

Rauza and Rozi of Mahemdavad, Gujarat

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Abstract:-

In the small town of Sojali, which is 4 kilometres from Mehemdabad, Kheda District, are Roza and Rozi, two Maqbara from the fifteenth century. They are situated on the banks of the Vartak River. Roza is the maqbara of Mubarak Saiyad and Rozi is the maqbara of brother of Mubarak saiyad's wife, namely Saifuddin and Nizamuddin. In the year 1560, the Saiyad Miran Bubhari built it. The Roza is adorned with domes, arches, columns, and exquisitely carved stone grills. The Rozi is a simpler brick structure with some dome construction inside. There used to be two minarets on the building, but only one is now standing. The minaret's intricate construction is seen. A Uras fair is held in Roza Rozi .

Keywords: Dargah, Karabala, Kabar, Maqbara, Manara, Mausoleums, Rauza and Rauzi

Rauza:-

The Rauza is an Islamic structure. The Mausoleums were classified as Rauza because they combine a tomb with a funerary chapel or mosque inside of a single building. Throughout India, the Rauza structure emerged in the 14th century. The earliest dargahs in India include Moinuddin Chishti, also known as the Ajmer Sharif Dargah, which dated to the 13th century. Piran Kaliyar, a dargah from the same period, is located in the town of Kaliyar, near Haridwar, Uttarakhand. For the Sayyid community, the Rauza are constructed. Shah Alam Rauza, Abu Turab Rauza, Rauza of Champanir, and Nizammuddin Dargarh are illustrations of Sayyid community rauza from 14th century A.D. in India.

Mubarak Sayyid's remains are preserved in the rauza and rauzi mausoleum, which was built in 1484 next to Mahemdavad in the village of Sojali on the bank of the Vartak River. Seventeen miles southeast of Ahmadabad is a town. The structure symbolises the complete and ultimate adoption of the arcuate style in Gujarati tomb architecture. One of Mahmud Begarah's ministers, Mubarak Sayyid, and his son Miran are buried there. The builder of this tomb, Qutab al Alam of Betwa, and the two brothers of Miran Sayyid's mother, Saif ad-din and Nizam ad-din, have all been buried in the centre chamber. Five Rauza graves were located in the main dome. According to a Gujarati literature, Sikandar, the author of Mirat-I-Sikandar, is buried in Charotar Sarvasangraha P.P. 1025.

The Rauza structure is made of stone, and the Mubarak Sayyid family member buried there is a man. There were five graves outside the structure and 21 within for the Rauza. The architects and builders clearly understood the importance of the arches and the underlying idea in this construction method. There is ample proof that the tomb design style that was popular at the time in Delhi under the Lodi dynasty had a

significant impact on the creation of this building. Domes, jali, arches, columns, and carved stone grills are used to embellish the Rauza. Geometric patterns can be seen on the stone grill in the main room. The main dome contains windows for sunlight on its highest level. The wives and other female members of the Sayyid family rest in the Rauzi. Two structures made up the Rauzi. Compared to Rauza, the Rauzi is a tiny brick building that is made of simpler materials. Three graves are located in one small structure, while nine are located in another structure, some of which are located both inside and outside the Rauzi fortress wall. There are two minarets in front of Rauzi, one of which is still standing and might be utilised for namaz. (1977) Rajyagor B. S.

The study's primary goals are to comprehend the Mahemdavad Islamic monument.



Figure : 1 Rauza



Figure : 2 Rozi

History of Mahemdavad:-

On the Vatrak River's bank is where Mahemdavad is located. Mahemdavad N.P, 220 49' N., 72 0 45' E., 13.15 sq km. Mahemdavad is located 10 kilometres north of Kheda district and 28 km south of Ahmadabad. Mehmud Begada erected, fortified, and constructed palaces there when he was in charge of it, making it the former capital of Gujarat. Mehmud Begada established Mahemdavad in 1465 AD, based on the inscription. Sultan Kutbud-Din succeeded Mahmud Begada in A.C. 1459. (A.H.863). During Mahmud's 54-year reign, Gujarat's grandeur significantly rose. He ruled over a vast area, from Sind to Khandesh. Two Junagadh and Pavagadh forts had been taken by the king. He received the title of Begada during this time. The name Begda comes from the words "be" for two and "gadh" for a castle since he had defeated the two rock fortifications

of Champaner and Junagad. Mahmud III (1536–1554) added to the town's development by constructing a deer park. According to Ain-i-Akbari in 1590 AD, the state edifice was still standing by the end of the 16th century and had a beautiful castle to the west. After then, it lost its splendour and, by the end of the 17th century, had become just another regular village. Mehmud Begada had a well or step well built by Bhamaria Kuvo. The well featured eight underground rooms that were accessed by four flights of steps. On the banks of the Vatrak River, he had constructed Chanda Suraj Mahel in honour of his wife. 3 kilometres east of Mahemdavad, in the village of Sojali, the rauza-rauzi was constructed. Mubarak Syed, a minister under Mahmud Begada, and his son Miran built the building. In the town, there is a historic step-well called Bhutiya Vav that was constructed prior to Mahmud Begada's reign. Additionally, the district's Mahemdavad and Vadasinor towns were visited by the emperor. One of Gujarat's worst famines, the horrible years of 1631–1633 A.D., which left their traces on history as the Satyasio Kal, occurred during Shah Jahan's reign. (1977) Rajyagor B. S.

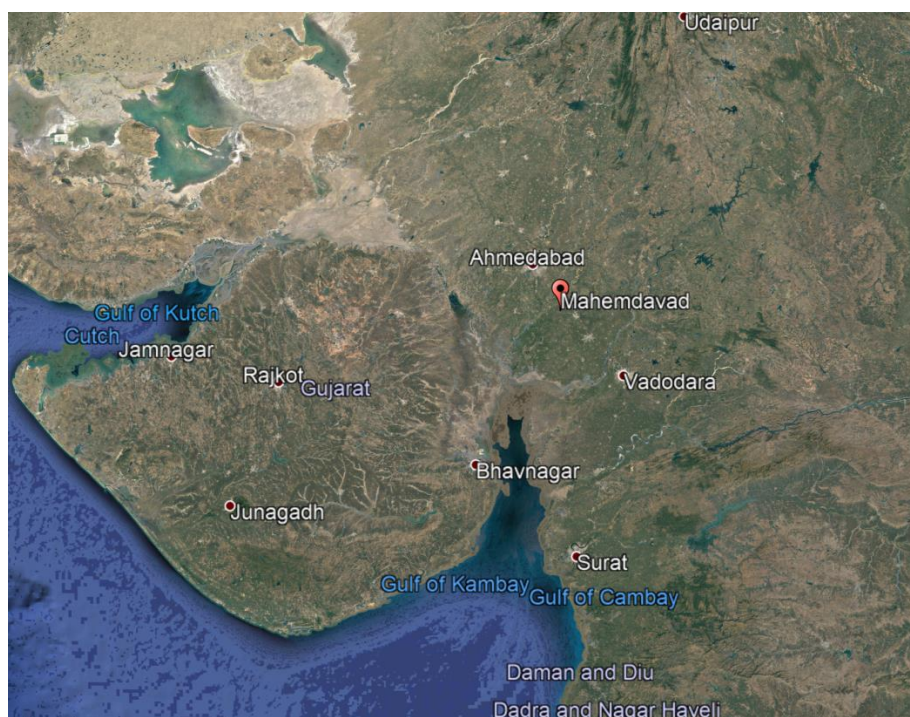


Figure :3 Mahemdavad Map (Google Image)

Mahemdavad Stone Inscription:-

The stone inscription is situated in the heart of Mahemdavad. The Mahemdavad town's founding is mentioned in the inscription. The entrance to Mahemdavad's ancient city has an Ahmadabadi gate, and to the left is a monument with an inscription that now serves as the city's court. There is an stone inscription attached to the right wall of the door. The inscription was originally located inside the Mahemdavad stepwell's dome. When the stepwell's dome fell off, the inscription was removed and set on the court of the city. It had been on the dome wall of the stepwell.

Chimal Lal Lalubhai Zaveri from the village of Prantij was the first to decipher the inscription. The description of the inscription was published by him in Shri Jain Prakash, Volume 16, Issue 9.

The rectangular-shaped inscription is written in sandstone. The lettering measures 2 feet 9 inches long and 2 feet 2.5 inches wide. There are sixteen lines in the inscription. The inscription was written in Devanagari script but also had words in Gujarati, Persian, and Sanskrit. The characters on the stone inscription have continuing lines on them. Later, the first line of the inscription was added. At the beginning and finish of the inscription are shloka.

Inscription:-

According to the Shloka, "The people pray to the sun deity and the nine planets so that the founder of the city's dream will come true."

Lines 3 through 7:-

Era Vikram 1522. Sunday of the Margashirsh month is Krishna Pakasa 5. Mahmmad Begara's territory led the construction of the city. The Mahemdavad settlement was founded by Malik Mahmmad Naziemi, Sagha the architect, and Modi Bala.

Vikram Era 1553, Lines 8 to 12, is when the city's development began. The torna, mosques, and guesthouse were three structures Mahaya Malika Shardum built in the city in 1555 during the Vikram era.

Lines 13 through 14:-

And then They determined that Mahemdabad is 500 years, 7 months, and 3 days old, in accordance with the Sarvaprakash Granth. Chimal Lal Lalubhai Zaveri claimed that Mehmudabad City was founded on December 8, 1465. It took the city 31 years to reach its full potential. A guesthouse and mosques were constructed in Torna after ten years. Torna is being replaced by a contemporary gate, the government uses the guesthouse as a court, and the mosque is being rebuilt, leaving only two of the old minars.

Mirat-I Sikandari asserts "Mehmud Begda gave the order to establish Mahemdavad as a city on that site, and construction of the city started the next day. A sturdy stone embankment was built on the river at his direction, and grand palaces were built there. In fact, if one said that of all places in the world for beauty of climate and site none comes up to this, he would be right. The construction of this city is evidence of his excellent judgement and fast comprehension, and the water of that river is exceedingly pleasant and wholesome " (Trust)

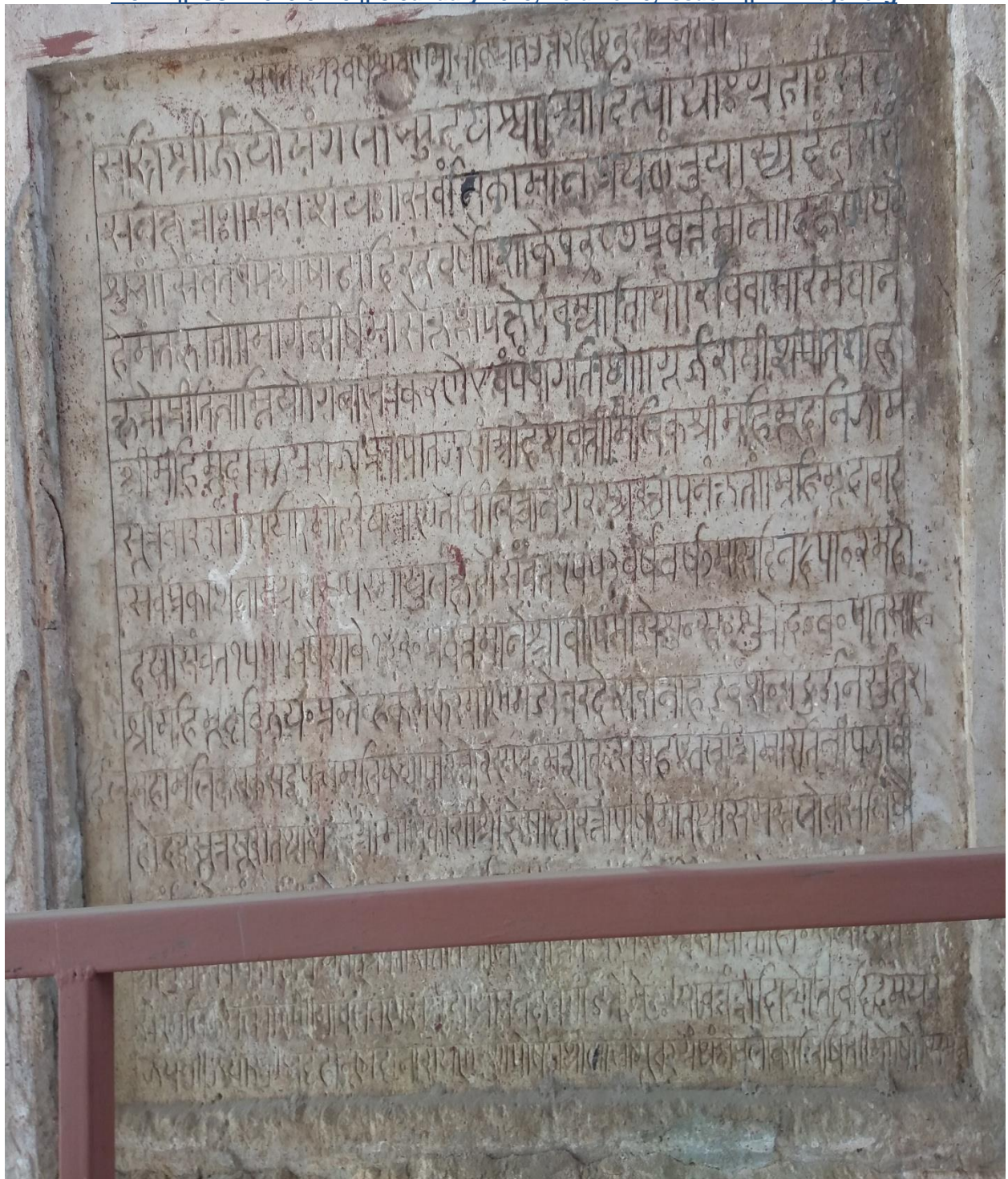


Figure: 4 Inscription

Rauza of Architecture:-

Hazarat Pir Mubarak Shaiyad:-

An Indo-Islamic construction is the Rauza. In the Sojali village near Mahemdavad, the Rauza, a stone building for male members of Mubarak Sayyid, was constructed in 1484. East-west is the direction that the building is facing. The structure is supported by a platform that is 95 1/2 feet square, 4.2 feet high, and has a porch facing east. Although there are entrances in four directions, the major entrance is in the east. The porch on the east had a platform of 14.6 feet by 21.6 feet with four square pillars grouped together and seven steps going in all three directions. Small domes are supported by the porch pillars in front of the other two at the top of the steps and by two pillars right behind them. A modest pavilion with twelve pillars and a roof is accessible from the porch. The pavilion is supported by a 14.5 x 32 foot base. The wall above the twelve central pillars is raised to create a square base for the main tomb's dome, and the arches inside the corners are also cut off for the dome's support. The central dome is supported by the innermost twelve pillars, which create a square with a distance of 36 feet between the centre and the centre pillars and are connected by perforated jali or carved screens. The five graves in the central dome belonged to Mubark Saiyyad, his son Hazrat Pir Minar Saiyyad, Qutab al Alam, and two of his mother's brothers, Saif ad-din and Nizam ad-din. In Gujarati literature, Sikandar is buried in one grave (The Author of Mirat-e- Sikandar). The dome's roof is covered in windows with perforated screens to let light and air inside. The floor of the main dome was made of marble. From the ground to the start of the dome, it rose to a height of 38 feet. Four little domed pavilions with four 8-foot-tall pillars each stand on the four corners of the base of the structure. It is 54 feet from the ground to the top of the dome's inner curve, and it is 70 feet from the ground to the top of the finial. Four pillars that were contained to another small room with a single grave but later joined to the construction are found on the north side of the main dome. There is a double eight-arched hallway outside the main dome that is supported by 36 columns and has 13 domes with different internal patterns. The double corridor in the west held 10 burials, and the corridor in the north had 5 burials. The capital and square shaft of the pillar were both carved. On the exterior walls of the rauza, there is a parasol that is held up by bolder and more elaborate rows of brackets. The capitals of the pillars are carved with floral moulding and geometric patterns.

There is an entrance with a narrow platform of 7.7 feet in length and seven pyramidal stairs coming from two directions on the north, south, and west directions. The building contained three inscriptions: one inside the central dome, one on the south side of the screen, and one on the front wall of the central dome. The inscription is written in Arabic and contains verses from the Quran. The monument cannot be dated using the inscription.

There are five stone graves located on the Rauza's southern side. There are two helical stepwells that are not currently in operation in the west or on the Rauza's backside. The building is managed by India's Archaeological Survey.

Motifs:-

The building was erected high on a platform with three bands of geometric patterns. The base of the pillars had an arched band with a carved vegetal interlace design and two bands of semicircular moulding with floral designs. The pillars' shafts had geometric moulding. The arches had two flower carvings and floral bands. The door and windows of the main dome had arches. The ornate friezes and ilika-crowned inches on the pillar capital of the structure included lotus and chain designs. The structure's roof was covered in bastion grills.

Motifs like the vine creeper, rosette, ratnaka, diamond-shaped, chequered, merlons as a motif, lotus petals, a motif combining a string of beads with a leaf in the centre of the semicircle, gavaskha-like motifs, scroll motifs, and udgama as a motif founded on the structure. Jali is one of Rauza's key characteristics. Jali is the main dome building. Jali is a perforated stone screen that has both straightforward and intricate designs. The structure's overall architecture is dominated by geometric and foliated patterns. Certain animal shapes have been included into the construction, such as the mayura (peacock) on the roof corner. They are all indigenous art themes that were carved into stone. Similar moulding and carving are utilised throughout the construction at various locations for embellishment, including platforms, pillars, and walls.

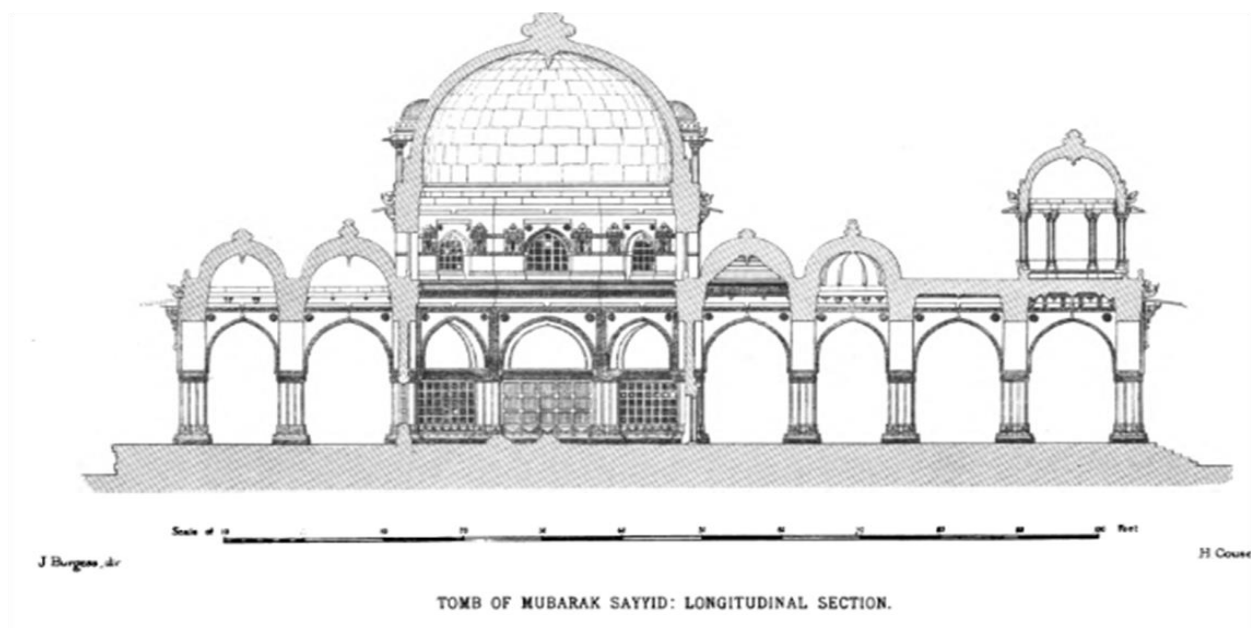
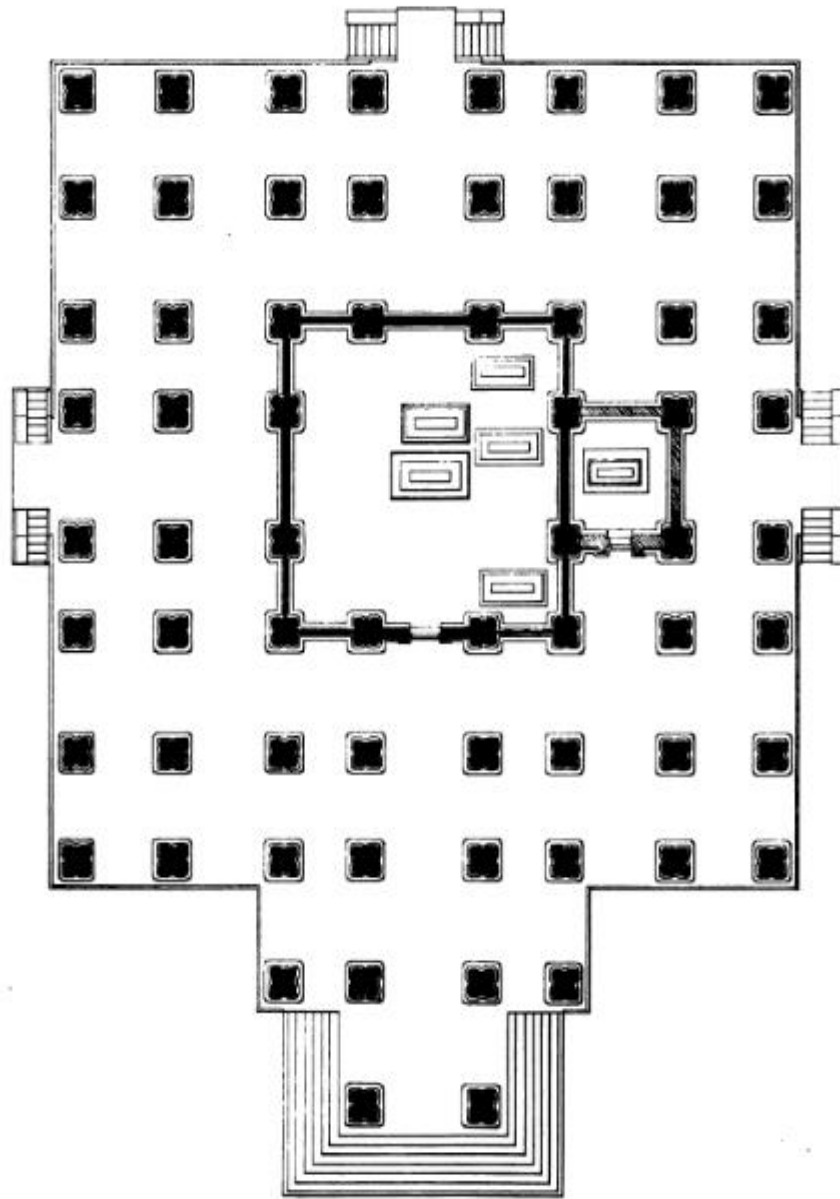


Figure : 5 Roza of Mubark Sayyid (Burgess James ,Muhammadan Architecture of Bharoch, Cambay, Dholka, Champanir, and Mahmudabad in Gujarat)



TOMB OF MUBARAK SAYYID, NEAR MAHMUDABAD: GROUND PLAN.



Figure : 6 Ground Plane of Mubarak Sayyid Roza (Burgess James ,Muhammadan Architecture of Bharoch, Cambay, Dholka, Champanir, and Mahmudabad in Gujarat)



Figure :7 Rauza

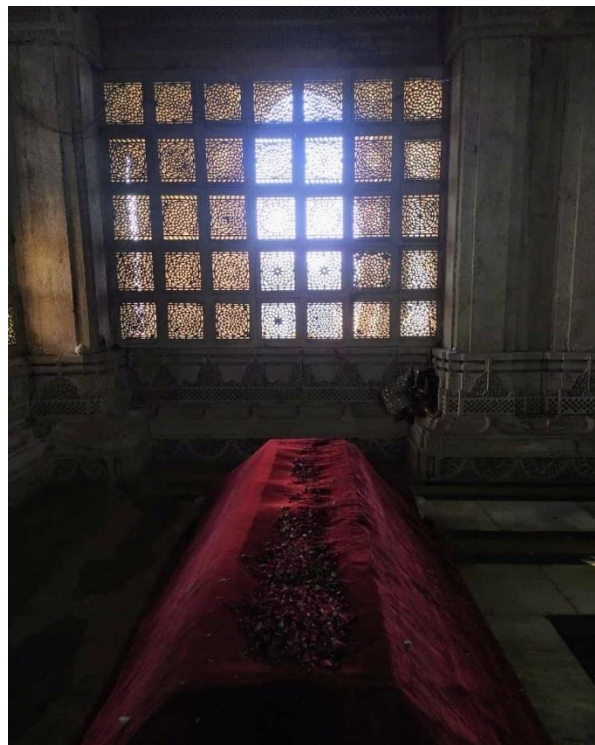


Figure : 8 Burial



Figure : 9 Jali with inscription

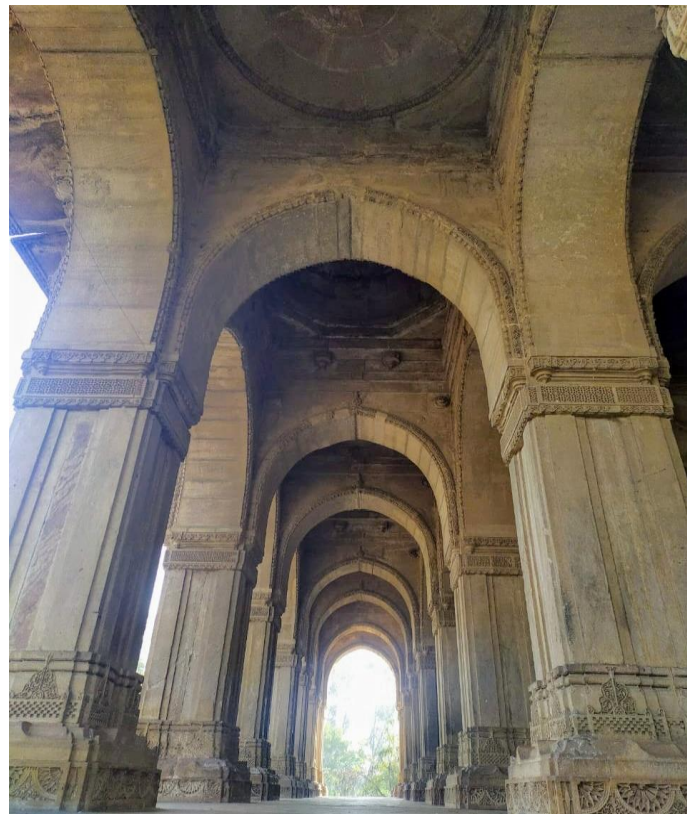


Figure : 10 Corridor

Rauzi Architecture:-**Amma Sahiba Dargah:-**

The Rauzi had two buildings. There is one building outside the Rauzi structure's wall that belonged to Amma Sahiba Dargah Sharif. It has a modest, single dome with a square base that faces east, and an 8 feet tall by 4.5 feet wide brick entryway. Simple brick plane with a white dome makes up the construction. The dome was covered in a geometric baiston pattern. Due to their modest size, the three graves are thought to be those of children and adults, respectively. The building is 11 feet tall and 22 feet wide. The building's wall included a window with a brick jali pattern. The wall towards the west had patterns that resembled doors. There are three additional graves in the open garden on the west or back side of Amma Sahiba Dargah.

Saifuddin Najamuddin:-

The Charotar Sarvasangraha P.P 308 structure is named Saifuddin Najamuddin, who was Miran's uncle, in a Gujarati book. The brick construction lacks any design or ornamentation. It is surrounded by a defensive wall and has openings to the Rauzi on its western and back sides. The building faces east. It stands on a 1.10-foot-high platform and has two pillared porches and main doors in the east. The square-planned construction stood on a platform that was 48 feet by 45 feet in size. Eight small domes, one huge dome over the tombs, and four smaller domes surround the large dome make up the structure. On a raised surface, there is a big dome. On the dome and raised platform, there was a series of geometric single bands. For the purpose of collecting rainwater, the upper portions of the structure have spouted water channels. The building's roof was decorated with a single band of brackets in a geometric pattern. The walls of the dome were inches thick, and there were bulges in its cardinal directions. The central grave of the Rauzi is tiny in size, and there are two burials inside the central dome, four burials in the hallway, and four tombs in front of the structure. A courtyard that faces east and once had two minars on it is now open in front of Rauzi, with only one remaining with just a few inches of the ancient wall remaining. Twenty-two simple, flat, and four-pillar combined pillars made up the Rauzi's structure. The square-shaped innermost pillar is 17 feet from the centre outward. Brick screens and a door with arches facing the cardinal directions connect the pillars. The building's corridors had single arches. Outside of these, which enclose the tomb itself, there are a single, column-supported passageway with arches between each pillar and a modest dome over it. Three gates with arches and two windows with brackets and pilasters were on the exterior wall. Some animal shapes have been included into the construction, such as the mayura (peacock) on the corner of the roof.

On the building's exterior wall, there are inches. A tiny dome is supported by two forward pillars on the porch. Platform measuring 11.3 feet by 11 feet supports the porch. The structure managed by India's Archaeological Survey.



Figure : 11 Amma Sahiba Dargah Sharif



Figure : 12 Saifuddin Najamuddin

The Other Structure of Mahemdavad:-

Bhamaria Well:

Mahemdavad's Bhamaria well or stepwell (vav) is a distinctive structure. Mahmud Begarah constructed the structure in the fifteenth century. The structure is situated in the middle of the pleasure garden. The well is constructed from brick and rock. 24 feet wide and 74 feet long make up the well. The building is built on a

raised platform that is elevated above the ground. The platform of the well shaft in the north is reached via a flight of six steps from the ground. The building had an octagonal rock shaft and a circular well shaft made of brick at the bottom. The king's swing was hung from two arches that covered the length of the well's shaft, from east to west. There are eight entrances to the building on the platform. There are seven entrances with steps leading to the structure from the platform, with the main entrance facing west and leading to the first floor of the well. The ground level building has a number of openings that let light and air into the underground construction. Each floor of the well's seven floors contained eight rooms. Each story of the building had a unique design and architecture. There were circular rooms on each of the shaft's four sides, with the rooms to the east and west having an interior diameter of 10 feet 8 inches and the other two measuring 13 feet 3 inches. There were stairs leading down to the well's lower storey on each floor. Eight rooms surrounded the shaft on the lower story's second floor. Eight feet square for those in the corners, twelve feet four inches by seven feet for those east and west of the shaft, and fourteen feet seven inches by seven feet six inches for the remaining two. Each of the last four is divided by two saracenic arches and has a balcony window looking into the well's shaft. Narrow window arches can be seen in the other four corners of the octagon. Above and behind them are narrow spiral staircases that descend to a lower level. From top of the well two narrow stairs are visible. The structure under Archaeological Survey of India. (JAS, 1896)





Figure : 13 Bhamaria Well

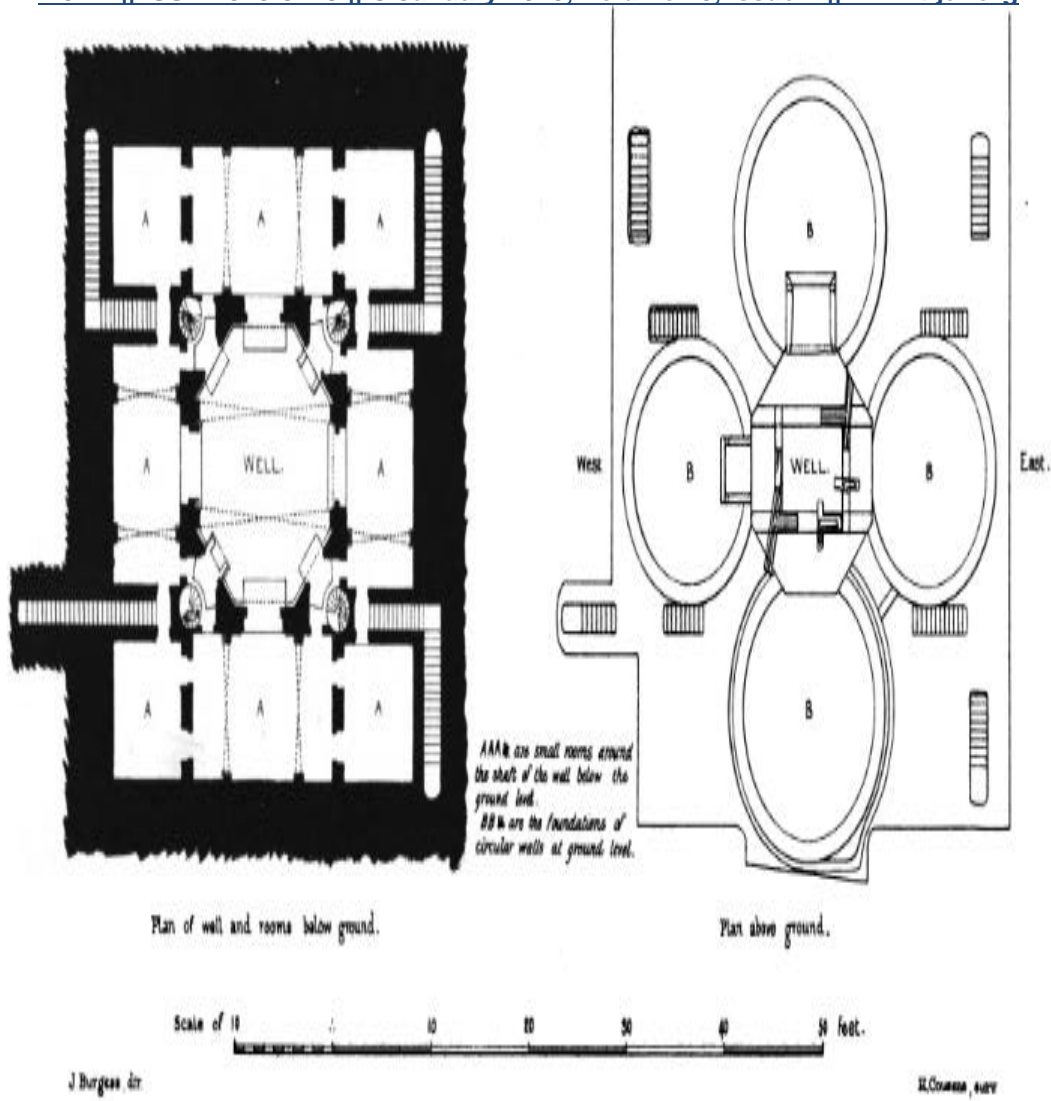


Figure : 14 Ground plan of Bhamaria Well (Burgess James ,Muhammadan Architecture of Bharoch, Cambay, Dholka, Champanir, and Mahmudabad in Gujarat)

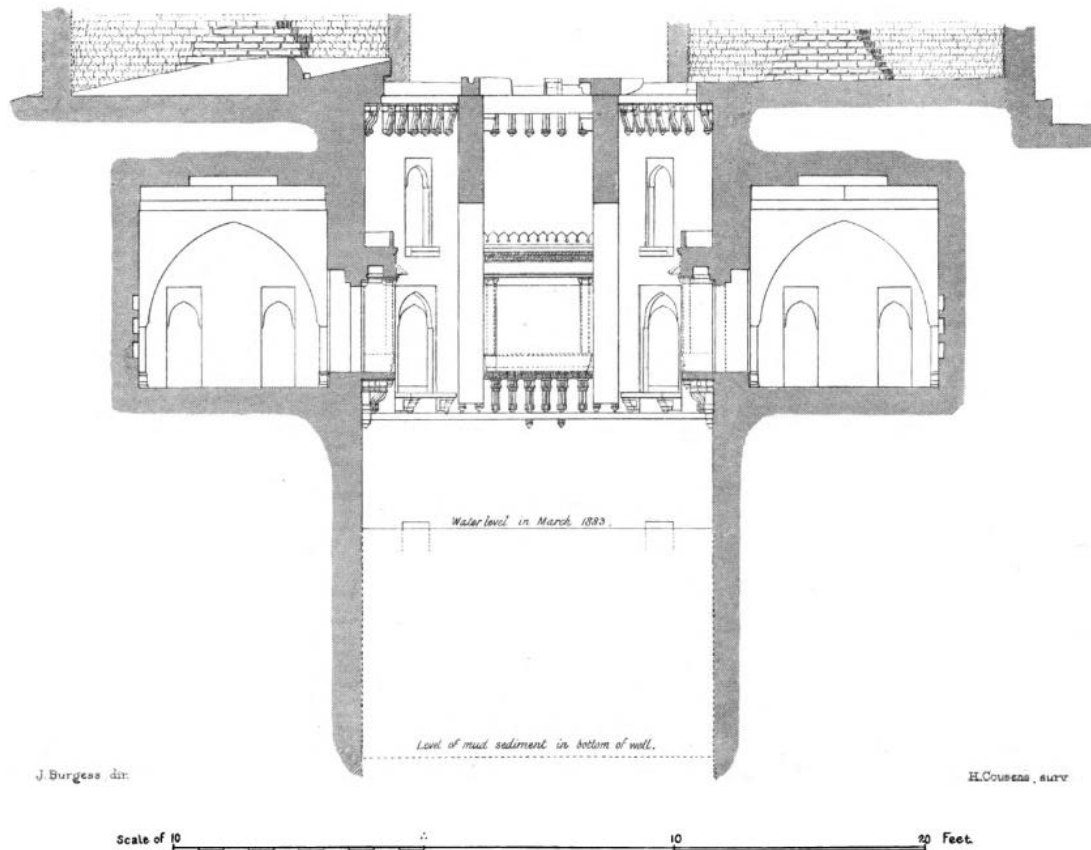


Figure : 15 Bhamaria well (Burgess James ,Muhammadan Architecture of Bharoch, Cambay, Dholka, Champanir, and Mahmudabad in Gujarat)

Chanda and Suraj Palace:-

The Chanda and Suraj Palace is built by Mahmud Begarah for the wives Chanda and Suraj in 15 century. The palaces is built on the bank of Vatrak River the tributary of Sabarmati. In present time only ruins of the structure can be seen.



Figure : 16 Ruins of Chandi and Suraj Palace

Stepwell of Mahemdavad:-

The stepwell is situated close to the city court in the city's centre. The stepwell was constructed in the 15th century during Mahmud Begada's rule (1459–1511). It is of average size and doesn't have any relief or sculptural embellishment. The stepwell was decorated with Indo-Islamic designs. Sandstone was used to

build the stepwell. The well's plane was octagonal. According to Shlip-text, the stepwell in Mahemdavad is a Nanda type stepwell. Without any intermediate framework, the stepwell's stepped hallway descends in a straight line, punctuated by five Kuta or pavilion towers. The dome that was once on the third Kuta is now descending. The inscription from the third Kuta has been taken out and put on the Mahemdavad court door wall. The well is located in the east, the entry is in the west, and the stepwell is built out in an east-west orientation.

Motif:-

Eight steps lead to the first kuta or pavilion tower, which is 10 feet tall and 22.7 feet wide, from the entryway. The kuta or pavillion has six supporting pillars and six plaster walls. The upper and lower portions of the pillar shafts of the pillars featured floral designs and Islamic architectural graphics carved onto them. A beam is supported in the cardinal direction by elegant brackets at the top of the shaft.

Decorative friezes and ilika-crowned inches with lotus and chain motifs can be found on the side walls. A Kalpavaiksha, or wish-fulfilling tree, is depicted inside the Kuta in a lavish niche with four brackets, side pillars, and a crowing piece. Currently, a stepwell is overflowing with locals' trash. There were numerous broken stepwell pillars and brackets. The stepwell is in poor shape. The Gujarat Government's Department of Archaeology is responsible for protecting the stepwell.



Figure : 17 Kuta or Pavilion towers

The Roza of Ahmadabad:-

Sarkhej Rauza:-

Ganjbaksh, also known as Shaikh Ahmad Khattu, is the revered saint who is responsible for Sarkhej Rauza's popularity. Saint arrived in Gujarat in the year 1398 and settled in Sarkhej. In 1411 A.D., he was one of the four Ahmads that built the city of Ahmadabad. He was loved by Sultan Ahmad Shah-I (1411–1442). The saint passed away in the year 1446, and Sultan Muhammad Shah-II (r. 1443–1451) built a magnificent tomb and mosque, which were finished by his son and successor Sultan Qutbuddin Ahmed Shah-II. Sultan Mahmud Begada finished the complex in the latter half of the 15th century by constructing a modest private mosque, a number of pavilions, and an excavation of the central tank. One of Ahmadabad's most magnificent and distinctive architectural complexes is the Sarkhej Rauza. The complex included a Masjid, a Tomb Shrine, Royal Palaces, an Ahmad Sar Lake, Royal Tombs, and Tombs of Habshi Noblemen. The building complex serves as an illustration of Indo-Islamic design. Architecturally speaking, the tomb, a mosque, and a palace are the most significant set of buildings. The Rauza edifice is creating a vast lake that is 17 acres in size, and it is enclosing it with a set of stone stairs. A gateway on the east leads to the structure. The intricate carvings and sculptures add to the complex's charm. There is a tomb on the left side of the Sarkhej complex that was constructed by Sultan Mahmud Shah-I. (1458-1511 A.D). Mehmud Begada, Muzafaar Halim, and Matyr were buried there. 81 pillars supported the building, which also had a sizable dome over the tomb. In the building were 16 tombs for Sarkhej Rauza. One side is up to 105 feet long. It is encircled by rows of 13 domes on each side and is roofed by a substantial central dome. Double pillars support the central square on which the dome is placed. The fifth aisle in from any corner is the smallest of them all. The walls are covered with panels that have trellised windows made of different-shaped perforated stonework. Shaikh Salahuddin, the saint's Sajda-nashin, is interred on the right side of the entryway. The mausoleum is located in a large property. The Jama Masjid is located around 30 feet distant from its southwest corner. When we reach the Rauza's main gate, we can see the sixteen-pillared building known as the Baradari, which is located in the centre of the open courtyard. The Bardari, a stunning building with nine domes supported by thin pillars and a floor covered in coloured stones, is situated in front of the Shaikh's shrine. Folklore holds that Shaikh Ahmed Khattu from the Baradari personally oversaw the first construction of the Jama Masjid and the excavation of the lake. Later, his succeeding leader finished building the mosque. Akbar added the Fatehwadi palace in 1584 AD. Skhej Roza

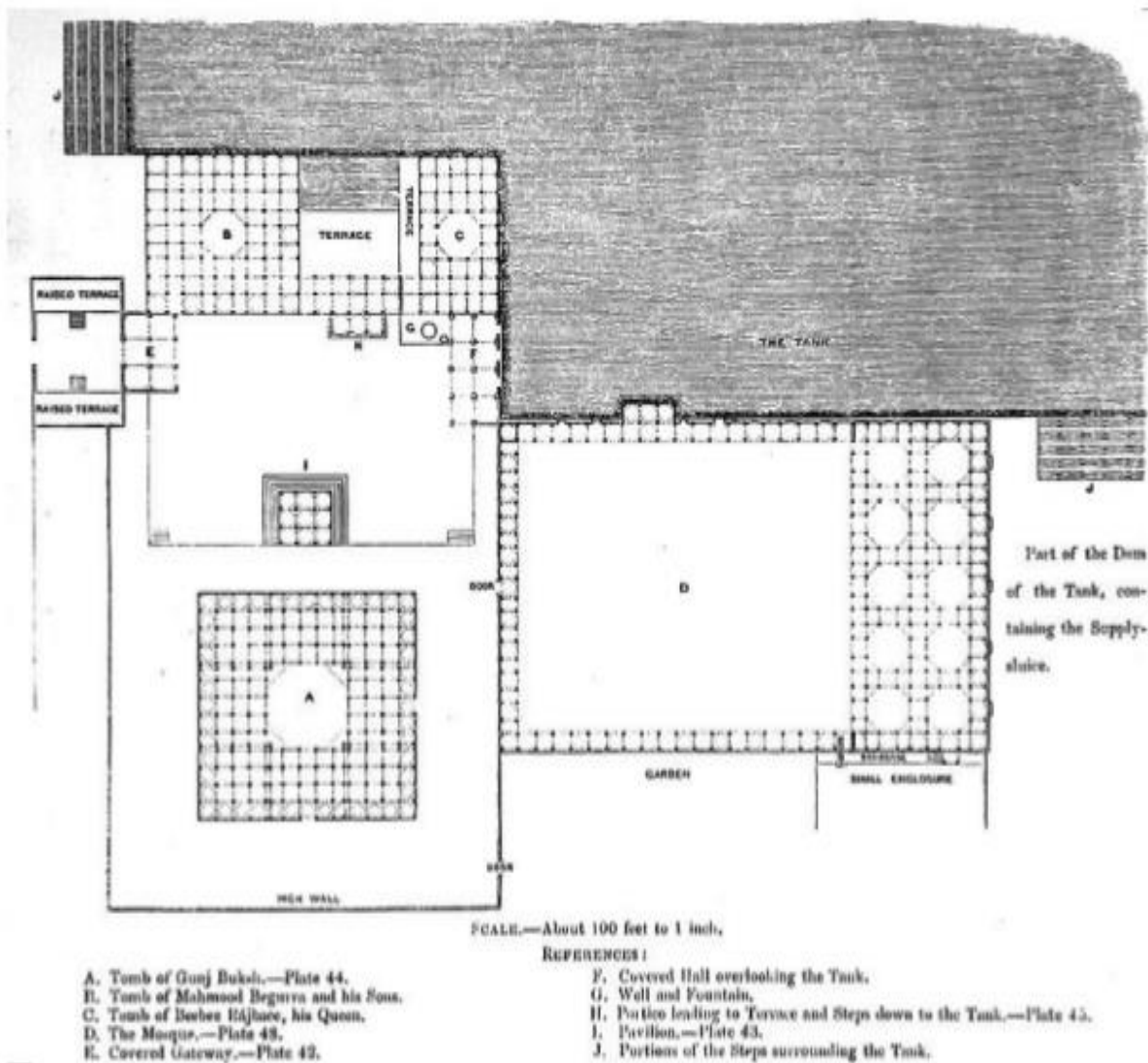


Fig.8.1 Plan of Sarkhej Rouza

Figure : 18 Plan of Sarkhej Rauza (Google Image)

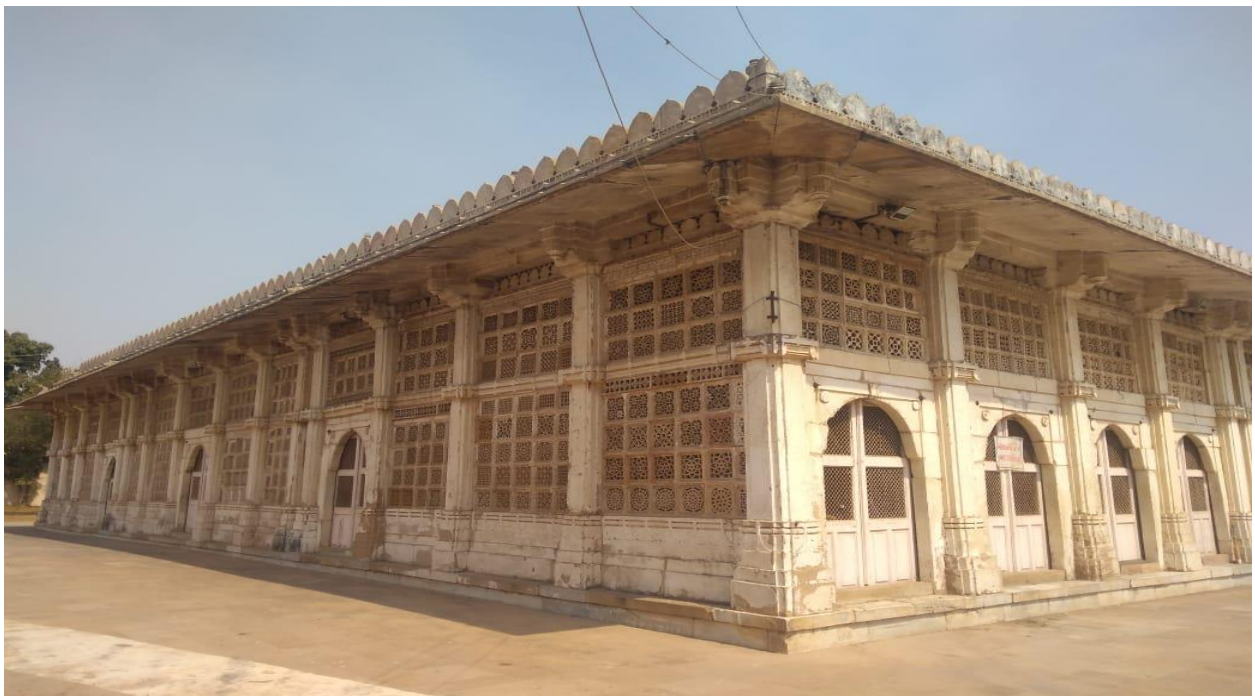


Figure : 19 Sarkhej Rauza

Shah Alam Rauza:-

Shah-e-Alam's Tomb and Mosque, also known as Rasulabad Dargah or Shah Alam Rauza, is a medieval mosque and tomb complex (*Rauza*) in Shah Alam area of Ahmadabad, Gujarat, India. The group of structures in this location were built between the years A.D. 1475 and 1570. Aside from a few minor and

unrelated buildings, the Mosque and the assembly hall are the two largest constructions. Musaffar Shah III Sultan erected the mosque (1561–1572). Shah-dargah Alam's is located in the centre. It took ten years to complete the structure. It is supported by a modest foundation, or plate-form, measuring 65 square feet, three central squares of pillars, and an exterior wall made of 28 pillars connected by a stone trellis work. In the passage surrounding the inner square of 12 pillars, which supports the dome beneath which is the tomb, the intermediate square of 20 pillars is located. There are four entrances, but the main entry is on the west side, with a porch in front that is supported by two pillars. The six additional spaces between the pillars on the west side are filled with arched apertures on wooden frames with wire gratings and stonework between the jambs and pillars. The perforated masonry, carved in lovely and different designs, completely fills the arches over these apertures.

The floor is tiled with black, white, and grey marbles, with spots of yellow slabs in front of the main tomb, on which the 21 pillars that divide the aisles of the passage stand. In order to create a square that is filled with white and grey slabs, the black slabs are placed in lines between the pillars and pilasters. Seven tiny domes, one on each face, cover the outer aisle.

The inner chamber contained a tomb and was encircled on three sides by doors made of beautifully perforated marble work. White marble screens and a Sarkhej-inspired wooden canopy surround the interior space. There are various tombs of Sayyids, including that of his parrot, four of Shah-sons, Alam's three of his grandsons, and three of his great-grandsons. Sayyid Muhammad Maqbul Alam's rauza is the second one in the Shah Alam complex. Shah Alam Rauza's plane is similar to Muhammad Maqbul Alam Rauza's, but the latter's main entrance is located to the east. The tomb's dome is basic and devoid of ornamentation and embellishments. The floor is made of marble, although a sizable portion is covered in crooked slabs. (1973)

Thomas



Figure : 20 Shah Alam Rauza

Conclusion:-

- I came across an uncovered brick wall in the river portion when exploring the Vatrak River bank. The current city of Mahemdavad was founded in 1465, according to the inscription, which can be read. Mehmud Begada. Despite being written in Devanagari, the inscription contains words in Persian,

Gujarati, and Sanskrit. Mahemdavad was once Mehmud Begada's capital. Mehmud Begada constructed the bulk of the monument.

- For the Sayyid community, primarily in India, the Rauza are constructed. King erected the Rauza for the Sufi and Sayyid built it for themselves as well.
- The social divide that exists in society between males and females is depicted by the Rauza and Rauzi. Mubark Sayyid, his son Miran, and the male members of his family are buried in Rauza. Due of its size, Rauza stands on a platform that is 96 square feet in area and has a height of 4.2 feet. The building had four entrances. It was made of stone, had a marble floor, was beautifully ornamented, and included 21 graves.
- As Rauzi is Sayyid's female relatives' mausoleum. There are 9 graves in the little brick edifice known as the Rauzi. The building is supported by a platform that is 48 square feet in size and 1.10 feet high. There is no adornment or design on the pillars or openings of the Rauzi, which is a very plain and simple building.
- The ground planes of the rauza and rauzi are comparable.
- The difference in social status between the rauzas of Mahemdavad and Ahmadabad, such as Shah Alam and Sarkhej Rauza, can be seen in the fact that the king built the rauzas of Ahmadabad for the sufi or adviser while the rauza of Mahemdavad was constructed by Mabark Sayyid for himself as the king's minister.
- A marble pillar, bracket, and screen made of jali were constructed by Shah Alam Rauza and Sarkhej Rauza on the exterior of the building. Only the central dome of Rauza and Rauzi uses jali, which is a simple, geometrical design.
- Shah Alam rauza and Sarkhej rauza employed gold and silver-plated doors, while both structures had twin corridors and closed structures with marble stone jali and pillars on the outside. Rauza and Rauzi are depicted on the opposite side of a plain, wooden door that has been painted green.
- The whole floor of the Shah Alam and Sarkhej Rauzas is made of marble, and different coloured tiles and stones are put on the floor to portray geometric designs. As in Rauzi, any stone is used in the building, unlike in Rauza where marble is exclusively used in the main tomb.
- Shah Alam Rauza, Sarkhej Rauza, and Rauza had basic walls that were decorated with tiles and stone.
- The Rauza and Rauzi of Mahemdavad lack the mosque, whereas the Rauza and Rauzi of Ahmadabad have a separate structure for worship.
- The Rauza that the King constructed for himself and his family appeared to be more opulent and well-decorated than the Rauza that the Minster constructed.



Figure :21 Exposed brick wall

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