



GULBARGA

GULBARGA (Golbargā), city and district in the central Deccan, India. The city, located at 17° 21' N and 76° 51' E, belonged, prior to 1947, to the territory of the Neẓām of Hyderabad. It became the first capital of the Bahmanid dynasty (748-934/1347-1527; q.v.) when, in 748/1347, a rebel Tughluqid commander, perhaps a descendant of the Kakuyids of Isfahan (398-443/1008-51), was proclaimed sultan of the Deccan as 'Alā'-al-Din Ḥasan Bahman Shah.

The city, which retained the mint-name of Aḥsanābād, was the residence of eight sultans: Bahman Shah (748-59/1347-58), Moḥammad I (759-76/1358-75), 'Alā'-al-Din Mojāhed (776-80/1375-78) Dā'ud I, (780/1378), Moḥammad II (780-99/1378-97), Ġiāṭ-al-Din Taham-tan (799/1397), Šams-al-Din Dā'ud II (799/1397), and Tāj-al-Din Firuz Shah (800-25/1397-1422). Firuz Shah's brother, Šehāb-al-Din Aḥmad Shah I Wali (825-39/1422-36), around 827/1424, transferred the capital to the more salubrious and strategically superior location of Bidar/Moḥammadābād (q.v.). The Bahmanids of Gulbarga were celebrated as patrons of Persian culture. The poet 'Abd-al-Malek 'Ešāmi (q.v.) dedicated his *Fotuḥ al-salāṭin*, known as the *Šāh-nāma* of India, to Bahman Shah. The hedonistic Moḥammad I brought to Gulbarga from Delhi musicians and singers with firsthand acquaintance of the Indo-Persian musical style of Amir Ƙosrow Dehlavi (q.v.), and either Moḥammad I or Moḥammad II may have been the Bahmanid ruler who, according to tradition, almost prevailed upon Ḥāfeẓ to join his entourage (Šafā, *Adabiyāt* IV, pp. 1069-70). Tāj-al-Din Firuz Shah exceeded all his predecessors as a patron of those Persian exiles and adventurers, known as *āfāqis*, who formed a distinct court faction pitted



against the rival *Daḡnis*.

Among the surviving Bahmanid monuments of Gulbarga, the massive citadel, built or rebuilt by Bahman Shah, contains only two surviving contemporary or near-contemporary buildings: a rectangular donjon or keep, perhaps of pre-Bahmanid date, and the Jāme' Mosque, built for Moḡammad I by the Persian architect, Rafī' b. Šams b. Maṣūr Qazvini (Haig, pp. 1-2). Unique among Indian mosques in being entirely covered, its style has reminded some observers more of Andalus or Maḡreb than of Persia. It has also been suggested that it was not originally intended as a congregational mosque, but as a multi-purpose public building (Schotten-Merklinger, p. 22). This mosque, together with the Šāh Bāzār mosque (also attributed, on stylistic grounds, to the reign of Mo-ḡammad I), may be said to have initiated a distinctive Deccani-Islamic architectural idiom.

By contrast, the royal mausoleums of Gulbarga reflect the style of Tughluqid Delhi. Located in two distinct clusters, six stand west of the fort and include the tombs of Bahman Shah, Moḡammad I, and Moḡammad II. East of the fort are seven more (known locally as the Haft Gonbad), including the tombs of Mojāhed and Dā'ud I, and the twin-domed mausoleum of Firuz Shah which marks the beginning of a distinctive Bahmanid style of architecture. Aḡmad Shah erected in Gulbarga a mausoleum for his spiritual mentor, the Češti shaikh Sayyed Moḡammad Gisu Derāz (q.v.), around which the present *dargāh* has grown up, but in transferring his capital to Bidar, he also transferred his allegiance from the Češtis to the Ne'mat-Allāhis, whom he brought from Kermān.

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