving an air of disharmony. However, when we observe the buildings of the middle and later Sultanate period, such as Khalji buildings, the Lodi Tombs, Moth-Ki-Masjid, Jamali Masjid and Purana Quila harmony, symmetry and grace greet our eyes. The arches are now more correctly built, the domes are higher and well proportioned, the front walls of the mosques are lower and match well with the general scheme of buildings, ornamental devices are varied, newer forms of structures such as balconies, kiosks are neatly blended with the general building pattern. A happy blending of Hindu motifs and building devices with the Islamic architectural style is noticeable. The use of bricks, beams, balconies, flowery designs on stones, etc.... is extensive. The use of marble as a building materials is rare. Grey stone,



lime and rubble are the stock materials used. The Sultanate monuments are singularly devoid of grace. There is not a single minaret of the Mughal type in the entire range of Sultanate buildings.

According to Sri Henry Sharpe, "The monotheistic Puritanism of Islam delighted in the simplicity of the unbroken dome, the plain symbolism of the pointed arch and the slenderness of the minaret. Hindu polytheism, on the other hand, invited to variety and complexity of form and the decoration of every part with deep base relief and the human figure.... The conquerors could not fail to be influenced by the arts which had flourished around them. Hindu ornament began to invade the simple Islamic forms. The plain severity of the dome submitted to the imposition the Kalasha or ornate lotus-crested, and its metal finial gave place to an elaborate carving in stone. Moreover, the Muhammadas learned from the Hindus lessons in the proportionate massing of buildings and the disposition of their parts. Lack of symmetry was remedied and in the tombs of Isa Khan and Humayun, we find a splendid synthesis of Muslim ideas and Hindu methods of treatment.

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## CONCLUSION

Royal painting workshops appear to have flourished under more liberal rulers but were disbanded when conservatives came to the throne. Not many examples of illustrated manuscripts created under the Delhi Sultanates have survived, but an interesting copy of the Shahnama, or the Book of Kings, created in the mid-15th century under Lodi rule, bears a close relationship to contemporary Jain paintings. Many of the women in the illustrations are depicted with full breasts and small waists, with the lower folds of their garments arranged in stiff triangles. Such imagery contrasts sharply to Persian illustrations of the Shahnama. Other more common features that appear in manuscripts during the 15th century that are based on Indian traditions include groups of people in serried rows and identical poses, narrow bands of decoration that run across the width of the composition, and bright and unusual colours that replace the modulated colours typically found in earlier Timurid painting. Thus, we may now jump to the conclusion that art and architecture of the Delhi Sultanate period can never be subsided and undermined.

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