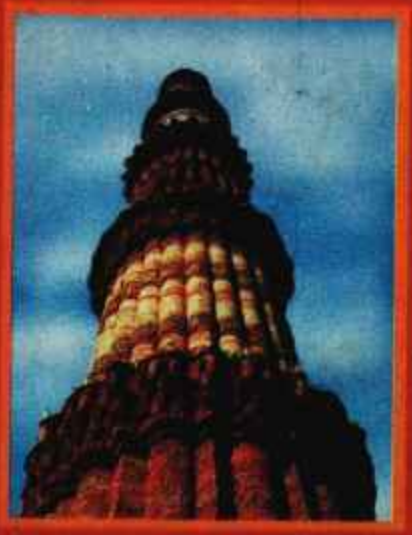
THE LOTUS BASED VISHNU DHWAJA
ON THE BASE OF VASTU SHASTRA.



QUTUB MINAR IS VISHNU DHWAJA



A
SCIENTIFIC
SURVEY...

GOPAL GODSE

Qutub Minar is Vishnu Dhwaja

The Lotus Based Vishnudhwaja on the Base of Vastushastra
A Scientific Survey

Gopal Godse

Mrutyunjay Prakashan

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QUTUB MINAR IS VISHNU DHWAJA

THE LOTUS BASED VISHNU DHWAJA ON THE BASE OF VASTU SHASTRA

INTRODUCTION :

The Tall stone Tower in Mihiravali i.e. Mehrauli, in South Delhi is known as Kutub Minar. It has been presented through these pages in a new perspective as Vishnu Dhwaja on the base of reliable documents and available evidence which could be examined by any one interested in history and archaeology.

A Chapter on a fraud played on Raigarh by Auranzeb has been added to know the method of the Muslim rulers.

I do not claim to be the first to present this new angle. Many in the past have done deep study and recorded their findings. It has helped me to go further. My endeavour may help the researchers who follow suit, to go still further.

The volumes of Vastu Shastra are in Sanskrit. The Britishers in their education system detached students of Engineering from Sanskrit and naturally from Hindu methods of Engineering and Construction. After independence the rulers too did not mend the system.

The inclusion of Vastu Shastra in this book has a purpose. Rulers of some future generation may realise the importance. They may make Sanskrit compulsory, spread Sanskrit news on Door-Darshan every day, draw syllabus by selecting subjects on Vastu Shastra from different volumes and make the subject compulsory for the students of Architecture & Engineering with a full paper on it in the examination.

While expressing my view of introduction of Vastu Shashtra in colleges as a study subject, it should not be presumed that we are to select that very material and follow that very technique today. Agastya, for instance, developed a battery cell to produce electricity for decomposing water. The process is given in the book. If one persisted that the same old crude method should be followed today, it would be an emotional approach, which would hinder progress.

One would go in the same category of persons who preach that whatever is given in their religious book is the only knowledge, that there is no knowledge beyond that on the earth and that therefore all books and volumes other than their own religious book, are to be burnt.

What is helpful to humanity in the respective period is 'Dharma'. Married women were blessed by the elders in the words, may you produce eight children. It is not to be followed today. That is 'Dharma'.

Therefore whatever would be found useful today from Vastu Shastra may alone be picked up.

The motive of the suggestion of the introduction of this science is to draw attention of the coming generation to the knowledge in every field possessed by our ancestors.

The book will give many facts not known to the present generation. They will be able to compare the 'mazars' of historic times with the 'Simhasanas' of idols in their respective towns. They may also be able to dig out further evidence of fraud and enlighten the citizens of India, particularly the Muslims, so that they may move away from the blind faith.

I have been assisted in this work of mine by many many persons. My devoted wife became one with this subject and took notes & dictations, whenever she recouped from her illness. Her name is Sindhu. My student, now M.Phil. professor Raghunath Shelke travelled with me to take films and Photographs and recorded my notes from time to time. Many learned personalities in the field of education and research, broad minded as they are, look me to be a learned person, and discussed with me on equal platform on many points. I shall ever remember their assistance. Many persons were interested in the subject, but they were not able to do any practical work. They assisted me with their mite and encouraged me. It was not possible, otherwise to proceed in that direction. I intend to register an institute 'Tamaso ma Jyotirgamaya' (तमसो मा ज्योतिर्गमय) for the purpose, so that the work of research of Vastushastra and through Vastushastra may continue further as I am already 77.

The very mention of the help rendered by the persons amounts to gratitude to them on my part. I must make a special mention here of the Arabic scholars who have translated Quran into Hindu languages, and of the

institutes which published such translated versions of Quran, On reading Quran in their respective vernacular languages, the readers will come to know as to why Muslims as a community do not accept to be one with the nationality of the particular Geographical unit. Although they are the progeny of the same society but converted to Islam. The readers will come to know the Teaching behind the isolated attitude of Muslim masses.

The translation of Quran has helped me tremendously. That enabled me to give quotations from Quran. The authenticity will be unquestionable, as the reference books are authentic. I am thankful to the scholar translators and also to the publishing institutes.

PUNE : 1st August 1997.

GOPAL GODSE

Gopal Godse
754/2, Sadashiv Peth,
Kumthekar Marg,
Pune - 411030.

CHAPTER 1

THE TALL STONE TOWER IN SOUTH DELHI

(1) RESEARCH IN THE PAST :

In South Delhi there exists a tall tower of reddish sandstone which is known as *Kutub Minar*. Many a writer have written on the subject of the creator, the construction, the sculpture engraved on the outer surface of the tower and about the Turkish, Arabic or Persian words inscribed on the stones of the casing.

The Tower is not an isolated construction. It is a part of the building complex around, some ruins of which are still standing. The investigation would remain incomplete if the complete complex is not taken into account.

Some writers and critics have subscribed to try to know the inscriptions left behind by the Muslim invaders.

Many have followed, only the scattered writings left behind by the Muslim invaders, which have been termed as history. Pieces from the pages of different writers of the past have been pieced together, gaps filled through imagination and then presented in a book-form as a research paper by some authors. We find that these authors have taken no pains to find out as to what existed in the vicinity of the tower before. The research work continued. The previous theses were helpful to the subsequent writers, in order to highlight the drawbacks therein or to verify the correctness and take assistance.

(2) DR. TRIVEDA :

Dr. D.S.Triveda has written a paper on the subject entitled "Vishnu Dhwaja or Kutub Minar". The paper has been accepted by Bhandarkar Oriental Research Institute, Pune, and is available in the annals, Volume XL, PP. 241-261. This was in the year 1960.

Dr. Triveda's thesis has also been published in a book-form by Chowkhamba Sanskrit Series, Gopal Mandir Lane, Varanasi 1, in the year 1962.

Dr. Triveda has taken cognizance of the views recorded in the respective books of the earlier writers, like Thomas Roe (1615 A.D.) Thomas Courier, James Prinsep (1838 A.D.) Bishop Herber, Syed Ahmed (1847 A.D.) John Allen etc.

(3) THE DIMENSIONS :

Before going into the details of their opinion and commenting upon them, it is necessary to know the object intended to be discussed in this book.

The tower known as *Qutab Minar* is the subject of analysis. The tower, as per information available at the National Archives New Delhi, is 234 feet and 7 inches tall. Five stories are existing. The diameter at the bottom is 48'4" and that at the top is 9'0". (Picture No. 1)

The first section i.e.; first floor is 95'1", the second 50'6", the third 40'9", the 4th 25'4" and the 5th 22'11" tall.

There are 376 steps to reach the top. Each step has a rise of 7". There are 3 more separate steps after the fifth section.

The entrance door at the bottom is on the north side. Today one has to descend a couple of steps for entering the tower.

First three sections have raised decoration of ornamental creepers, bells and diamonds. A triangular shape given to a stone in an ornate design is called a diamond. The two top floors namely the 4th and the 5th have no design on them. Their exterior is all covered with marble stones.(Picture No.2)

The stones covering the first three sections have Persian or Arabic lettering engraved in them, in contrast with the raised ornamentation of the bells, creepers and diamonds and also of other decorative sculpture.

The outer casing of the first section of the tower is arranged with alternate stones of half round and angular pattern, while that of the second section is arranged with half round and that of the third section is arranged only in angular form.

At the very first glance of the tower, the Arabic and Persian lettering

penetrates deep into the eyes of the viewer and at once gives an impression that the whole construction of the tower is of the Muslim invaders. Once this impression has an impact on the mind, the researcher naturally discards any other evidence contradicting his impression. This has what mainly happened in respect of this subject '*Kutub Mina.*

CHAPTER 2

THE IRON PILLAR

(1) CONTENTS :

Adjacent to the tower there is a wall which is the boundary surrounding the existing old construction with a dome. It is named as Masjide Jame. In the open yard there is an iron pillar. It is generally known as 'Ashoka Ki Lat' (A pillar of Ashoka). The pillar is 23'8" high above ground. It is 14" below the ground level. The foundation is in lead. The diameter of the pillar is 16.5" at the ground level and 12.05" at the top. The weight of the pillar is calculated to be 6800 *seers*. (i,e, 170 Maunds). These measures are now obsolute A *seer* is equal to about One Kilogram. The total weight may work about 136 Quintals. (Pic.No. 3)

J.A. Page, an officer in the National Archives, in his report of the year 1925 has given the analysis of the material used for the pillar. It is as follows :-

Pure Iron - 99.72%
Carbon - 0.080%
Silicon - 0.046%
Sulphur - 0.006%
Phospherus - 0.114%

J.A. Page has written that the pillar does not contain any manganese.

The pillar is rust-free. It bears inscription on it. The purpose of the pillar is obviously to remain as a standing, long-lasting historic record.

(2) BRAHMI LINES ON THE PILLAR :

There are six lines of words engraved on the pillar, at an height of about 8'-0" from the ground. The script has been established as Brahmi and the language as Sanskrit. (Picture 4). Since the people were ignorant of the script, some researchers tried to have their own say about the script and also about the pillar. Thomas Roe said that the inscription was Greek. Manuchi expressed his inability to decipher the lines. Thomas Courier said that it was Alexander who established this iron pillar as a memorial to his victory over King Porus in the battle field.

It is amusing to see how the scholars grope in the dark and then raise a cry that they have found a ray of light and then expect the people around to believe their discoveries to be the only truth.

It was James Prinsep (1938 A.C.) who could first read the lines on the pillar successfully. (Journal of the Asiatic Society of Bengal Volume VII (1938), P 629).

It will be essential to know the lines, their wording in Nagari Script and the meaning thereof. They are three shlokas in Shardul Vikreedit Vritta. (शार्दूल विक्रीडित वृत्त)

They are as follows :- (Original Brahmi) (Picture 5)

Nagari :

यस्योद्वर्तयतः प्रतीप्रमुरसा शत्रून् समेत्यागतान्
वंगेष्वाहववर्तिनो भिलिखिता खड्गेन कीर्तिर्भुजे ।
तीर्त्वा सप्तमुखानि येन समरे सिंधोर्जितावाल्हिका
यस्याद्याप्यधि वासते जलनिधिर्वीर्यानिलैर्दक्षिणः !!

खिन्नस्येव विसृज्य गां नरपतेर्गामाश्रितस्येतरान्
मूर्त्याकर्म जितावनिं गतवतः कीर्त्या स्थितस्य क्षितौ !
शांतस्येव महावने हुतभुतो यस्य प्रतापो महान्
नाद्याप्युत्सृजति प्रणाशितरिपोर्यत्नस्य शेषः क्षितिम् !!

प्राप्तेन स्वभुजार्जितं च सुचिरं चैकाधिराज्यं क्षितौ
चंद्राव्हेन समग्रचंद्रसदृशीं वक्त्रश्रियं बिभ्रता !

तेनायं प्रणिधाय भूमिपतिना भावेन विष्णौ मतिं
प्रांशुर्विष्णुपदे गिरौ भगवतो विष्णोर्ध्वजः स्थापितः ।।

Meaning is as follows :-

(1) The king's enemies collectively raised a rebellion. The king fought a battle in Bengal. He defeated them with the help of his sword.

(2) The king crossed the Seven mouths of the river Indus and conquered the Bactrians in a war.

(3) The South Ocean is still fragrant with the cool breezes of his prowess, like wind i.e. his prowess or sway extended to the South Ocean.

(4) He acquired the kingdom with the efforts of his own hands.

(5) He enjoyed the kingdom for a fairly long period.

(6) He was the only king or an Emperor on the earth.

(7) The king is no more in this world.

(8) The Vishnu Dhwaja was built by him.

(9) The Vishnu Dhwaja is very tall.

(10) The Vishnu Dhwaja was erected on a mount, Vishnupada complex.

(11) The Dhwaja was built long ago but its record was inscribed later.

(12) The King was a devotee of Vishnu.

(13) Chandra was the name of the king.

It is clear from the second shloka that the king whose bravery and ability to take the total geographical unit under one united fold is no more living. The third stanza gives the name of the king as Chandra. The description is that this Chandra is a devotee of Vishnu and it is he who constructed the tall tower and named it Vishnu Dhwaja.

As pointed out earlier the connection between the iron pillar and the stone tower is missed by a researcher because of the fore-impression formed in his mind due to the Arabic or Persian inscription existing on the tower. Certain facts which came to light subsequently went a long way to remove the impression.

CHAPTER 3

INFLICTED CONVERSIONS

(1) FRONT : ARABIC LETTERS : BACK : IDOLS

Certain stones having Arabic lettering on them fell to the ground because of decay due to the lapse of prolonged period of centuries. It was quite a surprise for the persons who noticed the stones for the first time that the other side of the stones had on them inscriptions of Hindu icons. (picture No. 6)

This gave a clue for further research as to whether the Muslims really constructed the huge stone tower.

(2) DESTRUCTION TO BE HONOURED

At this juncture a review of the nearby building would be necessary. The building is said to be a Mosque. There is some inscription on the eastern entrance of that building. The script is Arabic whereas the language is Persian. (Pic.7) The matter amounts to a prideful confession of destruction, in order to carry out the dictums of Islam written in Koran. The sum and substance of the writing is that twenty seven temples have been destroyed and this mosque created from the debris of the temples. The words and their meanings are as follows :-

(Language Persian, Script Arabic _ Nagari transcription)

ईं हिसार रा फतह कर्द
व ईं मसजिदे जामे रा बसाख्त
ब तारीख फी शहुर सनतन व समानीन व खमसाईन
अमीर उल अशफहालार अजल कबीर कुतुबुद्दौला
वालदीन अमीर उल उमरा ऐबक सुलतानी

ऐज्जुल्ला अनसारा
बिस्त व हफ्त अल बुतखाना मरकनी
कि दर हर बुतखाना दो बार
हजार बार हजार दीलिवाल सर्फ शुदा बूद
दर ई मसजिद बकार बस्ता शुदा अस्त
खुदाई अजोजल बर आन बन्दा रहमत कुनद
हर के बर नियत ई बानी ए खैर दुवाई 'मान गोयद

The English translation is thus :-

The fort was conquered in Hijri 587 (1191 - 92 A.D. or 1113 -14 Saka Era). This Jama Mosque was built by the great General Amir Kutubudaula Vaddin, the best of Amirs, Aibak Sultan. May God help his followers. This mosque was built from the ruins of 27 temples in circular order, each built at a cost of 20 Lakhs deliwals. May the Gracious Almighty favour him who prays for this great builder.

How did the Muslim invaders, ' Construct' mosques or tombs is worth noting. It has been observed that they did not construct the buildings for those purposes. They only removed the Hindu idols from the temples, closed the underground cabin known as garbha-griha or sanctum, removed the distinct Hindu motifs carved out in stone for decoration, closed the west side gate and either slabbed the decorated places or filled the places with slabs with Koranic chapters carved on them. They chose only such temples as had egg shaped domes on them. This was because such egg-shaped domes did not require any chiseling, or shaving. The temples having conical pinnacles were not useful to them to turn them into mosques or tombs, because the pinnacles were generally covered with decorative idols. Such temples were razed to the ground.

It is therefore found that the historic buildings known as mosques or tombs are of egg shaped pinnacles. And in course of time such type of buildings in India were branded as Islamic.

Therefore wherever it is stated in historic times that a mosque has been constructed by such and such Sultan, it must invariably be understood that a temple, after removing the idols and doing minor needful, has been named as a mosque and called 'a mosque constructed'.

The same is the case in respect of Jama Masjid said to have been 'constructed ' by Kutubuddin in the vicinity of the tall tower complex. No doubt he disturbed the original wall in the North-ern side, where you find idols fixed in an adverse position, i.e. up side down. (Pic No. 8 A) However the pillars are all decorated with idols. Of Course, they have been chiseled to satisfy Allah as per their blind faith (Picture 8B). Even the outside border above the height of the entrance gate, is all decorated with sculpture of idols. They are in the form of mythical stories in the Puranas (Picture 8 C & D) What is called Masjide Jame i.e. Jam masjid, said to have been constructed by Kutubuddin, is in fact a temple of Vishnu. One dome of the temple is still intact. It is egg shaped.

(3) Kutub - pole (ध्रुव) ***Minar - Tower*** (स्तंभ)

When the above mentioned so called mosque is attributed to Kutub, : , relating to its 'Construction ' the relation of the stone tower is linked with the 'mosque ' through imagination. The word Kutub minar has to be deciphered first.Qutub (कुतुब) is an Arabic word derived from Sanskrit word Kutap (कुतप) meaning north pole, axis, chief, a title of religious rank. The meaning of Kutapa in Sanskrit is mid day or the eighth muhurta :

Muhurta means 48 minutes. In the present context pole or north pole 'Dhruva (ध्रुव) is applicable. The word minar is manar in Arabic. The meaning is a minaret, steeple, lamp-post obelisk or tall place giving light. The meaning obelisk i.e. Stambha (स्तंभ) is applicable here. Thus Kutub Minar then diverted into Kutub Minar is a sheer translation of Dhruva Stambha. (स्तंभ) It may be noted again that the entrance of the tower is from the north. The translation in Arabic was imposed and the term Kutub minar for 'Dhruva Stambha' (ध्रुव स्तंभ) came into existence, after some centuries. The word Kutub connected with the tower and with the invader Kutubuddin Aibak, coupled with the period of Kutubuddin Aibak's invasion in the vicinity of Delhi, has misled the generations to believe that Kutubuddin Aibak was the creator of the tall stone tower. Many have taken it to be Kutubuddin's victory tower. Some say that it is majiha for the mosque. Majiha is a minaret attached to a mosque. The minaret is used for giving a call to the faithfuls i.e. the Muslims for prayer. Some aspects of history will have to be traced, to remove misgivings.

CHAPTER 4

QUTUBUDDIN NOT THE BUILDER OF THE TOWER

(1) QUTUBUDDIN AIBAK

Kutubuddin is described as a slave of Mohammed Ghori. He was the General of his Army too. Mohammed Ghori invaded India. He defeated and killed Prithviraj in the final battle in 1192 A.D. at Tarawadi (now in Hariyana) He left Kutubuddin Aibak as his governor and returned to Ghazni in Afghanistan. Ghazani was his capital. Kutubuddin made Lahore as his capital.

(2) CONTEMPORARY HISTORIANS SILENT

Thereafter Kutubuddin started his mission of destruction around the tower complex. He does not claim to have constructed the tower. The contemporary historians do not refer to him as a creator of that tower. Rustumji Nasarwanji Munshi in his book of 1911, "The history of the Kutub Minar" has given the testimony of contemporary Muslim historians. In chapter - IV he gives the account on pages 22-25. Hassan Nizami a contemporary of Kutubuddin Aibak and Altatamish has written 'Tajul maasir' (The crown of exploits). It is a celebrated work devoted mainly to the history of Kutubuddin. His writing opens from Hijri 587 (1191 A.D.) and ends at Hijri 614 (1217 A.D.). Kutubuddin died in 1210 A.D. at Lahore, his capital. The historian does not refer to Kutub Minar. He gives information about the Jame Masjid at Delhi. He says Kutubuddin built it and adorned it with the stones and gold obtained from the temples which had been demolished by elephants and covered it with inscription in Yoghra (The Turkish Script) containing the 'divine commands' (dictum's from Koran).

Another contemporary was Ibn Asir. He covered the Ghaznavis and Ghoris. However his work mentions neither the pillar nor the mosque.

Allauddin Juwaini was another historian. He narrates events upto 1257 A.D. But he too is silent over the tower or the mosque.

Maulana Naruddin Mohammed lived at Delhi during the reign of Sham suddin Iltitamish (1211 - 1236 A. D.). Maulana's work is known as Jami-ul-Hikayat wa Lawami-ul Rivayat (collection of stories and illustrations of history). He makes no mention of any of the two constructions. Thus upto here we draw a blank to give the authorship of the tower to Kutubuddin Aibak. Mir Khusru is yet another historian. He refers to Allauddin Khilji's reign. It was from 1295 to 1316 A.D. He mentions that Allauddin resolved to make another tower in front of the standing one and that his new tower should have the circumference double than that of the old one, and to raise its height proportionately. But he ordered that a new casing and cupola should be added to the old one.

This order of new casing solves one mystery which will be explained later. But the historian clearly indicates that the 'old' tower was already there in its full height.

Rustumji Munshi has also examined some more contemporary historians to find if they had linked Kutubuddin Aibak's name to the tower as its creator. The result of his investigation was in the negative. Even the name of tower as Kutub Minar was absent for centuries thereafter.

Thus even according to contemporary Muslim historians the tower was not built by Kutubuddin Aibak.

CHAPTER 5

DISFIGUREMENT BY ALLAUDDIN

(1) ALLAUDDIN STARTED CONVERSION OF REMAINING HINDU ORNAMENTATION

Allauddin Khilji's period was 1296-1316 A.D. As stated before, Amir Khusru, a historian refers to him as a promoter of another tower, double in size of the former one. He also refers to Allauddin's order of replacing the casing of the standing tower. This means that the tower known as Kutub Minar was in its complete form. We find Arabic and Persian letterings engraved on the casing. As mentioned before, some stones of the casing had fallen down due to decay. The other side had idols on them. We can

safely infer therefore, that till the time of Allauddin much of the original casing with decoration of idols on the stones was intact, and that it was Allauddin who effected the conversion of the remaining casing of the tower. The idols were in a lifted form i.e. carved out of the stones. We find similar stones of raised idols all over the border of the building named as " Masjide Jame". Allauddin could not find enough time to replace those idols. It is also evident that none of the subsequent sultans cared to cleanse the clear and distinct motifs of the 'infidels', the Hindus.

Allauddin is said to have started the construction of the bigger tower. An incomplete construction now about 72 feet tall stands in ruins on the place.

CHAPTER 6

NATIONAL ARCHIVES AND THE TOWER

(1) WERE THE DESTROYERS CAPABLE OF CONSTRUCTION ?

As for the ability of Muslim invaders, for a building construction, J.D. Begler has his own observation.

A department of National Archives was started in the year 1860 A.D. in India. Retired General Cunningham was the Director. He entrusted to Beglar the work of inspection of existing buildings in the vicinity of Delhi. Cunningham had a dishonest motive in recording the findings. He never wanted to bring on record that the Hindus were supreme in building construction. At places he himself took interest in adding misleading words in the original record collected and preserved as history.

It is not the case that Beglar, Cunnignham's assistant, had a mind to praise Hindus. Yet he was honest to his conscience. He recorded what he found and drew conclusions on that basis. His report is recorded as Volume-IV and the year is 1871 - 1872 A.D.

(2) BEGLAR'S EXCAVATION

Beglar did deep study of the stone tower, the building nearby named as Jame masjid, and also other constructions in the compound. He dug to the depth of fourteen feet to examine the foundation. He says at page 47 of his report.

" It has been shown already that the walls, both outer & inner, of the Masjids of Kutub & Iltitmish are Hindu, that the corner dome also is Hindu, and that consequently, if the Minar was constructed by the Mohammedans, its foundations were laid long after that of the walls of the temple, the present masjid, that such a gigantic structure could be built within a few feet of previously existing structures by the barbarous Muhammedans, at a time when constructive engineering skill was far inferior to what it now is, and modern engineering appliances were unknown, without producing the most disastrous effects on these walls, appeared to me little short of incredible. But this was not all. The pillar is supposed to have been built up to first storey along by Kutab, and the rest added subsequently by Iltitmish and his successors. Iltitmish also built the cloisters within eleven feet of the visible base of the Minar, and yet, although immense weight was added to the original portion built by Kutub, the floor of Iltitmish's cloisters in its immediate vicinity is not appreciably distorted".

(3) PILLAR AND TEMPLE BUILT SIMULTANEOUSLY

BEGLAR

"To me, this objection to its having been built by the Muhammedans appeared insurmountable, but to be consistent, I can not admit that it was built at any time subsequent to the building of the temple. It must have either existed before, or been built simultaneously with the temple.

Beglar has pointed out the relation between the original Temple wall top with first band (not section) of the tower. Both of them are equal in height. (Picture 9A & 9B) Thus it can be clear that the very existing temple has been termed as a mosque after removing the idols therein. It may be noted again that all around at the top of the walls a continuous sculpture of idols existed as it is even today.

With reference to the particular building known as Jame Masjid of Kutubuddin, Beglar in his report at page 46 has quoted IbnBatuta, who

says" before the taking of Delhi it had been a Hindu temple which the Hindus called Elbutkhana but after that event it was used as a Mosque" Elbutkhana is the translation of a house of idols, temple, IbnBatuta was a Moorish geographer and traveller in the time of Mohammed Tuglagh (1325-1351) A.D. Batuta was in Delhi in 1334 A.D.

(4) KUTUBUDDIN'S EXPLOITS

Hasan Nizami contemporary historian of Kutubuddin & Iltitimish has been referred to by Rustumji Munshi. As stated before, the work of Hasan Nizami is Tajul-Ma-sir (The Crown of Exploits). Rustumji has however referred to him only to examine whether the historian had credited Kutubuddin as the builder of the tower. This historian,among the other exploits of Kutubuddin, stated that Kutubuddin, turned all idol temples into mosques at the fort of Meerut. Then he also says that Kutubuddin marched to Delhi and destroyed that storage of wealth and glory. He also cleared the near about area of infidels and idols and created mosques in place of idol temples. The historians Eliot and Dowson have written about it in detail in the second volume at page 219. The revolutionary historian Shri Purushottam Nagesh Oak has made a mention of it in his book "Bharat mein Muslim Sultan (भारतमें मुस्लिम सुलतान) part one, edition 1986, page 127 to 135. In Eliots book at page 239, there is yet another reference in respect of Kalinjar fort. it was invaded by Kutubuddin along with his colleague and son-in-law Iltitimish in the year 1202 A.D. Hasan Nizami has written the account of that exploit too. He says," temples were turned into mosques; the existence of idols brought to an end.

Fifty thousand men were turned into slaves, all the land soaked with Hindu-blood" (Eliot & Dowson Vol. II page 239.) Inspite of such repeated averments by Muslim contemporary historians, the public is misguided with the versions of so called scholars that a particular mosque or a tomb is the creation right from its foundation, of such and such Muslim sultan. Shri P.N.Oak has given it as his finding after keen observation that every historic building said to have been 'built' by any Muslim sultan is originally a Hindu construction usurped by the sultan and used as a mosque or a tomb or a fort.

CHAPTER - 7

MISUSE OF HINDU GROUND

(1) WALLS OF HINDU TEMPLES USED TO KILL HINDU CULTURE

Before going into the detailed study by Beglar in respect of the tower Vicinity, Havell's observation on the point under the reference may be seen.

E.B. Havell is an English writer on Indian Architecture and History. In his book 'Aryan rule in India', he observes at page 298 - - " In the administration of their vast Indian territories these early Muhammadan Sultans found it expedient to utilize for the benefit of islam the ancient Indo Aryan administrative machinery, through the ethical and religious principles upon which it was based were entirely foreign to their minds.

(2) WRITINGS OF MUSLIM ' CULTURE ' ON WALLS"

It was not merely the administrative machinery like the village panchayats, which existed in the past, were used by these early sultans for the benefit of Islam; They also used the Huge and attractive buildings for the advancement of Islam. They effected disfigurement on them, to give them Islamic appearance. The inscription on the stone tower is an example. The invaders also used the walls of near about construction, for fixing stones with Arabic or Persian matter on them. The wordings at many places show hatred for Hindu Culture and love for destruction in the name of Allah. On the East, West and South facades of "Alai Darvaza" such wordings are found in glory of Abul Muzaffar Mohammed. The translation of the wordings as recorded by J.A.page in his Report No. 22 (1925) is as follows. (The blanks in the matter are probably for obliterated words).

The erection of this noble edifice and the foundation of this lofty building were undertaken in the reign and during the kingship of lord of kings of the world ———————— the exalter of the pulpits of Islam, the reviver of the impression of Commandments, the founder of pulpits of mosques, the exalter of the foundation of the places of worship , the destroyer of sinning countries,————————the expounder of the laws of holy war———————— the exalter of the foundation of arches, ————

————the destroyer of the foundation of places of idol worship, ——— ——————— helped by Abul Mohammed Shah the king, may God perpetuate his kingdom in reward of building of mosques and continue his rule foreever for his illuminating of places of worship. 15th day of shawwal 710 (Hijri), i.e. 7-3-1311 A.D. (It was during Alla Uddin's reign 1296 to 1316 A.D.). Extract from pages 34/35 of Report 22(1925) J.A. page.

On the south facade again the translation of the wordings is :-

"————————" turn your face towards the holy temple of Macca as Mohammed the prophet of God ———— said", he who builds a mosque for God, God builds a house for him in paradise "———— the stranger of the foundation of the observances of Islam, ———————— the uprooter of the doctrines of infidels, the demolisher of the foundation of the places of idol worship,———————— the surpresser of infidelity, ————————————,the uprooter of evil doing from the face of the earth, the conqueror of forts with lofty piers ——— ————, Abul Muzaffar Mohammed Shah, the Sultan, the right arm of Khilafat,————————————the ally of Amir-Ul- Muminin(Chief of the faith) ———————————— built this mosque ———————— ———— fifth Shawwal 710 Hijri i.e. 7-3-1311 A.D. (Allauddin's reign) Extract ibid page 37.

Some Ayats from Koran have also been inscribed on the walls or gates of the mosque.

J.A. Page, superintendent Archaeological Survey of India in his report numbered as 22, " An Historical Memoir on the Kutub Delhi (1925) at pages 29 and 31 gives only the sura and verse Nos, of Koran. Sura 3 verse 91 is seen on the East gateway. Maktaba Al-Hasrat New Delhi has recently published Koran in its original Arabic with Hindi and English translation. The year is 1995-96 verse 91 of sura 3 para 3 is found on page 199. The translation reads, " Lo ! Those who disbelieve and die in disbelief, the (whole) earth full of gold would not be accepted from such an one if it were offered as a ransom (for his soul). Theirs will be a painful doom and they will have no helpers." On the 6th ornamental Band (which is on the second section) among the Ayats from (para 3) Sura 2nd, Ayat No. 257 is engraved. It has been translated on page 172 of Koran masjid referred to above. It is as follows :-

The students of architecture and Engineering have been kept in dark about the science of the two subjects which existed in India prior to the period of Muslim invasions. The British rule adopted a system of education for the natives in India. whatever was taught to the students was grasped by them and many of the students proved their mastery over the subjects.The students also carried the impression that the history of building construction started in India only after the Muslim invaded India and the political history started after the invasion of the British.

E.B. Havell in his book 'Indian Architecture' has observed ——

" The student who tries to thread his way through the somewhat bewildering mazes of Indian Art is often confused by the classification and analysis of European writers.....

" These misconceptions have their root in one fixed idea, the belief that true aesthetic feeling has always been wanting in the Hindu mind, and that everything really great in Indian art has been suggested or introduced by foreigners.....

" This persistent habit (of English Writers) of looking outside of India for the origin of Indian art must necessarily lead to false conclusion".

(2) HAVELL

E.B. Havell in an English writer. He is no more. He has deeply studied the Hindu architecture mainly from the existing huge structures standing for a thousand years or more. His book 'Indian Architecture was published first by John Muray and Co. in England. The re-print was published in 1933 by S. Chand and Co.Chandni Chowk Delhi. The copies are out of print for a long time. His other books too are not available

(3) DESTRUCTION OF BOOKS

The science which existed and which was practised in this country may now be looked into. It is known to the history that the Muslim invaders hated knowledge and therefore destroyed and burnt the huge libraries containing books on different sciences. Their motive was that there should be no knowledge on the face of the earth beyond what Mohammed was

believed to have taken directly from Allah. The Muslim invaders therefore slaughtered the Pandits who had preserved Knowledge and who were not prepared to concede to the egoism that there was no knowledge on the earth beyond the pages of Koran.

(4) BOOKS PRESERVED SECRETLY

The system of Gurukul or the Learning centres was automatically destroyed. The learned Hindus hid the books of Dharma and Science in their houses out of fear of the Sultans. In some provinces, however, where the Muslims could not lay their hand, constructions according to the Science of building continued.

The history of this science starts from thousands of years before the era of Christ. Many books are available today. They have been printed. Some are in manuscripts and have remained unprinted. The number of such books, printed and not printed is over eight Hundred.

CHAPTER 9

GLIMPSES ON ANCIENT ARCHITECTURE

(1) SOME BOOKS ON THE SCIENCE

As stated before there being no subject as Vastu Shastra(वास्तु शास्त्र) or Hindu Architecture in the Colleges of Engineering and Architecture, the people in that field in general do not know even the names of the books on the subject. Some of the names of ancient books are :-

(1) Maya Mata मय मत

(2) Manasar मानसार

(3) Vishwakarma Shilp विश्वकर्मा शिल्प

(4) Vishwa karma Prakash विश्वकर्मा प्रकाश

(5) Vishwa Karma Vastushastra विश्वकर्मा वास्तुशास्त्र

(6) Sanatkumar Vastu Shastra सनत्कुमार वास्तुशास्त्र

(7) Yuktikalpataru युक्तिकल्पतरु

(8) Vastusar वास्तुसार

(9) Roop Mandan रूपमंडन

(10) Rajsimha Vastu Shastra राजसिंह वास्तुशास्त्र

(11) Vastu Vidya वास्तुविद्या

(12) Garga Sootra गर्गसूत्र

(13) Kashyapa Samhita कश्यप संहिता

(14) Agastya Samhita अगस्त्य संहिता

(15) Brihat Samhita बृहत संहिता

(16) Agni Puran अग्नि पुराण

(17) Matsya Puran मत्स्य पुराण

It may be observed that the sciences of Architecture, Engineering, Mathematics including Geometry, Astronomy etc. go hand-in hand.

(2) MEASUREMENTS OF LENGTH

The measurements of length, Current in Hindusthan run down from generation to generation from time immemorial. Various granthas on Vastushastra have recorded them. The Smallest Measure is paramanu (परमाणु)

8 Paramanu (परमाणु) 1 Ratha dhooli (रथ धूलि)
Particle of Cardust

8 Rathadhooli 1 Balagra (बालाग्र)
(Diameter of a hair)

8 Balagra 1 Liksha (लिक्षा)
(an egg of a Louse)

8 Liksha 1 Yooka (यूक)
(Louse)

8 Yooka 1 yava (यव)
(Barli Grain)

8 Yava (Attached stomach to stomach or breadth to breadth) 1 Angula (अंगुल) (Tip of finger from the marking line. Considered equivalent to 3/4 inch)

3 Angula 1 Mushti (मुष्टि)
(a fist)

4 Mushti (or 12 Angulas) 1 Vitasti (वितस्ति)
(stretched span from thumb to small finger, tip to tip)

2 Vitasti 1 hasta (हस्त)
(Elbow to finger tip (cubit)

4 Hasta 1 Danda (दण्ड)
(It is also called Dhanu i.e. a stick or a bow)

8 Danda (दण्ड) 1 Rajju (Cord) (रज्जु)

250 Rajju 1 Krosha (क्रोश)
(Considered to be equal to two miles)

4 Krosha 1 Yojana (योजन)

The measures above continued till the British ensalved India. The British started their system of measurements, an inch a foot, a yard etc.

Till the advent of the British however, every construction in India was made with the standard measurements like Angula, Hasta or Danda. The smaller measurements were required in iconography.

The Muslim sultans have been credited with importing the art of construction - along with their civilization of destruction in India. what were their measures ? Did they have any other than those in Hindu Shilpa Shastra ?

(3) BASIC INSTRUMENTS FOR ARTISANS

The requirement of basic instruments for a worker in this field are given in shilpa-Deepaka. There are eight instruments. The Shloka is.....

सूत्राष्टकं दृष्टिनृहस्त मौजं कार्पासकं चाप्यवलंब संज्ञं
काष्ठं च सृष्टाख्य मतोविलेख्यमित्यष्टसूत्राणि वदंति शिल्पे ।
1) दृष्टि 2) नृहस्त 3) मौजं 4) कार्पासक 5) अवलंब 6) काष्ठ 7) सृष्टाख्य 8) विलेख्य

The Expianation of the particular instruments has been taken from original available books and collected by K.G.Vaze, in his book, Hindi Shilpa Shastra' year 1928, page 63, 64, 65.

1) द्रष्टिः सूक्ष्म प्रक्षणं द्रुष्टसूत्रं ।

This is an Instrument like a telescope with a tripod to observe the level of the ground to be selected for construction work. (Picture **10 A & B**)

2) हस्त –

चतुर्विंशतिरंगुलो हस्तः । निर्ग्रंथिः सुश्लिष्टौ
मधुकखदिर चंदनादिसारदारुणां ।
वंशधात्वोर्वा ।

A Measurement or rule of twenty four angulas is Hasta. The instructions are that the Hasta should be made from the wood of "Moha" " Khair " "

Chandan (Sandle)" " Bamboo ", or " Metal ". The wood should be plain and free of knots.

The twenty three marks on the twenty four angula long strip have names as follows :-

1) Eesh	(ईश)	2) Maarut	(मरुत)
3) Vishvadev	(विश्वदेव)	4) Vanhi	(वन्हि)
5) Vidhi	(विधि)	6) Surya	(सूर्य)
7) Rudra	(रुद्र)	8) Yama	(यम)
9) Vairoop	(वैरुप)	10) Vasu	(वसु)
11) Ashtadanti	(अष्टदन्ति)	12) Varun	(वरुण)
13) Shadanana	(षडानन)	14) Ichha	(इच्छा)
15) Kriya	(क्रिया)	16) Dyan	(ज्ञान)
17) Kuber	(कुबेर)	18) Chandra	(चन्द्र)
19) Jay	(जय)	20) Vasudeo	(वासुदेव)
21) Balabhadra	(बलभद्र)	22) Madan	(मदन)
23) Vishnu	(विष्णु)		

At the end of every eight angulas a plus mark is shown to indicate one third of the Hasta.

3) मौज – विंशतिहस्ता मौजरज्जुः !
It is a cord made of Maunja (a fibre plant). Twenty Hasta in length. It has to have marking at every Hasta and another marking at every three Hasta. That was a measuring tape in those days.

As per ' Sukhanand ' Maunja can be made from fibre of Kusha, Kash, or sana plants.

4) कार्पासकं – ग्रंथ्यामुक्तं युक्त्यायुक्तं कार्पाससूत्रं !
It is a cord of cotton to be used for observing and adjusting a straightline of any given length.

5) अवलंब –

अथ कुर्यादलंबं पट्टि काभिस्त्रिभिः पुनः !

सांगुलीकरमानाभिस्त्रिभिस्त्र्यस्त्रं दृढं भवेद् !
वापीकृतवा जलैः पूर्णा तस्यां शंकुद्वयं न्यसेद्
तोयोर्ध्वतुल्योन्नतयोत्सयोर्मूर्ध्न्यैः पदद्वयं !
विधाय त्र्यस्रकस्यैतदूर्ध्वाग्रं बद्धलंबकं !
यत्राधः पट्टिकायां तत्स्पर्शत्यंकमथालिखेद् !
तत्र सूक्ष्मं भवेच्चिन्हं तेन निम्नादि नीयतां !
अंकाल्लंबगतिर्यत्र तन्निम्नं चान्यदुन्नतं !
अंकस्य लंबसूत्रस्य संयोगे समभूतलं !

A process of how to make a plump has been given in the Shlokas above. strips of wood are to be joined in the fashion of English capital letter ' A ' the cross bar is to be marked at the centre. A hole at the top of the cone is to be drilled. A cord having given metal weight at one end is to be fixed in the hole at the cone. The length of the cord is to be adjusted so that the weight touches the ground when the instrument is kept vertical.

This instrument is meant for examining the level parallel to the ground.

In Sukhanand Vastu we find another instrument named "Sadhani" (साधनी)

Kashyapa Samhita gives yet another instrument for the same purpose. It is named " Ambodhara ". The construction is of two perpendicular pipes fixed to a horizontal pipe. They are filled with water. The level of the water in the two pipes show the level of the ground.

The square, the right angle strip. To examine and prepare the square. A Sootra is given :-

6) काष्ठकोण – दोः कोटिज्यब्धिमानेश्रवसि
कुरुशरेकाष्ठकोणंझषाद्वा !

Figures are indicated by certain words.

Sticks as measuring 3 and 4 Angulas to be held together at one end keeping the distance between the other ends of 5 Angulas. The angle opposite 5 is a right angle. Another process :- 1) draw a straight line.

Taking radius more than half of it draw a circle from one end of line. Draw another circle with the same radius from the other end of line. Join the points where the circles bisect. Right angles will be formed on the straight line. Because of the appearance like fish mouths where the arches bisect, it is called fish process. Jhasha means a fish in Sanskrit.

To examine a right angle another process is given in one shloka.

सूर्याङ्.गुलमितं दैर्घ्ये विस्तृतौच नवाङ्.गुलं
उभयोः कोणसंलग्नं तिथ्यंगुलमुदीरितम् !

Where the word Surya is used for an arithmetical figure it is to be taken as twelve. Similarly Tithi is to be taken as 15, Therefore, length12, breadth 9 and the angle should be so adjusted that the opposite line of the angle should be 15.

7) सृष्ट -भ्रमविरचितवृत्तिस्तुल्यमूलाग्रभागो !
द्विरददशनजन्मा सारदारुद्भवो वा !
समऋजुखलंबादव्रणः षट्कवृत्तः !
समतल 'ह प्रोक्तः शंकुरर्कागुलादिः !
शंकोः पृछाग्रयोर्मध्ये यवस्थूलायते समे !
लोहजे घटयेत्सूच्यौ वर्त्तलेखनकर्मणि !
भ्रमेण परितः सूच्या एकया वतुलं लिखेद !
सूच्योर्दृढीकृतं सूत्रं मालां लिखति सुवृतां !

Srishta is a woodon rod of six angles (Hexagon). The length is eleven Angula or more. It should have on one of its faces through holes at equal distance. Two iron pins with upward projection are to be fixed in two holes.

Place the instrument on a plain board. Insert another flexible pin in one of the holes. With the help of a thread and with a pin you can draw a circle of desired radius.

With the help of two pins inserted in two holes and using a thread around them with a pin at the end you can draw an oblong circle. It is called Mala in geometry. That is the use of the instrument.

8) विलेख्य :-

This item is not an instrument. It is a picture, a diagram, a proportionate model of the building you are going to construct. The different categories are explained in Chitra Karma Shilpa Shastra in the first chapter as follows :-

सर्वांगदृश्यकरणं चित्रमित्यभिधीयते ।अर्धमंगं प्रदर्श्य यच्छेषं भित्तिगतं भवेद् ।
तदर्धचित्रमित्युक्तं ज्ञेयं तच्च चतुर्विधं।सादृश्यं दृश्यते यस्मिन् दर्पणे प्रतिबिंबवत् ।
चित्राभासमिति प्रोक्तं विलेख्यं चित्रलेपनं।संकेतैर्विविधैर्यत्र तत्तद्धर्मानुकूलतः
लिप्यते वस्त्रकाष्ठादौ तदाहुश्चित्रलेपनं ।

Chitra (चित्र) is described as a piece of sculpture giving details of all sides; like an idol, a statue. A sculpture raised half above plane or wall is Ardha Chitra; like a bust in a wall. On touching these sculptures we get a feel of the raised or carved portions as we see them. Ardha Chitra can be made of four types, Right side, left side, upper portion of the objective, or the back portion. Chitrabhasa has is only a feel of the object with sight like that in a mirror, but with plain surface. Only the colours give a feel of ups and depths. This is the basic 'Vilekhya'. Another name for it is Chitralepan, you are to turn your Vilekhya into Chitralepan by particular signs to signify heights or low levels, mountains or rivers.

(4) WORKERS' INSTRUMENTS

Then the instruments of actual working. Kashyapa Sanhita gives some in chapter one.

जिनांगुलायतं घ्राणं तदध्यर्धा च मेखलां ।
षडंगुलं च विस्तारं घ्राणे वेदांगुलं धनं ।
क्रमेण कार्श्यतां प्राप्तं तस्याग्रं अयसाचितं ।
करोतु जिव्हां लोहैर्वा खादिरैः सारदारुभिः ।
कष्टपूर्वौ वृषौ स्यातां कर्षणं कपिलौ सितौ ।
हलाग्रेणोद्धतां भूमिं दृष्ट्वा विद्यात्शुभाशुभं ।

It is a plough to be pulled by bullocks to test the soil before starting construction. This plough is named as the horn (tooth) of a pig.

Some other instruments are listed in Padma Purana Chapter Bhookhanda.

मेरुं टंकं स्वनं भूषां वन्हिंच दधतं करैः
कुद्दालं करणीं वास्यामेमंपात्रं कमण्डलुम्

Anvil, tank of water, tongs
coal lifting pair, blow pipe,
furnace hammer ' Karani '
' Pachar ' Rasp, water tumbler.

The mention of such primitive primary instruments may appear to be ridiculious when modern instruments are seen all around today. Therefore it is necessary to remind the reader that, the science was started thousands of years ago by the ancestors of Hindus and it was recorded systematically in details, including such primary instruments. This mention was felt necessary, in order to remove the imposed ignorance, that the Hindus had no knowledge in the field of construction and that it was the Muslims or the Europeans who taught them the art. The Britishers 'invented' Sarasenic Architecture or Mughal art without giving even an iota of any written science by the Muslims for its proof. This was done only with a wicked motive of letting down the morale of Hindus.

(5) HINDU SCIENCE OF FIGURES

The greatest gift given by the Hindu Civilization to the world in the field of Arithmetic is Zero. The numerical order from one to nine, then Zero. It may be observed that in the languages throughout the world although the figures from one to nine (1-9) differ according to the scripts, the Zero is denoted by either a point or a hollow point.

The hollow resembles the shape of the earth. Hindu civilization never accepted the theory that the earth was flat like a mat, nor did it teach so to others under any pressure.

The Science of demarketing the earth is known as Bhoogol (भूगोल) 'Bhoo' is one of the names of the earth, and gol is a round. So much so, the Hindu Science has considered the world also to be round and therefore the Science of astronomy is named as Khagol Shastra (खगोल शास्त्र) 'Kha'

(ख) means the skies i.e. the universe and gol is round. Therefore, Zero denotes the symbolic shape of the earth as well as of the universe.

The numerical order is in metric system. The figures in one denomination do not halt at a million or a billion, they go upto Parardha, to be shown as Seventeen Zeros after one. Such huge sums were required for calculating distances of planets or stars in the Science of Astronomy.

The books available on this science are Ganit Praman Manjiri (गणित प्रमाण मंजिरी), Man Vidnyan (मान विज्ञान), Sadhwaka (साध्वक), Nibandhan (निबंधन) Arya Bhutta, Leelavati, Goladhyaya (गोलाध्याय), Man Sangraha (मान संग्रह) Jayamadhvaman (जयमध्वमान) Vimanadiman (विमानादि मान), Manabodha (मानबोध) etc. Leelavati is said to be of the period of Bhaskaracharya i.e. the 12th Century and Goladhyaya is his own book. (Page 18, Hindi Shilpashastra, K.V. Vaze).

Our ancestors have made two sections of science of Mathematics. The one is Arithmetic i.e. relating to figure work and the other is Beejaganita (बीजगणित), which is known in subsequent terminology as Algebra. A letter is taken as base. The value of it is not fixed in contrast with that of a figure in arithmetic.

The third section is also connected with mathematics. It is named as Jyamiti (ज्यामिति) or Bhoomiti (भूमिती) Jya and Bhoo are both the names of the earth. For ready reference Amarsimha's 'Amarkosha', the first dictionary in the world dating back two thousand (2000) years and more may be referred to.

भूर्भूमिरचलानन्ता रसा विश्वंभरा स्थिरा
धरा धरित्रिर्धरणिः क्षोणिर्ज्या काश्यपी क्षितिः
सर्वसहा वसुमति वसुधोर्वी वसुंधरा
गोत्रा कुः पृथिवी पृथ्वी क्ष्मा s वनिर् मेदिनी मही
विपुला गहवरी धात्री गौरिला कुम्भिनी क्षमा
भूतधात्री रत्नगर्भा जगती सागराम्बरा

Another science is'Trikonamit' (त्रिकोण मिति) The terminology in English is geometry for Jyamiti (ज्यामिति) and Trignometry for Trikonamiti (त्रिकोण मिति) , The English words are derived from original Sanskrit and

Not Vice-Versa. The reason is, prior to the start of the Christian Age, the intelligentsia of the World was guided by Vedic civilization. Shri P.N.Oak in his book" World Vedic Heritage" first edition 1984 and Second 1995-Published by him, (10 Good will society, Aundh, Pune 411 007, India) has gone into details of this subject in his 1380 page book.

We are to refer to certain principles of Geometry i.e. jyamiti noted by the then Scholars. The Science was required for Calculating the square area of a given land for raising any construction on it. Denomination of square areas will follow first.

(6) DENOMINATIONS OF SQUARE AREAS

The terms for Square areas are thus :-

1 Square Hasta (हस्त) = 1 Asana (आसन)

16 Asana = 1 Gocharma (गोचर्म)

64 Gocharma = 1 Kakani (काकणी)

4 Kakanis = 1 Masha (माष)

4 Masha = 1 vartanika (वर्तनिका)

5 Vartanika = 1 Vati (वाटी)

4 Vati = 1 Kutumba (कुटुंब)

100 Kutumba = 1 Grama (ग्राम)

100 Grama = 1 Janapada (जनपद)

10 Janapada = 1 Desh Or Vibhag (देश, विभाग)

Such measurements were required to be calculated while planning a

village, a town or a city. Similarly they had their geometrical importance.

The Survey of a given place was based on such measurements.

(7) GEOMETRICAL AREA CALCULATION

Bhrugu samhita gives certain rules or principles on geometry.

त्र्यश्र (त्रिकोण) Triangle भूम्यर्धलंबगुणः क्षेत्रकलं ।
A perpendicular line from one angle of a triangle to be drawn on the opposite line. The square area of the triangle is half of the multiplication of a perpendicular drawn on the line and the line itself.
चतुरश्र (चतुष्कोण) quadrangle भुजकोटिघातः क्षेत्रफल

The multiplication of two sides is the Square area of the quadrangle. If the quadrangle not be a square it should be formed into two triangle by joining diagonal angles, and then the square area of the two triangles to be added for the square area of the quadrangle.

Vritta (वृत्त) (Circle)

परिधिव्यासद्योर्धातचतुर्थांशः क्षेत्रफळ

Multiply circumference by diameter and divide it by four.
That is the square area of a circle.

Dhanu (धनु) (Segment of a Circle)

चापे अंक ज्यासूत्रं तदुपरिलंबः शरः ।
तयोर्धातो दशभक्तो नवगुणितः क्षेत्रफलं

Straight line joining two ends of a segment is Jya A perpendicular from Jya to the segment is Shara, Jya is to be multiplied by the length of the perpendicular. Nine-tenth of the figure is the square area of the Segment.

BHRIGUSAMHITA also gives some rules of drawing perpendiculars in a segment.

The principles to calculate square areas of a Pentagon or Hexagon are also given.

The rules of calculating cubic areas of a given side are also given in Bhrigu Samhita.

For a conical construction like that of the tall stone tower at Mihiravali (Delhi) the process of calculating Cubic area is given in different books on the subject.

Shilpa Ratna (शिल्परत्न)

gives a Shloka (श्लोक)

गेहल्पे परिणाहेन द्वाविंशद् भाजिते सति !
व्यासं करोतु सप्तांशैः प्रायो वृत्तात्मके गृहे ।

A broad ratio between circumference and diameter i.e. the value of pi' has been given as 22 to 7 in Shilpa-Ratna (शिल्परत्न)

व्यासेभनंदाग्नि हते विभक्ते खबाणसूर्यैः
परिधिस्त सूक्ष्मः !

Leelavati draws the ratio as 3927 to 1250.

चतुराधिकशतं अष्टगुणं द्वाषष्टिस्तथा सहस्त्राणां
अयुत द्वय विष्कंभेस्यासन्नो वृत्त परिणाह·

Arya Bhatta goes a step further and gives it as 200000 to 62832

वृत्तव्यासे हृते नागवेदवन्हयधिखेंगुभिः
तिथ्याश्विवविबुधैर्भक्तः सुसूक्ष्मः परिधिर्भवेद् !

Bhrigu in his samhita at Adhyaya 3 gives the ratio as 107348 to 33215

As previously stated certain words denote particular figure. Agni means three. Kha is zero, Bana is five, Soorya is twelve. Naga is Seven. Abdhi is four or seven. Tithi is Fifteen. Ashva is Seven and so on. The full figure is

to be arranged taking the right side figure to the left in consecutive order.

CHAPTER 10

MAYA MATA

(1) CONSTRUCTION SCIENCE OF MAYASURA

As for the Science of construction, a reference only to a single book Maya Mata would suffice as a specimen. Maya Mata and the other book Mana-Sara are almost parallel upto Chapter 36.

It may be seen as to how the description of all parts and subparts is detailed out in the chapters.

"Maya Mata" is supposed to be the science developed by Mayasur. Indira Gandhi National Centre for Arts New Delhi and Motilal Banarasidas, have published in the year 1995, the book in two volumes with commentary in English. The Sanskrit text is edited and translated by Bruno Dagens. Shrimati Kapila Vatsayan is the general editor of the Institute Kalamool Shastra.

After giving some description on dwelling sites in chapter two, Chapter three deals with examinations of the site. The system of measurements, the workers with their classification and their importance in the field have been given in chapter five. The Chapter is named मानोपकरणम् < i.e. system of measurements. Accordingly the measures of Length starting from परमाणु (Paramanu) i.e. 'atom' are given in the beginning. They have already been mentioned previously.

The qualifications required for 'Sthapati', the Chief architect are given in the next shlokas. He should be capable of constructing buildings, well versed in all connected sciences, physically fit, free from envy, learned in mathematics, capable of reading and drawing plans (Chitradnya), must know different soil in different parts of the country (Sarva Deshadnya). Sootra grahi should act under the instructions of

Sthapati (स्थपति), the head of the construction work. He should be skilful in arts, know how to measure Length, height and calculate proportions.

Takshaka (तक्षक) is one who cuts the stones to size for erection of the buildings. he is also entrusted with the work of furniture or wood joinery.

Verdhaki is one who is to use his skill in raising the building higher. However takshaka and Vardhali are to take instructions from Sutragrahi.

Sthapati may not be necessarily from a Brahmin class. He can be from mixed castes. (Sankeerna Jati)

The shloka is :-

स्थपतिः सूत्रग्राही च वर्धकिस्तक्षकस्तथा
प्रसिद्ध देश सङ् कीर्ण जातिजो sभीष्ट लक्षणः !

The fifth class of the workers is called Karmi. Kashyapa Samhita describes the class as Nrikara and Bhrigu Samhita as Karma Krita

Irrespective of the castes of the Artisans, the directions are that they must be respected, because without these technicians no construction could be erected.

The Shloka in Maya Mata is.....

एभिर्विना हि सर्वेषां कर्म कर्तुं न शक्यते !
तस्मादेतत् सदा पूज्यं स्थपत्यादि चतुष्टयम् !

The tradition of honouring the Builder, his Engineer, Architect, Surveyor, Mason, Fitter or Carpenter has been passed down from generation to generation upto date. At the time of entering the house or performing the ritual of 'Vastushant', all these Artists are invited by the owner and presented with articles. This is the way of expressing gratitude to them.

In Manasar too the shlokas 36 to 38 in chapter two indicate similar sense. It is said, 'No where in the world success can be achieved in erecting buildings without the help of the artisans.

(2) METHOD TO DETERMINE DIRECTIONS

To determine the exact directions i.e. West, South, North and East was essential before starting any work. The method was used to fix the pegs in the ground to measure their shadow at the sunrise and sunset and decide. This was especially essential because some temples were ordered to be erected in such a way that the rays of the sun on a particular day should touch the face of the deity.

It may be noted at this Juncture again that our ancestors did not accept the theory that the earth was flat like a mat. The science of demarcating earth is named as Bhoogol (भूगोल). As stated before, Bhoo means the earth. Its shape is denoted in the next word Gol which means round.

(3) THE MOVEMENT OF THE EARTH : CAUSE OF DAY AND NIGHT

Chapter Six also denotes the direction & position of the shadows of the sun in different zodiaes like Mesha, Vrishabha, Mithun, Karka, Simha, Kanya etc. This would be an enough proof that not only the earth but the skies too were demarcated by the then scholars of astronomy. A parallel example would be interesting.

Gallileo, an astronomer from Italy (1564 to 1642 A.D.) was prosecuted by the Church to get a statement from him that the earth was stationary and the Sun was rotating around the earth. Whereas we find a shloka in Suryasiddhanta (सूर्यसिद्धान्त) thus

उदयास्तमयो नैव भानुः सर्वत्र सम्मुखः ।
दर्शनादर्शने भानोः उदयास्तमयो मतौ ।

That means that the sun neither rises nor sets. It is always stationary in front (of the earth). When (While rotating around itself) the earth brings a portion of the surface of the earth facing the sight of the sun we call it Sunrise. At the same time when the earth's surface goes away from the sight of the sun we call it sunset. Thus the principle of the rotation of the earth around itself (and also around the sun) was known to the Rishis of this Land for thousands of years. The knowledge of Twentyseven Nakshatras or constellations is yet another proof of the fact that the

skies were demarcated in those olden days. A word Nakshatra darshaka has been formed for an astronomer or astrologer in the old literature.

The world has learnt the knowledge of Hindu Civilization of Hindusthan, and made it the basis of their further study and research of the skies. Just as the later astronomers of the west deserve credit for their new discoveries, it is to the credit of the Hindu Civilization to give basis to the world. It should never be denied to them. Throughout the world there are seven days to form a week. Names like Raviwar or Somwar have been translated like Sun-day. Moon-day i.e. Monday, (one 'O' has been struck out). Ravi is the Sun and Soma is the Moon. Similarly, the descriptive words of demarcation of the earth such as Vishuva Vritta, (equator), Karka Vritta, (Tropic of cancer), Makar Virtta (Tropic of capricorn), Akshamsha (Latitude), Rekhamsha (Longitude), have been translated in respective languages of other countries. No one can misguide the world that tropic of cancer has been translated by the Hindus as Karka Vritta and so on. If one did, It would be one's ignorance and not knowledge.

(4) DRAWINGS

Coming to Maya again a drawing is an important requirement before starting any construction. Chapter Seven of the book provides details on the subject. The drawing begins from a square and then changes as per the shape There are different names for the square calculations.

How to plan a village has been detailed in chapter nine. The types are named as.....

Dandaka (दंडक)	Swastika (स्वस्तिक)
Prastara (प्रस्तर)	Prakeernaka (प्रकीर्णक)
Nandyavarta (नंद्यावर्त)	Padma (पद्म)
Paraga (पराग)	Shreepratishthita (श्रीप्रतिष्ठित)

As for the planning of town, general points, apart from the dimensions are

given in chapter Ten. They are the surrounding wall, lay-out, streets, places to be avoided, etc.

Rajadhani (the Kingdom capital), Khetam, Kharvatakam, Janasthan, Kubjam, pattan, Shibir, are some of the types of cities and their localities.

The construction of forts is also described in the same chapter. The gate ways, walls, moats,stores, qualities of material general rules of streets are explained therein.

The roads of the town are also described as follows :-

Dandaka, Kartari - Dandaka, Bahu - Dandaka, Kalaka bandh - Dandaka, Vedi Bhadra, Swastika, Bhadraka, Bhadra Mukta, Bhadra - Kalyan, Maha - Bhadra; Subhadra, Jayanga, Vijaya, Survatobhadra.

The respective places of habitation, Markets, Shrines, Temples, Mathas, Patha Shala (Schools) Nyaya - Shala (Law Court), Nritya Shala are also described.

As for forts there are certain books on that subject alone.

The Science is called Durga-Vidhanam. Arina Durga (अरिण दुर्ग), Vana Durga (वन दुर्ग), Giri Durga (गिरि दुर्ग), Yuddha Durg (युध्द दुर्ग), Jal Durga (जल दुर्ग) are some of the types. In Hindusthan every existing Durga or fort has been built in accordance with the science prescribed in the volumes of this subject. No Muslim invaders constructed any fort on this land. They used them and branded them as their own.

We find underground ways from a fort to go out of it in emergency or for Diplomatic reasons. The science of construction of such underground way or ways through a mountain is named as Ghantapath Vidya (घंटापथ विद्या). Ghanta means a bell. Because of the bell-like shape of Such an underground path it is called Ghanta-Patha (Patha is path). They are also described in different Volumes of Town planning.

Chapter 12 is for deposits in foundation. It will be detailed later.

The model of desired construction of a building or a group of buildings, the scale and plan of decoration, i.e. the ornamentation in stone sculpture

has been detailed out in chapter 13.

The general method of construction of components is given in next chapters.

The summary :-

The foundation, the basement, the columns, i.e. the pillars, capitals i.e. the supports for canti-lever, pilaster's projection (A Pillar fixed in a wall and its part beyond the surface of the wall), the calculation of the height of the building, reference line, right type of materials to be chosen, i.e. stones. Timber earth or soil for making bricks, stones,entablature, i.e. stone work for the ceiling, joints in the stone decoration of entablature, preparation of coating, latticed windows, Jambs and shutters, circular windows, architraves around windows, etc.

A chapter has been devoted to joinery (wooden). The basic principles, varieties of assembly, their names, position of pieces, tenons and pegs are explained. The roof has a special importance. Chapter 18 deals with the subject. So also the finishing items of the construction. Preparation of Kalka (कल्क), Chikkan (चिक्कन), Bundhodak (बंधोदक) are the plastering pastes or morter. The formulae are given.

Minute details of making the mould of Lotus are also given in chapter eighteen at shlokas 83 to 87. Their summary has been drawn in Mayamata (मयमत)at page 283. Some items are as follows :-

NAME	HEIGHT	WIDTH
Mukul मुकुल (Lotus bud)	4.50	3.00
Vetra वेत्र (Third reed)	1.50	2.00
Ambuja अंबुज (Fourth doucine)	0.50	5.00
Phalaka फलक (Slab)	1.00	6.00
Padma पद्म (Third doucine)	8.50	5.00

The above details are given because references in subsequent chapters of actual description of the stone tower complex could be compared.

Chapter 19, 20, 21, and 22 deal with temples of one storey to multiple stories. Their dimenstions, proportions, names i.e. patterns like Swastika Vipul Sundara(विपुल सुंदर) Kailas (कैलास) Parvat (पर्वत)

Swasti Bandha (स्वस्ति बंध) Kalyan (कल्याण)

Panchal (पांचाल) Vishnu Kant (विष्णुकांत)

Sumangal (सुमंगल) Gandhar (गांधार)

Hasti Prishtha (हस्ति पृष्ठ) Manohar (मनोहर)

Ishwar Kanta (ईश्वर कान्त) Vritta harmya (वृत्त हर्म्य)

Kuber Kanta (कुबेर कान्त) Subhadraka (सुभद्रक)

Shri Vishala (श्री विशाल) Bhadra Koshtha (भद्रकोष्ठ)

Jayavaha (जयावह) Bhadra Koota (भद्रकूट)

are given in the Chapter.

Chapter 23, tells about enclosures of temples, dimensions of the five enclosures, decoration on the wall, cloister like gallery, decoration of wallcoping, height of enclosure's base. The chapter refers to attendant's shrines. The attendant here means the Devata (देवता) of the main deity. Vishnu has Garud (गरुड) Chakra (चक्र) Shankha (शंख), Surya (सूर्य), Chandramas (चंद्रमास), etc. All this is called Vishnu Pariwarak (

विष्णुपरिवारक)

Gateways are described in chapter 24. Their names, dimentions in relation to that of the main temple, proportions, dimensions of doors, adjointing pillars, fifteen types of gate ways, their proportionate charges according to the number of storeys upto seven storeys five gateways their shapes and names,

Dwar Shobha (द्वार शोभा) Shrikar (श्रीकर)

Ratikant (रतिकांत) Kant Vijay (कान्त विजय)

Dwar Shala (द्वार शाला) Vijay Vishal (विजय विशाल)

Vishalalaya (विशालालय) Viprati Kanta (विप्रति कान्त)

Dwara Prasad (द्वार प्रासाद) Shrikant (श्रीकान्त)

Shrikesha (श्रीकेशा) Kesha Vishala (केश विशाल)

Dwar Harmya (द्वार हर्म्य) Disha Swasti (दिशा स्वस्ति)

Mardala (मर्दल) Dwara Gokula (द्वार गोकुल)

matra kanda (मात्रा कन्द) Chaturmukha (चतुर्मुख)

are described.

Channel for Waste water i.e. construction of gutters has also been explained.

The subsequent chapters deal with pavillions and halls, houses of different types like

Dandaka (दंडक), Maulika (मौलिक)

Swastika (स्वस्तिक), Chaturmukha (चतुर्मुख)

Merukanta (मेरुकान्त), Mauli Bhadra (मौलीभद्र)

Sarvatobhadra (सर्वतोभद्र), Vimana (विमान)

Harmya (हर्म्य), Malika (मालिका)

Nandyavarta (नंद्यावर्त),

Chapter 29 deals with Royal Palaces. Generally palaces were the main construction or building in a town. They were not isolated. Again a palace covers a group of buildings adjoining the dwelling of the king.

The towns were walled. The wall was to have a moat around it. The adjoining building including a council hall, coronation, Nyaya shala (न्याय शाला) patha Shala (पाठशाला) etc. This has already been stated in the foregoing chapters.

Doors are again described in chapter thirty(30). The palaces and the city exits required doors of large dimensions. We read about a tall gate named as Buland Darwaja (बुलंद दरवाजा) , at Seekari, the town which has been built in accordance with the principles descriptions and details given in Vastu-Shastra (वास्तुशास्त्र). The town was captured by Akbar and re-named as Fattehpur Sikari.

The gate is Uttung Dwar (उत्तुंग द्वार), a speciality of the architect who planned it. It has been falsely impressed on the minds that Akbar built the town. The Buildings there still bear Hindu Motifs carved out in stones of the columns or pillars.

Chapter 31 'palanquins' is on the subject of vehicles. Palanquins were considered to be equivalent to vehicles. It was a wooden cabin with ornamentation and decoration. It used to be carried by two, four or eight men on their shoulders. They were used for Royal families. Chariots of various types are also described.

CHAPTER 11

VASHISTHA ON VEHICLES (BOATS)

Taking a break for a while at this juncture a reference to Vashistha on this subject of Vehicles may interest the reader.

K.V.Vaze from Nasik in his book ' Pracheen Hindi Shilpa Shastrasar (Presumably of 1928) has gathered information from ' Yukti Kalpa Taru (युक्ति कल्पतरु) Abdhi Yan Sootra (अब्धियान सूत्र) Nauka Nayan (नौका नयन), Manu Smriti (मनुस्मृति) Varaha Purana (वराह पुराण), Jyotish Chakra (ज्योतिष चक्र) , Bodhayan Dharma Sootra (बोधायन धर्म सूत्र), and Rigveda (ऋग्वेद) Rishi Vashishtha (ऋषि वशिष्ठ) appears to have gone a long way on the subject of Boats. वशिष्ठासो अप्सरस: is the term used for a boat, at places. The science of boats is developed right from the use of a pumpkin. It was called Phal-yan (फलयान). That made of wood planks was known as Vriksha Yan (वृक्षयान). Bags of leather were made water proof and filled with air. Such bags were used for keeping a raft floating and carrying men or articles. Such a boat was called Charma-yan चर्मयान. Cattle help was taken to cross a river. It was named as Pashu-Yan (पशुयान) Pots with small opening like Ghagger (घग्गर) or Ghat(घट) were attached to a raft, with their mouths downwards. It was called Ghatiyan (घटीयान). A huge log of wood was carved to form a boat.

This type was called Droni-Yan (द्रोणीयान). Help of the wind was taken by raising a mast of bamboos and cloth. Such a boat is known as Nau (नौ).

Ten types of the construction of boats have been described in Yuktikalpa taru (युक्ति कल्पतरु). The Shloka goes as follows

क्षुद्राय मध्यमा भीमा चपला पटला भया !
दीर्घा पत्रपुराचैव गर्भरा मंथरा तथा !

Deergha (दीर्घा) means a long boat. There are ten types of such a long boat. The Science developed to the extent of fixing four masts, oars were fixed with screws and a radar was fixed for changing direction. Big size boats with decorated ends were in use. The main radar man was known as Navika (नाविक) and other radarmen were named as Niyamak (नियामक). The mast with its top stick is named Koopak (कूपक). Karna (कर्ण) is radar.

Chanakya has given certain standing instructions for Navadhyaksha (नावाध्यक्ष). He is the captain of the ship. In his words

नावाध्यक्ष : समुद्रसंयान, नदी मुख तर प्रचारान् देवसरो विसरो,
नदी तरांश्च स्थानीया दिषु अवेक्षेत ।

The captain should watch for seaships (समुद्रसंयान), boats going from the mouth of the river towards its source i.e. (opposite the Current), (pracher) boats used as conveyance in natural or constructed dams (Tar) (तर) and ports. It shows the development in ship-building. The civilisation has crossed overseas because of the Voyage facilities.

Ratha Shastra, (रथ शास्त्र) science of chariots or vehicles on road is also found in Yukti Kalpa taru (युक्ति कल्पतरु), Mansara (मानसार) and Bhrigu Samhita (भृगु संहिता)

The Science of making roads suitable for 'Rathas was developed in the same way. Ghanta patha (घण्टा पथ). Science was also used for making tunnels through mountains. Setu Bandhana (सेतु बन्धन) or constructing bridges has also been described in the Vastu Shastra..

While dealing with the subject of Vehicles used then, a reference to Agastya in respect of Air-planes may not only be interesting but also informative.

CHAPTER 12

AGASTYA AND BHARADWAJ ON VEHICLES

(1) AIR + PLANES

Agastya and Bharadwaj are the rishis who discovered the specific nature of the factors of atmosphere and developed the science of air-plane, Agastya found that as you go higher and higher the atmosphere around you becomes thinner and thinner.

It appears that the scientists then made umbrellas and attached a lamp in them. As the air became hot it became lighter and the umbrella flew higher. That was found to be unsafe to take a man in the air because man had no control over the umbrella for floating in the air.

(2) THE POWER OF ELECTRICITY (THE DRY CELL)

Rigveda has given a Richa (ऋचा) to describe power named Mitra-Varun. The Richa is :-

सम्राजा या घृत योनिर्मित्रश्चोभावरुणश्च देवा
देवेषु प्रशस्ता !

The meaning is, In a clean jar of ghee Mitra and Varuna (took birth). (They) give bright light. They are famous amongst bright Devatas".

There is a similar Shloka in Agastya Mata (अगस्त्य मत)

सु समुष्टाच सुभगा घृतयोनी पयोहारा
मृत्कुंभी सर्वदा ग्राह्या अगस्त्य मनिनोदितम् !

It appears that to understand the Richa in Rigveda was difficult in the days of Agastya also. Agastya did the work of deciphering the Richa. He therefore, explained in an understandable Language what the Richa meant. He described the construction of a battery Jar. The Shlokas in Agastya Samhita are as below :-

संस्थाप्य मृण्मये पात्रे ताम्रपत्रं सुसंस्कृतं !
छादयेत् शिखिग्रीवेनचार्द्राभिः काष्ठपांसुभिः !!
दस्तालोष्टो निधातव्यः पारदाच्छादितस्ततः !
संयोगाज्जायते तेजो मित्रा वरुण संज्ञितं !!
अनेन जलभंगो स्ति प्रणोदानेषु वायुषु
अेवं शतानां कुंभानां संयोगः कार्यकृन्तमृतः

The description is as under :-

Take an earthen jar (non-porous). Take a clean copper sheet. Cover it with copper-sulphate (शिखिग्रीव) Shikhigreeva i.e. a material lookig like colour of the neck of a peacock , (i.e. copper sulphate). Fill the jar with wet particles of wood (Sawdust). On the other side, place a lump of zinc which should be covered with mercury.

Take out wires from copper and zinc, on touching the wires to each other you get power (तेज). It is Mitra-Varuna.

The electricity is to be used to decompose water. The meaning of the further lines is, water is decomposed into two components of the air. They are Prana (प्राण) and Udana (उदान) i.e. Oxygen and Hydrogen of the terminology known in the field of chemistry today. The connections of a hundred jars of this type are recommended. Obviously for ' Udan' for one air plane.

This plane was not floated or operated in the air by a machine. Hydrogen was used as a lighter element. Bags of cloth made of silk were made airtight to avoid leakage. The silk cloth was to be covered with solutions made out of certain tree fruit powder and sticky liquid flow of certain trees.

Wood of particular type has been recommended for the frame of the plane. Instructions have been given about the strings to be tied to the balloon or the bag so that the occupant should have control over the air Vehicle.

It is found that Bharadwaj has made further study on electricity. However his own Samhita is not to be found. Mere references do not lead us any further. The same is the case of Agastya samhita. K.V. Vaze (Nasik) got only some pages in Ujjain (M.P.).He tried hard to get further pages. He could not succeed. The author himself could not get any positive result.

CHAPTER 13

MAYA MATA CONTINUED

(1) FURNITURE

Going to Mayamata again chapter 32 describes furniture articles like beds, and seats i.e. chairs, divans (दीवान) lion-thrones (सिंहासन) i.e. Simhasana i.e. thrones and seat for worshipping.

(2) LINGA (लिंग)

How a linga is to be carved out of stone, its place in the sanctum, dimensions of the sanctum in proportion of the linga, are the subjects detailed out in Chapter 33.

(3) PEDESTALS

Chapter 34 deals with this subject. Every deity is to be installed on a stone platform i.e. pedestal. It was made of different shapes. From the diagram drawn in accordance with the details and also after comparison with the existing temples of historic times and even modern times it has been observed and confirmed that the 'majars' in historic buildings are only the pedestals of the deities. The invaders were doubly benefited. By breaking the idols from the pedestal they served Allah, according to their blind religious faith in destruction of idols i.e. the cause of their religion, and they got sumptuous deposits of gold & diamonds under the feet or seat of the idols. The gold and diamonds obtained served their own cause.

This observation that the very pedestals have been used as 'majars' for fooling the world and keeping Hindus away from any attack on the place termed as religious one, is of my student Raghunath Shelake. It was confirmed by both of us by drawing plans according to descriptions and observing various pedestals from which idols have been removed.

(Picture No. 11 A,B,C, D, E, F, G & H)

(4) RENOVATION

A special chapter No. 35 gives instructions as to the repairs of the idols, pedestals, the temples etc. Certain rituals are to be observed.

(5) IECONOGRAPHY

Carving out images of different Devatas like Vishnu, Varaha, Trivikram, Narasimha, Anant Shayin, Maheshwara, Shiva etc. are described in the last chapter, i.e. number 36.

Godesses Laxmi, Yakshini, Katyayani, Durga, Saraswati, Jayesta, Bhoomi, Parvati, Saptamata are also included.

Buddha and Jina idols have been described with their proportions.

CHAPTER 14

UNDER CURRENTS OF WATER

When cities, towns or small towns and villages were planned, the availability of water was considered first. Such dwellings were planned on the banks of the rivers or lakes, but in every case it was not possible. Even in the towns on the banks of rivers, wells were necessarily to be dug and also lakes constructed.

Varaha Mihir in his Brihat Samhita devotes chapter 54 on under currents. The natural signs were taken to be indicators of underground water.

(1) VARAHA MIHIR

Varah Mihir, besides his other qualities, was a renowned astronomer. His period is said to be of Vikramaditya, who started Vikram Samvat (विक्रम संवत) which is 2053 in 1996 A.D. Varah Mihir is the author of many books. Laghu Jatak (लघु जातक) Brihat Jatak (बृहज्जातक), Vivaha Patal (विवाह पटल), Pancha Siddhantika (पंच सिध्दांतिक), Yatra Grantha (यात्रा ग्रंथ), Laghu Samhita (लघु संहिता) and Brihat Samhita (बृहत संहिता) are his books. Some are available. Some are not. Brihat Samhita deals with many subjects. Varah Mihir after detailing a subject also refers to Rishis (ऋषी) previous to his time i.e. scholars in the respective fields. Rishis like Saraswata(सारस्वत), Garga (गर्ग), Parashara (पाराशर), Kashyapa (काश्यप) etc.

Matsya Puran (मत्स्य पुराण) gives a list of eighteen Rishis in the field of architecture. The Shloka is as under.

भृ गुरत्रिर्वसिष्ठश्च विश्वकर्मा मयस्तथा
नारदो नग्नजिच्चैव विशालाक्षः पुरंदरः
ब्रह्माकुमारो नन्दीशः शौनको गर्ग अेवच
वासुदेवो निरुध्दश्च तथा शुक्र बृहस्पतिः
अष्टादशैते विख्याताः शिल्पशास्त्रोपदेशकाः

With reference to under currents substance of some of the Shlokas in Chapter 54 in Brihat Samhita is given as examples.

In a dry land, if a tree of Jamun is found, dig at a distance of three Hast (हस्त) (Four Feet Six Inches) to the North. A current of water running from East to West exists, two Purusha (पुरुष) i.e. Sixteen feet below the ground level. While digging you will get some signs. Roughly at eight feet depth you will get soil having a smell of iron. Below that you will find whitish soil and further below you may find a frog. Shloka No. 8. If you see an anthill three hasta away towards North of Arjun tree dig at a distance of four feet six inches away towards the west of the tree. Water will be available at the depth of three Purusha (24 feet). After digging half a Purusha you may come across a lizard like creature. At one purusha depth there will be black and white soil; further below, black soil, and then yellowish soil, below that, will be ample water. Shlokas 12 and 13.

If you see a mole hill to the East of a tree of Badari (बदरी) dig at a distance of three hastas to the west of the tree. You will get water at three Purusha depth (24 feet) Shloka 16.

If you see on barren land, a tree of Shounak (शौनक), you will get to its North-West direction, a water current at a distance of two Hastas and at the depth of 3 Purusha, Shloka 23.

If you find frogs moving at the root of any tree dig towards the north of the tree at a distance of one hasta You will get water current at the depth of four and a half Purusha below. You may find Mungoos (मुंगुस) on digging one Purusha, below that blue, yellow and white soil. Below that you will get rock of the colour of a frog. Below the rock there is water current. Shloka 31 and 32.

If you find a grassy patch on a barren land, or a grassless patch in otherwise

grassy land, you will find a water current at a distance of four and a half purusha underground. (Shloka 52).

If you find a Badari tree and near it a Rohit tree and even though there may be no mole hill around, dig at a distance of three hasta towards West of the trees, water will be available at the depth of sixteen Purusha. While digging you may find whitish stone and soil. A scorpion may appear at half a purusha below ground level. Shloka 72, 73.

If you find a tree of Shami (शमी) full of knots and a mole hill to the North of the tree dig at five hasta away to the West of the tree. Water current will be found at a depth of fifty Purusha depth.

One hundred and eleven shlokas pertain to this subject. Indications of existence of underground water current are given on the basis of presense of rocks with peculiar reddish spot on it or of a colour like that of a pigeon or that of black colour or rocks like marble or of colour like rays of moon, pearl, Indraneel jewel, hingulak (हिंगुलक) jewel, Anjana (अंजना) jewel or Harital Plant (हरिताल). A peculiar colour of soil also indicates water current. There are about twenty one species of trees or grass given as indicator. If there be a hill on the top of another, water current will be available at base of the upper hill.

(2) HOW TO BREAK ROCKS

Shlokas 112 to 115 give a process of breaking rocks. A portion of a rock is to be made red hot by kindling fire of a particular wood. Lime water is to be sprinkled on the hot portion. The rock gives cracks. Some other solutions instead of lime are also used. The construction of a well has been described in other shlokas. A solution made from the powder of certain plant or fruit of trees has been prescribed to purify water of a well, if the water is polluted.

It may happen that the same insects or creatures as mentioned above may not be found under the layer of earth by the side of the particular tree but some insects may found there. It is known that the roots of a a tree go deeper and deeper and insects breed and live underground by the side of the roots. The air passed through the minute gaps in the layer of earth is sufficient for the insects.

(3) VAJRA LEP (वज्रलेप) ***(LONGLASTING BINDING MATERIAL)***

Varah Mihir in his Samhita has given a process of preparation of a pulp mainly from tree fruit, bark, liquid flow or root. The pulp is to be used after heating it. It is meant for buildings of huge dimensions, and used in joints of stones in the wall of a well. The building material holds the stones together for a thousand years (Chapter 57). (Shlokas 1 to 4).

CHAPTER 15

VASTU-PURUSHA-MANDAL

A SEPARATE SUBJECT

Any Vastu is imagined to be in the form of a Purusha, and therefore Limbs like those of a human body are described at particular locations. A plan of a Vastu at its base consists of having deities at different directions and squares in between. Instructions are that a fire place or kitchen should be at a particular direction. So also for the place of treasury, bedroom, middle hall, water arrangements and sanitary cabins.

The author of this book has not touched the above subject. He has also not gone into the details of chapters of offerings, first entry into the house and similar chapters which are based on rituals to be observed. He has only gone into the physical construction work in order to point out what technology our ancestors had developed in those days.

CHAPTER 16

HAVELL ON HINDU ARCHITECTURE

In the light of the information so far, the pages of Havell's commentary could be understood well. Havell in his "Indian Architecture" chapter one at page two refers to the misleading conclusions of Fergusson who was said to be the writer on historic monuments. Fergusson has written "There is no trace of Hinduism in the works of Jahangir and Shahajahan." (Fergusson's "History of Indian Architecture" Vol. ii Page 288 Edition 1910).

(1) HAVELL'S OBSERVATIONS

"This persistent habit of looking outside of India for the origins of Indian art must necessarily lead to false conclusion..... for the vital creative impulse which inspired any period of Indian Art. .... one will only find its source in the traditional Indian culture, planted in Indian soil by Aryan philosophy, which reached its highest artistic expression before the Mogal dynasty was established.

At page three Havell observes "Mogal achitecture does not bear witness, as we assume, to the finer aesthetic sense of Arab, Persian, or Western builders, but to the extra- ordinary synthetical power of the Hindu Artistic Genius". Havell observes at page five thus :

"When the Arabs started on their career of conquest, the first objects of their iconoclastic zeal were the temples and monasteries of the hated idolaters, the Buddhists of Western Asia. After smashing the images and breaking as much of their culptured ornamentation as offended against the injunctions of their law, the buildings with the empty niches - the quondam Buddhist Shrines - remaining in their solid walls were often converted into mosques".

Now, In the light of the record of the then developed technology by our ancestors, a fraction of which has been reproduced in the foregoing pages from different available volumes, Beglar's observation can be appreciated. The aspect of his examination of the tower on the principles of geometry has been totally ignored by the historians because of the policy of the British Government and adherence to blind faith by the rulers after independence; the modern researchers too, so far, do not appear to have taken note of the aspect of development of the tower according to the geometrical principles.

(2) BEGLAR

It has already been stated that Beglar, the assistant of Cunningham, was deputed to survey the monuments of historical times in and around Delhi. He had made his report which is Archaeological Survey No. 4, 1870-71.

(3) THE REPORT

As for the tower, Beglar has methodically examined the geometrical accuracy in the upward slant in the stone tower. At page 52 and 53, his considered view and explanation there-to is as under :-

"I now proceed to detail the intimate connection that exists between the Minar and the temple, as it stood in the Hindu Period.

"Refering back now to my previous description and arranging the Pillar bases on the original Hindu floor, as disclosed from the excavations, it will be seen that the top of the base of Minar, from which the shaft· proper springs, is exactly at the same level as the steps of the bases of the pillar shafts spring ; these last are again exactly at the level of the top of the Hindu double cornice inside and out, where as the level of the Minar Plinth corresponds with nothing in the present or Iltitmish's arrangements in his Masjid, or with anything in Kutub Masjid.

"In reference to the position of the Minar or its Harmony with the Hindu arrangement of the temple and colonnades, I refer back to what I have previously said on this subject.

"Now taking the distance from band A of outer South gate to top of band D, or the Highest band, and applying it to the Minar, It will be found that it is exactly equal to the distance from the top of the first band in the Minar to the Plinth. This may indeed, be seen in my plate. (Picture12 A & B)

"Further the distance between the first and second bands of the Minar will be found to be equal to the distance between the lowest and highest bands of east inner gate-way.

"I have no doubt that had we the original Hindu north and south inner gates, we should have similarly found the distance between their top and bottom bands to correspond to the remaining two spaces between the remaining bands of the Minar. The bands of the present North inner gate-way as already remarked, do not obey the law of geometrical progression, which the Hindu bands, pillars (and the Minar itself, as will be seen)obey, and it has on other grounds been previously inferred to be a Mahamadan structure : the space between its top and bottom bands

does not also agree with any of the two remaining spaces, in the Minar.

"It has before been shown that the spaces between the bands in the gates are in geometrical series. I will now show that the spaces between the bands in the Minar are also in geometrical series.

"The following is a geometrical series, the last number being the width of the bands in the first storey of the Minar :-

(1)	16' -4"	14'-9"	13'-5"
	12'-1"	10'-11"	9'-11"
	9'-0"	8'-1"	7;-4"
	6;-8"	6'-0"	5'-5"

(1) Its application to Minar is thus :-

Actual distance of first band from Plinth.....	16'1"
Actual distance of second band from first.....	14'-11"
Actual distance of third band from Second.....	13' - 11"

and so on.

"For clearness, it will be better to arrange the entire actual distances and theoretical distances, as deduced from the law of geometrical series, side by side, all the distances being reckoned from the plinth of the Minar to do this. As between the spaces are bands 5'-5" wide, it will be necessary to add this width, or many of them as may be, to the terms of the series. Column 1 indicates the process by which the theoretical distance is obtained.

Process Distance	Theoretical Distance		Actual
1st band 16-0"	16'-4"		16'-4"
1st band Top 16'-4"+5'-5"	21'-9"	21'-9"	
2nd band bottom 16'-4"+14'-9"+5'-5"	36'-6"	34'-8"	
2nd band top 16'-4"+5'-5"+14'-9"+5'-5"	41'-11"	42'-1"	
3rd band bottom	60'-10"	61'-2"	
16'-4"+5'-5"+14'-9"+5'-5" +13'-5"+5"-5"			
4th band bottom	72'-10"	73-0"	
16'-4"+5"14'-9"+5"-5" 13'-5"+5'-5"+12'-1"			
4th band top	78'-3"	78'-11"	
16'-5"+5'-5"+14'-9"+5'-5" 13'-5"+5'-5"+12'-1"+5'-5" Top Of 1st story	94'-7"		94'-3"
Top of 2nd storey 16'-4"+5'-5"+14'-9"+5'-5" 13'-5"+5'-5"+10'-11" 5'-5"+9'-11"+5'-5"+9'-0" +5'-5"+8'-1"+7'-4"+5'-5"	145;-2"	145'-2"	
Top of Third story	184'-11"	186'6"	

Besides the survey and observation of the tower and the nearby original building of temple on the basis of geometrical principles Beglar has also studied the difference in constructions of the walls in the vicinity. It was possible for him because of the excavation to the depth of 14'-0" he carried out.

Cunningham, the director general of National Archives differed from Beglar, but Beglar was sincere to the real motive of research of the monuments. He therefore recorded the facts, as he found them.
Beglar was aware of the capacity of the Muslim invaders. In his opinion they were not capable of raising lofty constructions.

Beglar was not misled by the various stone plates fixed in the tower. For instance, the upper band door way of the second storey gives Arabic inscription which means "the completion of this building was commanded by the king, who is helped from the Heaven and whose name is Shamsul-Haqua-d-din Iltitmish-Al-Qutbi, (Alqutbi means the slave of sultan Qutubuddin), the helper of the prince of the faithful."

Beglar remarks at page 46-47 of his report

"What most strikes the beholder is its (that of Kutub Minar") gigantic proportions. It is built within 11 feet of the present Iltitmish's colonade, along the outer south wall of outer enclosure. It is generally assumed to have been begun by Kutubuddin, and added to by his successors. "It has been shown already that the walls, both outer and inner of the Masjids of Kutub and Iltitmish are Hindu, that the corner dome also is Hindu, and that consequently, if the Minar was constructed by the Muhammedans, its foundations were laid long after that of the walls of the temple, the present Masjid, that such a gigantic, structure could be built within a few feet of previously existing structures by the barbarous Muhammedans, at a time when constructive engineering skill was far inferior to what it now is, and modern engineering appliances were unknown, without producing the most disastrous effects on these walls, appeared to me little short of incredible ———."

Beglar has used the word 'barbarous' for the Muslims. The history written by the contemporaries of the invaders bleeds with Hindu blood, page after page and the atrocities committed in the name of Islam. Certain

inscriptions on the walls in the tower complex have been given in the previous pages. They praise the destructive method of the respective Sultans. To be 'barbarous' against the Hindus is thus an honour for the followers of Islam.

(4) SPREAD OF HINDU ARCHITECTURE ABROAD

The Arab countries were under the influence of Hindusthan in the field of knowledge of sciences at least before the advent of Mohammed and the start of his sect. The invasions for looting, slaughtering, raping and converting the Hindus in the name of Islam started within a couple of centuries thereafter.

The link of lending knowledge to those countries broke. The Muslims there became bankrupt in technology.

Alberuni was an Arab historian. He had visited India in the beginning of eleventh century. i.e.during the period of invasion of Mohammed Ghazani. He expressed his astonishment at, and admiration for the huge construction works of the natives i.e. the Hindu builders. His words are "Our people on seeing the gigantic and yet beautiful buildings, wonder of them, so much so that they are unable to describe them. To think of constructing buildings like that, is beyond their thinking capacity."

This being the fact during the gap of five to six centuries Mohammed Ghazani thought of constructing a mosque of marble and granite. Along with the other loot he enslaved fifty three hundred Hindus, the greater number of them masons and craftsmen. He made the slaves raise a mosque which came to be known as celestial bride (a heavenly virgin). Farishta, another contemporary historion has given more details than those given above (Brigg's translation of Farishta Volume I Page 59).

Abul Fazal was Akbar's courtier. Akbar was the Mughal Sultan of the third dynasty. His period was from 1556 - 1605. Abul Fazal writes about the Hindu paintings, "The art crosses our conceptions. There can hardly be any comparisons of their art with the art of the world."

Taimor invaded India in 1398 A.D. and committed atrocities in the same Muslim fashion. While returning he too took away thousands of artisans

as slaves with an intention to rebuild Samarkand (समरकंद).

Further examples of the absence of knowledge of the building construction among the Muslim invaders and Sultans who ruled here as Mughals would be superfluous.

(5) ARABIC PRAISE OF VIKRAMADITYA

The influence of Hindu civilization over the Arab countries has been recorded by an Arabic poet Jaharam Bintoi (जहर्म बिंतोई) in his book, Searool-Okool (सेअरूल ओकूल) at page 315. It is a poetry in Arabic. The period dates back 165 years to Mohammed, i.e. corresponding 405 A.D.

In Hindi script the wording is as follows :

'व्रशफाई सनतुल बिकरमतुन,
फहलमिन करीमुन यर्तफीहा वयोवस्सरु
बिहिल्लाहायसमीमिन एला मोतकब्बेनरनः,
विहिल्लाहा यूही कैद मिन होवा यफखरु
फज्जल आसारि नहनो ओसारिम बेजे हलीन
युरी दुन बिआबिन कजन बिनय खतारु
यह सबदुन्यो कनातेफनातेफी बिजेहलीन,
अतदरी बिलला मसीरतुन फकेफतसबहू
कऊन्नी एजा माजकरलहदा, अशमीमान,
बुरुकन कद तोलुहो वतस्तरु
बिहिल्लाहा यकजी बैनना वले कुल्ले अमरेना,
फहेया जाऊना बिल अमरे बिकरमनुन

The translation in English is :

The King Vikrama was great. He was a devotee of Dharma, and protector of his subjects. They are fortunate who took birth in his regime. But alas ! The Arab subjects then forgot God and engaged themselves in enjoyment. These people considered deceitfulness to be a great virtue. In this whole country the darkness of non-education had spread all over.

Our race was clamped in the clutches of ignorance (Foolishness), it was like lamb having been held by the neck by a wolf. Such a lamb only struggles but does not become free.

We had forgotten the civilization of the world due to non education. The darkness was like the moonless night (अमावस्या). But now we see the pleasant rays of the morning sun through knowledge of things. How did it happen ? It is only due to the kind gesture of the King Vikram. He bestowed his favour on us. He sent the learned men here with the message of education. Those Pandits glittered in this country like the sun. Those scholars had come to this country under the orders of Raja Vikram for spreading knowledge. Because of their favour we get knowledge and remember again the forgotten God.

This again goes to show that Vedic Civilization was to spread knowledge. It never meant to force cruelty in the name of religion. It has been stated before that the world had Vedic heritage prior to Christianity and Islam.

(6) FERGUSSON'S OBSERVATION REFUTED

Hindusthan was thus not a borrower in respect of the ideas in construction and ideology of civilization. It was a lender. Fergusson, the said authority on history of architecture, was not free from prejudice. When he remarked that Indian architecture of the Mohammadan period confirms the general belief that between Hindu and Saracenic ideals there is a great gulf mixed, and that the zenith of Mughal architecture in the reigns of Jahangir and Shahajahan was reached only by throwing off the Hindu influences. Instances of ornamentation in Red Fort and Taj Mahal taught to us as having been built by Shahajahan would be enough to refute Ferguson, who distinctly declares that there is no trace of Hinduism in the works of Jahangir and Shahajahan. (Picture No 13 A,B,C,D,E,F,G,H,I)

(7) CUNNINGHAM'S MISCHIEVOUS ROLE

Cunningham, the director of Archives had a distinct motive in letting down the Hindus. He was a lieutenant in the army in 1842 A.D. He had suggested to his superior Colonel Sykes in a letter that an Archaeological Survey of India could be misused for two British Imperial motives. One was to make the British rule in India steady and perpetual. The other motive was to convert all Indians to Christianity.

Cunningham had known the history that all the Muslims in India during his time were converts from Hindus in the past. But the Muslims had their adherence to Arab countries. Therefore he thought that the small British army could be well reinforced in course of time by enrolling the native Christians i.e. the generation of converted Hindus.

After his retirement as a General he could manage to get the department of Archaeology started in the year 1860-61 A. D. and he became the first director of Archaeology.

Cunningham then planned to demoralise Hindus by giving a lift to the Muslims in the field of standing historic monuments. He had a scheme to damage or forge records collected. The department was closed from 1865 to 1870 A. D. Then he appointed three assistants as surveyors in three different areas. Beglar was appointed for Delhi and the near about area.

The perverted statements by way of official reports is also a hindrance in the way of sincere researchers. Even Beglar had to surrender before Cunningham and 'retract' his honest findings. Luckily however the geometrical principles stand good The pillar stands and so also the Iron Pillar with its Brahmi carving stands upto date. Any keen researcher can take pains again to measure the distances of the bands and draw independent conclusions.

Precaution is to be taken to sieve government conclusions in their reports in order to remove the dust, dirt and fraud.

CHAPTER 17

OTHER CONSTRUCTIONS IN THE VICINITY OF THE TOWER

(1) MUGLI MASJID

On entering the premises you will find a single storeyed building with three pinnacles (शिखर) The building has a compound of a wall. One can judge

without efforts that the wall construction is subsequent. Go to the back side of the building. The rear side is a wall. It appears to be abrupt which mars the beauty of the building. The building has been made known as Mugali Masjid.

The Muslims call themselves as believers of one God. The converts follow suit. They are taught to term the Hindus as believers of many Gods and therefore mushrik or kafars i.e. idolaters or infidels.

If Muslims desired to raise any house for the purposes of prayer to Allah by a gathering and if they choose to decorate the house with a pinnacle, they would construct only one pinnacle indicating that they believe in one God. i.e. Allah. They would not construct another pinnacle for Mohammed, because according to Mohammed himself, the belief is that he is only a paigamber and not Allah. But when there appear to be pinnacles more than one on a prayer house recognized as Masjid, one must be sure that the construction as it is, is of the 'mushriks' and constructed as a temple, which has been usurped by the Muslims and named as a mosque, after destroying the idols which existed in the temples. The so called Mugali Masjid is a temple. There are arrangements for pradakshina (प्रदक्षिणा), i.e. moving around the idols. The Muslims having no such custom except in Makkah, (which is originally a Shiva temple), they close the west side with bricks or stones. And that shows the disfigurement of the original temple.

The domes have lotus like inverted construction at the top. It is named Mahapadma in Vastushastra. The dome itself is called Shikhara (शिखर). The metal part at the top of the centre of the Mahapadma pointing at the sky is called stoopi (स्तूपी).

The ornamentation at the centre of the arch is a Hindu motif. It is of a flower. The front petals are shown turned to the front in a shape of the hood of a Cobra. The ornamentation has neither been removed nor damaged. Such type of design is seen in many temples, or their arches (Picture No. 14).

The existence of the Original Hindu temple is the first sign of fraud by the Muslims, who have maintained change of nationality, because of their different faith originated in Arab countries. The temple has been retained to use as mosque; because the pinnacles are of egg shape.

(2) ALAI DARAWAJA

It is a gate originally Aalay (आलय) Dwara (द्वार) entrance for temple. Much ado has been made about Allauddin Khilji's skill, in carving out lotus-bud. The carving of the lotus bud and the decoration of the arch to the North is of Kalasha over Kalasha (कलश) covering even the bends of the arch. The big doors existing at the West, South and East openings are all decorated with Swastikas (स्वस्तिक) in the shape of pairs of fish systematically carved out in reddish sand stone. (Picture 15 and Picture 16).

Symmetry is the speciality of such constructions. The author after seeing the decoration of Swastikas on the doors was curious as to why the Swastikas were absent on the doors at the North. Surprisingly he found pieces of them shabbily fixed in the corner of wall leading to the west.

A gateway has a purpose. Gate-way of India is symbolic. But the gate-way in a building complex is for entry or exit to and from the respective buildings. This gate-way named as Alai Darawaja leads form no-where to no-where.

After the destruction of Hindu buildings in near about areas the purpose of the gate way was reduced to zero. It was maintained to spread Islam. The surface wherever available was disfigured to demonstrate the hatred for decency and beauty on the name of their religion.

From the diagram given by Beglar it appears that this gate way was from the North side to enter Vishnu Mandir, which is named as Masjid Jame (मस्जिद जामे) of Kutubuddin. The openings to the East and West may be the entrance for the side buildings.

Scholars of Vastu Shastra can discover that the construction of Alai 'Darawaja' has been made in accordance with the principles described in chapter 24 of MayaMata or parallel chapters elsewhere.

While entering the Aalaya Dwara from the North, a plinth without any existing building is found. It is named as college of Allauddin or Madarasa of Allauddin. That portion when the building existed may have been Granthalaya or a library. In those days the art of printing was not

developed. Youth having good handwriting were engaged for making copies of the written pages. Copies were therefore limited. There was continuous communication between Gurukul or University (विश्वविद्यालय) in different parts of the Country. Takshashila, Nalanda are known to history because the Muslims burnt the libraries there and they were burning for months together.

The name Alai (pertaining to Allauddin) was linked with the gate-way in the process of conversion of Hindu names. Kali Mandir, the temple of Kali Mata in Delhi now stands as Kali Masjid. Hari Mandir (the temple of Shri Krishna) has been converted into a mosque by removing idols and named Hari Masjid. So the abbreviated name of Allauddin is linked with the gate and then every art existing there is attributed to him. The simple point to understand is that Allauddin would destroy swastika as it is a Hindu sign. At least Allauddin would not direct his builder to decorate the doors with artistic swastikas or even lotus buds and kalashas.

(3) EMAM ZAMIN'S TOMB

Adjacent to the gate-way towards the east an octagonal room is found. It is decorated with semicircular masonry at its roof level. On every alternate block Allah is written in Arabic. There is a Tomb inside (Picture No. 17).

A pedestal of an idol is used as a tomb. Such constructions of pedestals are described in the books of architecture. Chapter thirty four of Maya Mata (मय मत) on this subject has been quoted in previous pages.

An arch of a Moorti or idol has been fixed to decorate the tomb. A temple of an attendant deity of Vishnu must have been converted into a tomb. In many cases excavation may reveal that there is no trace of any burried human body under such solid blocks of pedestals.

(4) THE TALL ARCHES

Some portions of arches are standing towards the West, at a distance of about 200 feet from the stone tower. The existing arch still shows the Hindu ornamentation covering the complete arch. There is Arabic lettering beside the Hindu ornamentation.

We are made to read 'the Hindu inscription on Kutubuddin's original screen'.

Many railway lines have hutments running parallel to them. It is like saying that the railway has been skillfully taken in between the hutments and wherever the hutments make a curve the rails too have been laid in a curve parallel to the hutments.

The original screen is of the Hindus. It is the archical outer boundry of the Vishnu Mandir. The arches have been decorated with minute designs in stones. The idols have been pulled out and replaced by stones with Persian inscription on them. That lettering is the hutment. The Persian letterings imposed around the arch is a proof of fraud and not of ownership (Picture No 18).

(5) TOMB OF ILTITMISH

Diagonally opposite Corner of 'Alai Darwaja' is covered with a semi-ruined building. It is Iltitmish's tomb. Because of their ignorance some of the personnel of National Archives at once jump to their conclusion of imaginary 'Saracenic architecture'. Yet they can not totally ignore the existing Hindu signs of ornamentation and structure.

J.A. Page in his report of 1925 has described the tomb and the structure thus :

"Here again is seen a surface decoration of a predominantly Saracenic Type but little influenced by definitely Hindu forms, though these latter occur promiscuously in the interior as isolated features in one or two bands of carving below the arch Tympana, in a moulded string-course of the pendentive recesses and again forming the pendant 'drops' of the block corbels in the angles of the octagonal dome-drum".

Page has given elaborate description of the inscription in Arabic or Tughra characters, covering the walls inside. They are verses from Koran. Now the top has fallen.

(6) THE OVER LOOKED FACTS

The facts that have been over-looked or missed are that one side opening i.e. the West door has been closed with stones. The unevenness and also the ugly form is apparent from behind. Even the semi-buried pillar in the wall is also distinct (Picture No. 19).

The octagonal construction is for Hindu temples.

The sanctum below has been closed. A staircase at the North side leading underground the tomb is blocked abruptly. But that only confirms that the so called tomb is not in the ground but in the floor above that of Garbhagriha or sanctum.

A mandir has been converted in a tomb. The same building has been used. Hindu decoration which was distinct was removed and replaced by engraved slabs of Koranic Verses.

Now the tomb itself.

It is a pedestal of idols. Look at the four corners. You will find Kalasha (कलश) ornamented. The sides also are covered with Hindu design. A parallel picture of Simhasan pedestal without idol and with idols may be seen. You will find such pedestals for deities in many temples today. Were they copied from the grave of Iltitmish? (Picture No.20)

The people are required to be enlightened.

(7) JAMALI KAMALI

The so called tombs of Jamali Kamali in the vicinity may be discussed only for one reason that the place of Nandi (a bullock) in case of the mandir of Shankara, or Hanuman, in case of the mandir of Shri Ram, has also been misused for an imaginary tomb. The place of the attendant deity is opposite the temple at some distance and a canopy too is constructed for the deity, That is the Hindu method of constructing temples.

CHAPTER 18

CONFESSION OF DESTRUCTION

(1) KUTUBUDDIN GETS GOLD AND JEWELS

Now the confession of bravado of Kutubuddin Aibak of having destroyed temples may be scrutinized. The stone carving says that the twenty seven temples were spread in a circular way (Marakani). Then each temple (Dar but Khana) was worth 20 lakh delival. How is it that the valuation of all temples is shown uniform ? The temples must have been of the same shape and dimensions.

Did Kutubuddin get valuable worth that amount from each temple?

As mentioned before, contemporary historian Husain Nizami says that Kutubuddin obtained gold and stones i.e. jewels from the temples. Is gold and jewels stored in temples ?

(2) ABOUT DEPOSITS UNDER BUILDINGS

Chapters of Vastu Shastra may now be referred to. We have taken Maya Mata as a specimen to get an idea of the Technology then developed in the field of architecture. Chapter 12 of Maya Mata is Garbhavinyas, meaning deposits in the foundation.

May be, placing of deposits in foundation would not form a part of Technology, It is referred to here as a custom of faith prevailing as a part of building construction.

SHLOKA 2 A

सर्वद्रव्यैस्तु सम्पन्नं गर्भं तत् सम्पदां पदम् !

A foundation deposit with all the components is a source of success.

After preparing the pit for a deposit a copper casket is to be placed.

तस्योपरि निधातव्यं मञ्जूषं ताम्रनिर्मितम्

After doing rituals of offering flowers and other items the architect arranges in the casket grains thus ; the 'sali' in gold, 'Vrihi' in silver, 'Kulattha' in Copper, 'Kanku' in tin, 'Masha' in lead, 'Mudga' in iron, 'Kodrava' in iron, 'Till' in Mercury.

स्थपतिः शास्त्रवित् प्राज्ञः सूत्रग्राह्यादि सेवितः ।
धान्यादीन्यथ वस्तूनि भाजनाभ्यन्तरे न्यसेत् ।
हेमराजतशुल्बैश्च शालिव्रीहि कुलत्थकान् ।।23।।
त्रपुणा कङ्कुशीसेन माषो मुद्गो यसायसा ।
कोद्रवं च तिलं भाव्यं वैकृन्तेन प्रयत्नतः ।।24।।

The casket is to have compartments. The articles are to be placed in respective compartments.

The materials are
cinnabar (हिंगुल्य Hingulya)
orpiment (हरितालम् Haritalam)
red arcenic (मनःशिला Manah Shila)
red chalk (माक्षिक makshik)
Lapis Lazuri (राजावर्त Rajavarta)
Hematile (गैरीक Gairik)
antimony (अंजन Anjan)
red copper (दरद Darad)

(The word Darad appears to be a misprint : see Manasar page 126 foot note (63) , shlokas 25 to 27 A).

Ruby (पद्मराग), Coral (विद्रुम),
Topaz (पुष्कराज), Tiger's eye (वैडूर्य),
Diamod (वज्र), Sapphire (इनील),
Mahaneela (Kind of Sapphire), (महानील),
Emerald (मरकत), Pearl (मुक्ता),

are the stones to be placed in the casket. The Shlokas are :-

मध्यमे पद्मरागंतु मरीचौ विद्रुमं मतम् !!2!!
सविंद्रे पुष्परागं तु वैदूर्यं स्यद् विवस्वति !
वन्नमिन्द्रजये विद्यादिन्द्रनील तु मित्रके !!28!!
रुद्रराजे महानीलं मरकतं तु महीधरे !
मुक्तापवत्से मध्यादिपूर्वेण क्रमशों न्यसेत् !!29!!

Eight fragrant plants are arranged in the eight compartments. Lastly swastika in gold, iron, copper and silver are placed in cardinal points. The shlokas 30 to 32 give more details.

विष्णुक्रान्ता त्रिशूला श्रीः सहा दूर्वा च भृङ्गकम् !
अपमार्गैकपत्राब्जमीशादिष्वौषधान्न्यसेत् !!30!!
चन्दनागरुकर्पूरलवङ्गैलालताफलम् !
तक्कोलेनाष्टगन्धांस्तु जयन्तादिषु विन्यसेत् !!31!!
स्वस्तिकानि चतुर्दिक्षु हेमायस्ताम्ररुप्यकैः !
सर्वेषामपि सामन्यमेतच्चिन्हैस्तु लक्ष्यते !!32!!

Besides, foundation deposits in the temples of particular deities are prescribed. For Shiva a skull (कपाल) a trident (शूल or त्रिशूल), club with a skull like head (खट्वांग), an axe with half round edge (परशु), a bull (वृषभ), a bow (पिनाक), a gazelle (हारण) , and a noose (पाश) , all to be made in gold and placed in the main directions beginning with the East. (Shlokas 33 to 35).

For Vishnu a conch, a bow, a mace, a sword, all in gold, are prescribed.

For brahma OM, Swastika, sacred thread (Yagnópavita यज्ञोपवीत) in gold, a lotus, a mandal (i.e. wheel चक्र), Darbha (दर्भ) in copper, for shanmukha (षण्मुख) Swastika rosary (अक्षमाला), wheel (चक्र), Cock (कुक्कुट) and pea-cock (मयूर) all in gold. Spear in iron.

For attendants temples too articles of gold are prescribed. The articles; an elephant, a lion, a thunderbolt, a fly whisk, a ram, a snake, a crooked stick, a crocodile, all in gold.

For Kali Mandir, besides a skull, a trident and a bill image of swan (हंस) a bill, a peacock, a garud, a lion , an elephant and a figure of man, all in gold.

Deposits for the dwelling house of all the four classes namely Brahman, Kshatriya, Vaishya, Shoodra, are prescribed. for Shoodra a seed Bowl in gold , a gold plough and a copper yoke, a silver cow at each cardinal centre are prescribed. Shlokas 80B-82. Although the varnas were there, untouchability was not found in this field. As stated before, if the artisans or some of them happened to be from shoodra class, they too were to be respected and honoured, Chapter 5 shloka 24.

After the casket is placed in its proper position a slab should be set over it. A pillar is installed over the slab. The pillar should be ornamental with precious stones and decorated with fabrics and flowers. Shloka 43B-45.

The deposit is placed in the square ditch, beneath a pillar to the right of the door of the temples of Brahma and other gods & godessess. It must be under hema stambha (हेम स्तंभ) and below the plinth under prati stambha (प्रतिस्तंभ) Shlokas 42 to 45.

Shloka 70 (chapter 12) directs that for gods and goddesses who have not been mentioned, the foundation deposit is to comprise umbrellas, standards and emblems with the attributes of the gods and images of their mounts.

(3) DEPOSITS UNDER IDOLS

Deposits are placed beneath the idols too, chapter 9 is Grama Vinyas. In planning of villages, temples are to be installed in particular places. Shlokas about deposits are :-

रजतेन वृषः सूर्ये वज्रीहाटक निर्मितः । 107
यमे तु यमराजश्च शुल्बेनायसवारणः ।
हैमः सिंहस्तु रुप्येण वरुणे सजलाधिपः । 108
वाजी श्वेतमयः सोमे राजतो द्विजराजकः । 109

The copper container is made in accordance with the Upapitha (उपपीठ) diagram. Idols are to be placed thus : Vajrin in gold, a bull in silver, Soorya, Yamraja in Copper. A gold elephant in Yama's compartments, Jaladhipa in silver. A gold lion in the compartment of Varuna (वरुण). Dwijaraj (द्विजराज) in silver. A silver horse in the compartment of Soma सोम).

In subsequent shlokas coral Topaz, Tiger-eye, Diamond, Indraneel, Mahaneel, Emarald, Ruby are also prescribed in particular places.

Swastika in gold, iron, copper and silver are to be set in four cardinal points.

Once the foundation deposit is in place an image is set up above it.

गर्भमादौ विनिक्षिप्य बिम्बं तदुपरि न्यसेत् !

The foundation deposits are also prescribed for a village, a city, a well, tank or any other construction like a setu (bridge) or a tower.

The deposits were not placed only in one place of the foundation. They were kept under the pillars of the sections of the building. In a multi-storied temple the deposits were placed on each floor, under a pillar of a particular direction. And even on the pinacle, it was placed under the Mahapadma
(महापद्म) the lotus pattern below the metal staff at the top.

(4) THE DESTROYED TEMPLES :-

The twenty seven temples had the deities of Nakshatras and so they were of similar character. Therefore the deposits too were of the same type. So the booty was uniform. What Kutubuddin appears to have calculated is the value of the deposits he obtained and not the cost of the construction of the temples.

What Kutubuddin destroyed may be seen now.

CHAPTER 19

VEDHA SHALA RUINED

One Raman was telling an event. He had to entrust the computer room to his newly engaged servant Raju, as he had to leave for an urgent work and no one else from his office was available.

On his return after two hours he saw Raju in the door way of the room. Raju promptly warned his master, "Please Sir, do not touch the machine; it bites".

In the absence of his master, Raju had developed a curiosity to see how the machine works. He opened part after part by using a screw driver as a lever. The joints developed cracks and the lids came out. Then he handled the wires inside, to go to the root of the "magic". Unkowingly he touched a naked live wire and got a shock. he stopped his investigation at once.

He had experienced a Scorpion sting bite some times, but never a "bite" of electricity. In the interest of the safety of his master he was eager to warn him.

On entering the room Raman saw his one lakh twenty thousand Rupees worth machine all in shambles.

May be, Raman exaggrated the deed of Raju. One can be sure however that an ignorant person may turn a computer worthless in minutes with some hammer strokes on it.

A similar thing happened in the vicinity of the tower, in the year 1191 - 1192 A. D. Kutubuddin was the idiot.

(1) UNIVERSAL OBSERVATORY

It was a huge observatory in that area of Mehrauli. It was in still a broader area called "Vishnupada" (विष्णुपद), Its recording was done there. What is shown as Allauddin's college to-day was the place for housing books of astronomy and history.

The twenty seven temples pertained to twenty seven Nakshatras, i.e. constellations. A mandir of such a pattern is not an isolated, single room construction. Each one had adjoining rooms for dwelling. Special study of the particular Nakshatra was conducted in each temple. The Nakshtras are :-

1) Ashwini (अश्विनी)
2) Bharani (भरणी)
3) Krittika (कृत्तिका)
4) Rohini (रोहिणी)
5) Mriga (मृग)
6) Ardra (आर्द्रा)
7) Punarvasu (पुनर्वसु)
8) Pushya (पुष्य)
9) Aslesha (आश्लेषा)
10) Magha (मघा)
11) Poorva (पूर्वा)
12) Uttara (उत्तरा)
13) Hasta (हस्त)
14) Chitra (चित्रा)
15) Swati (स्वाती)
16) Vishakha (विशाखा)
17) Anuradha (अनुराधा)
18) Jeshtha (जेष्ठा)
19) Moola (मूळ)
20) Poorvashadha (पूर्वाषाढा)
21) Uttarashadha (उत्तराषाढा)
22) Shravana (श्रवण)
23) Dhanishtha (धनिष्ठा)
24) Shata taraka (शततारका)
25) Poorva Bhadrapada (पूर्वा भाद्रपदा)
26) Uttara Bhadrapada (उत्तरा भाद्रपदा)
27) Revatī (रेवती)

(2) VIKRAMADITYA'S ASSEMBLY OF SCHOLARS

Varah Mihir, whose reference has been given in the previous pages in connection with his book "Brihat Samhita" was a great astronomer. Jyotirvidabharan chapter 22 shloka 10 (ज्योतिर्विदाभरण) lists Nine prominent scholars in the assembly of Raja Vikramaditya.

The shloka is :-

धन्वन्तरिक्षपणकोमरसिंह शंकुः
वेतालभट्ट घटखर्पर कालिदासः
ख्यातो वराहमिहिरो नृपतेः सभायां
रत्नानि वै वररुचिर्नव विक्रमस्य !!

The scholars are Dhanvantari, Kshapanaka, Amarsimha, Shanku, Vetal Bhatta, Ghat Kharpar, Kalidas, Varahmihir and Vararuchi.

Works of some of them are available

Vikramaditya started Samvat (संवत) of his own. In the year 1996 A.D., it is 2053 i.e. it is 57 years earlier to the Christian era. That is the period of Varahmihir.

(3) STUDY OF STARS

In Brihat Samhita Varahmihir refers to the movement of the polar bear or Saptarshi (सप्तर्षी) He says, at the time of Yudhishthira, Saptarshi (सप्तर्षी) , group of stars was seen moving in the Magha (मघा) Nakshatra. Saptarshi takes a hundred years to move from one nakshatra to another.

He Says _____

अेकैकमिन्ननृक्षे शतंशतं ते चरन्ति वर्षाणाम् !

Matsya Puran, Vayu Puran and Brahmand Puran which were written earlier, state that at the time of Parikshita (परिक्षित) the grandson of Yudhishthira, Saptarshi moved in nakshatra Magha. Obviously Varahmihir took note of the previous writings on astronomy and conducted his research. Such study of the skies was conducted at the "Vedhashalas" spread in specific places in Hindusthan. The observatory consisting of the twenty seven temples was one of them.

CHAPTER 20

BLIND FAITH OF KUTUBUDDIN

The cruel aggressor Kutubuddin was completely obsessed by he blind faith that it was Allah's desire conveyed through Mohammed that the idol worshipers were sinners and that therefore they were to be slaughtered or converted and the idols were to be destroyed.

The Ayats from Koran may be examined to understand how harmfull a blind faith is created. The Ayats are reproduced from Quran Masjeed, Publisher A. M. Fehim Maktaba AL-Hasnat, 2241, Koocha Chelan Daryaganj, New Delhi - 110002 : 1995-96.

Para 7 Soora 5 Ayat 86 :-

But those who disbelieve and deny our revelations they are owners of hellfire.

Para 10 Soora 9 Ayat 5 :-

Then when the sacred months have passed, slay the idolators wherever you find them and take them captive (enslave them) and besiege them and prepare for them each ambush. But if they repent and establish worship, and pay jakat (Poor due) then leave their way free. Lo ! Allah is forgiving, merciful ! (i.e. After having committed massacres of people for their 'fault' of worshiping Bhagwan Vishnu, Rama, Buddha or Jina). Para 28 Soora 66 Ayat 9 :-

O Prophet ! Strive against dis-believers and the hypocrites and be stern with them. Hell will be their home a hopeless journey's end.

Para 17 Soora 21 Ayat 98. :-

Lo ! Ye (Idolaters) and that which ye worship beside Allah are fuel of hell. There unto ye will come.

Para 6 Soora 5 Ayat 51 :-

O Ye who believe ! Take not the Jews and Christians for friends. They

are friends one to another. He among you who take them for friends is (one) of them. Lo ! Allah guideth not wrong doing folk.

(In the beginning Jews Parsis and Christians were the target. After that the axe of aggression turned on to Hindus.)

Para 11 Soora 9 Ayat 123 :-

O ye who believe ! Fight those of the dis-believers who are near to you and let them find harshness in you, and know that Allah is with those who keep their duty (unto him).

It was not necessary for the Muslim aggressors therefore only to fight with the Defence Forces of the respective Hindu states. They went on ravaging, village after village and town after town.

Para 10 Soora 9 Ayat 28 :-

O Ye who believe ! The Idolaters only are unclean (Na-pak). So let them not come near the Inviolable place of worship (i.e. Kaba) after this year.

Para 11 Soora UNUS Ayat 4 :-

He may reward those who believe and do good works with quality; while as for those who disbelieve, theirs will be a boiling drink and painful doom because they disbelieved.

Para 11 Soora 10 Ayat 105 :-

And (Oh Mohammed !) set thy purpose resolutely for religion, as a man by nature upright, and be not of those who ascribe partners (to Allah) (worshipers of many Gods.)

Para 11 Soora UNUS Ayat 18 :-

They worship besides Allah that which neither hurteth them nor profiteth them, and they say " these are our intercessors with Allah. " would ye say ye inform Allah of something that he knoweth not in the heavens or in the earth ? Praised be He and high exulted above all that ye associate (with Him).

It was this blind faith that prompted Kutubuddin and the class to destroy the huge observatory consisting of the twenty seven temples. Although he has not recorded about the destruction of the storage of books it can very well be imagined that he destroyed every source of knowledge, which according to him was anti Islamic. The ignorance, because of his faith, was so grave. He hated beauty in the idols too, Thus, what he destroyed was the observatory.

By breaking the idols he served the cause of Allah and by looting the gold and jewels he served his own cause of enjoying the wealth.

Para 10, Soora 8 Ayat 69 :-

Now enjoy what you have won as lawful and good and keep your duty to Allah. Lo ! Allah is forgiving, merciful !

Booty included Women of 'Non-believers', They may be unmarried or married. The women were those whose husbands have been beheaded or those whose husbands have been held as captives. These men's relation with their wives, comes to an end as per 'Islamic law'. The women become articles of booty. See Quran Para 5 Sura 4, An-Nisa, Ayat 24. Also commentary Maktaba Alhasanat, Rampur, Translator Abu Saleem Mohammed Abdul Hai, Third edition, Page 1243.

Para 26 Soora 48 Ayat 20 :-

Allah promiseth you much booty that ye will capture.....

It was a mere show that "He", i.e. Kutubuddin "Constructed" a mosque out of the debris of the fallen temples. In his time the Vishnu Mandir was already there. After destroying the idols and making some changes he named it as Masjid-e-jame.

The 27 temples must have been with a conical pinacle on them. Had they been adorned with egg shaped pinacles, or domes, the destroyer would have retained them and, after removing idols and obtaining wealth deposited by the Hindu Builders in the past, would have boasted of having 'built' 27 mosques !.

If a man displayed his destruction as an act of honourable bravery he can be termed as a brute or antihuman. It is only an uncivilized group that commits such acts of anti co- existence and terms them as 'religious' acts.

CHAPTER 21

CONCEPT OF 'GOD'

The reader may pause a while here to think of the concept of God' independently. Should man pull 'God' so low as to make him discriminate between a child and a child of His own ? If a 'believer' is His child a 'non-believer' too is His, Did 'God' think of declaring the discrimination only in the seventh century of the Christian era although the earth existed lakhs of years earlier ? Was He sleeping till that time ?

Then, if human beings are the children of 'God' whose children are the goats and wolves, the fish and crocodiles and the cows and tigers ? Who has created the plants and the trees ? Who is the maker of the oceans, the mountains, the rivers, the deserts ? And above all whose creation is the very earth ?

Nature, the material cause of the universe, is said to be the creation of God. Nature does not discriminate nor does 'God'. The earth shakes occasionally and havoc is created on its surface at some particular spot. No discrimination is made. Houses of the poor, the rich, the believer, the non believers, the pious people, the wrong doers get flattened and occupants killed.

It is also not the case that a river quenches the thrust of a goat because the goat is useful to the believer, and it becomes poisonous to a wolf, and kills it because a wolf is harmful to the believer.

If nature shows its wrath on the pilgrims to 'Amarnath' in the Himalayas and kills many of them, nature does not spare pilgrims to the 'Haj' when a boat with its occupants breaks and reaches the bottom of the sea, or when an air plane is crashed to make the pilgrims breathe their last. Hundreds of pilgrims of Haj were burnt to death on the 15th of April 1997 near Makka, such a 'Hellfire' is actually meant, not for 'believers' but for

'Mushriks' i.e. idolalors, or non believers, according to Quaran.

To attribute to 'God' the designs of cruelties in man's mind is nothing but deliberate misguidance. Would any intelligent person think that 'God' would engage himself in boiling water to dip the non-believers in, or to skin such persons alive ?

If at all man desired to have concept of 'God' it should be very broad. 'God' has to drive his chariot spread from horizon to horizon on the slope of ages and ages. Innumerable solar systems are vanished and also created.

When we occasionally see an instantaneous sparking line in the sky in the night, we say a star has fallen. The line we see is of thousands of years ago and visible today on the earth, and seen by us because of the light year distance !. This chariot of 'God' has no ground at all which is known to man on the earth.

From where does this force come ? Who generates the strength in the earth to rotate ? Who has given the sun the power to keep all its objects like the Earth, the Venus, the Mars, the Jupiter away from one another and yet in one invisible rein ?

Who has developed the inner strength in living beings and particularly man, the most intelligent animal on the earth, to stand against the force of gravitation during the span of his life ?

If you accept that there is one power behind all these movements, may them be of the solar systems or their families and their telestars (उपग्रह) or even of the living beings and human beings on the earth, you can take that to be the concept of 'God'. You can not imprison this God' to make him act according to your wishes of kindling hell fire, or boiling water or creating gardens with fairies or enjoyable girls in the gardens to give in gift to the believers. This 'God' has to deal with the business of the total universe. The earth is only a negligible particle and the human being still more insignificant, Man is expected to engage his wits and intelligence in trying to dig out the unknown secrets of nature even by going beyond his normal reach. That alone would be a service to 'God' because whatever man unearths and records will be a guide for generations to come.

That is what the astronomers in the past have done. To destroy their efforts and records is an inhuman intolerance and to tolerate such intolerance is equally inhuman. To sum up, you may worship one 'God' or hundreds of them, you may worship no 'God' at all, The creator shall not discriminate between worshipper and non worshipper or believer or non believer. He is forever there to control and balance the total universe.

Those who have been taught to consider any discrimination to be Gods dictum should go to advanced science in order to remove their shallow thinking which has made them commit brutalities. in the name of religion. God will never order to destroy beautiful temples created by his own children, or burn manuscripts of knowledge.

After death, the body may be disposed by burning or be burried. Nature absorbs elements from it and utilizes them to complete the cycle of life and death on the earth. Nature maintains its own equilibrium without losing any material although the form may change.

The pages of history in the field of culture, reveal that the Aryan civilization believed in the concept of God for creation of constructive work right from cultivation to sculpture. A farmer sincerely believed that it was the Mother Earth who bestowed on him corn in a abundance and therefore he must be grateful to the Mother Earth, the Goddess. A man breaking stones in some mountain felt that he was doing service to God because the stones he was cutting were to be used for the benefit of mankind, It may be in the form of buildings, houses or temples or roads.

On the other hand the Muslims misused the natural belief of God for doing anti-coexistence acts. They first termed the Hindus as non-believers and therefore unwanted by Allah, they slaughtered the Hindus in the name of Allah, they broke temples and idols by creating belief that Allah has so desired. They looted wealth and women under the 'religious' sanction by Allah through Mohammed, They imported Arabic customs and names in India wherever they could enforce their rule, all in the name of Allah. Thus the Hindus used the concept of God for constructive work while the Muslims misused the concept for destruction of civilization.

The scholars of Arabic have done a useful work of translating Quran in Hindu languages like Bengali, Telugu, Gujrathi, Marathi, Hindi and so on. All Muslims do not know Arabic or Urdu. They are well versed with

their vernacular language. By reading Quran in their own language they automatically come to know as to how their fore-fathers were persecuted by the then invaders and former converts in the name of Allah.

Such Muslims therefore create organizations to liberate Muslims from the clutches of the hard core blind faithed Muslims, the planners of destruction, and desire to return to their original 'Dharma' of this soil.

The concept that God is one does not hurt anybody. Guru Nanak (1479 A.D.) also preached EK Omkar i.e. one God ; yet did not preach any destruction. It is the dictum's of destroying the rest that bisected the society and the nationhood.

The pseudo secularists are not satisfied with the result of their emotional experiments so far. They encourage harmfull blind faith to ruin the rest of the country.

CHAPTER 22

PSEUDO SECULARISTS : THE INCORRIGIBLE Lo9T

Experience has shown that a newly developed sect of pseudo secularists cannot be mended. In order to get an appearance of a modern national, they have got the limbs of honesty and morality amputated from their mind. Yet they are in the habit of delivering lectures on integrity, honesty and moral values of life. Their concept of national integration is limited to their family, their relations, and their sleeping partners in business and bed. Many of them misappropriate crores of rupees from public funds and take care that their dealings are not exposed. If at all their dealings are exposed they pc[illegible] as Vishvamitra to pass the fatherhood on some other pe[illegible]on.

Their favourite song is 'combating communalists'. Their lecture is not complete without this song.

Because of the absence of honesty and morality in them, they do not see the fact that five lakhs of Hindus have been thrown out of their homes in "ideal secular state" Jammu and Kashmir, as a result of communalism

practiced by the Muslims. The pseudo secular leaders do not utter a single word about that communalism. They therefore have no plans to rehabilitate the refugees in their own homes, with honour and safety. With these refugees under their nose they boldly sing their songs of fighting out communalism. Such leaders expect from the masses, all support. The fate of Hindusthan rests in the hands of such pseudo secularists.

At the time of independence some 50 years ago rivers of Hindu blood started from Sindh, Frontier provinces, Punjab in the West and Bengal in the East and reached the capital "Delhi". Standing in the rivers of blood the leaders then proclaimed that the independence had been achieved without shedding a drop of blood. Inspite of that the country known as Hindusthan was partitioned to please the Muslims is yet another fact. And the dishonest leaders started lecturing people that the one-ness of the country must be maintained.

The converts break their wedlock and dismiss their wives as easily as a cricketier discards a used up ball to get a new one. The pseudo-secularists defend the converts by telling the court that it was the 'religious' right of the converts to treat women as if they were soul-less cricket balls.

Such leaders however deliver lectures before women that the women must have human rights and that they should fight against any ill treatment to them.

The Constitution of India does not allow discrimination on the ground of religion. Pseudo secularists do.

The reason to make a mention of the conduct of this pseudo secular cadre is that whenever a proof contrary to the existing belief is found in some excavation, either physical or documentary, and if that proof goes against the blind faith of the Muslims the Pseudo secularists misuse their administrative power to suppress the truth. They prefer to fool the world instead of being honest, and bringing knowledge upto date. Fortunately however, there are persons and persons from all sections of the society, even from Muslim community who are interested in the real history in respect of the historic monuments.

The author of this book banks on such honest persons.

CHAPTER 23

THE MIHIRAVALI COMPLEX

(1) MIHIRAVALI

The spread of the temples was in Mihiravali. Mihir means the sun. Avali means a row. It can be said that the term row of the suns was symbolic of the work of astronomy carried out there. The other meaning is that the observatory has been named after Varaha Mihir and called Mihiravali. The term in vogue today is Mehrauli.

The walled area was the Fort of Raipithora. It was this area termed as 'Hissar' by Kutubuddin. Hissar means a fort, Mihiravali was a subpart of the Fort. The walls do not exist now. However some portions in ruined state were enough to know the dimensions of the Fort.

A Fort nereby is called Seeri Fort. It is 'Shree Koot'. The fragments of its walls too have been discovered. Shri P. V. Begade in his book has given the diagrams of the area. (Ancient and Medieval Town-planning in India) Sagar Publications, New Delhi, Page - 164,165. (Picture No. 21.22)

It may be seen that the names of the places and buildings in the area have been converted to Islamise the Hindu culture. Nizam Ka Bagh, Masjid Jamali, Hauz-Rani, Fateh Burj are the prominent instances.

The area marked as Lal-Kot is misunderstood as the Fort Built by Anang Pal. It was Cunning ham's mischief. He wanted to impress on India that Shah Jahan built the Red Fort adjacent to Jamuna river. So he attributed the area named as Lal-Kot near Mihiravali as Anang Pal's Lal-Kot.

The historic fact is Anang Pal built the Red Fort near Jamuna in the year 1052 A.D.

Rai Pithora is the perverted form of Raja Prithavi Pal of Tomar dynasty (1167 - 1189 A.D.)

(2) DESTRUCTION : PRIDE OF MUSLIMS

CONSTRUCTION : PRIDE OF HINDUS

There is a world of difference between civilization and anti-civilization, culture and anti-culture, Sanskriti and Vikriti.

We find six lines in Brahmi script on the iron pillar referred to previously. If the lines on the top of the gate for entering the so called "Jame Masjid" from the East, show destruction by Kutubuddin, the lines on the iron pillar show the construction by Emperor Chandra (See pic. 5 to 7)

The writing on the iron pillar pertains to the tall tower which is still standing.

The outer casing of the stone tower has been disfigured to give it an Islamic appearance for the spread of Islam in Hindusthan. When thousands of people were massacred by each Sultan they could easily enslave many of the remaining. The disfigurement was forcefully carried out by using enslaved Hindu artisans. When a dozen of the group are beheaded in front of the others the remaining persons surrender and agree to obey the order of the Sultan. There can be no wonder therefore that the persons who worshipped idols till yesterday, removed today the chain of cultural idols from the tower, and engraved Arabic letters under the orders of their master although they did not know the script. They had only to follow the characters given to them on a paper.

(3) ISLAMIC INSERTION DETECTABLE

The original ornamentation of the bells, diamonds, lotus, flowers and creepers project boldly beyond the general level. The Arabic lettering was a subsequent insertion and therefore it does not show above the general level. Whenever a new stone has been used the colour shows difference.

Original stone plates if any are non-existent.

The inscriptions are worne out. whatever could be read has been recorded by Page and this record serves as a. guide of data for a researcher.

On the ornamental bands of the first floor there are inscriptions in Arabic, Persain or Tugra characters.

So also on the second floor there are Ayats (आयत) from Koran.

On the lower strip of the ornamentation of the second floor there is a description pertaining to Iltitmish.

The stone slab at the gate of the second floor says that Iltitmish ordered the erection of the building (the tower). Then it says that the order was executed.

The period of Iltitmish is 1210 to 1236 A. D. The different stone slabs only show that they have been fixed in praise of Iltitmish. In one of them, it is said that Iltitmish is under the sovereignty of the emperors of Arabastan and Iran. The year has been given as 626 Hijri i.e. 1229 A. D.

On the fourth floor a stone slab describes him as the emperor of the Kings of Turkastan, Arabastan and Iran. Then it repeats that this emperor Iltitmish ordered the erection of the pillar.

But then there is an inscription on the tower that in 770 Hijri, 1368 A. D. the tower was damaged by lightening. The fourth and the fifth floors were repaired during the period of Sultan Phirojahah, by Mohammed Amir Koti. Yet the stone slab of the order of Iltitmish is in the same place.

There are stone slabs with Nagari inscription on them on the third floor, The words are Samvat 1425, Falgun (फाल्गुन) Vadya 15 (Amavasaya) Thursday. Phirojshah was ruling. Lightening damaged the pillar (i.e. 1369 A.D.)

On the third floor again, 'Sultan Mohammed was ruling. Lightening damaged the pillar in 1382 Samvat. Bhadrapad Shukla 7 ' (i.e. 1326 A.D.)

These fixed stone slabs do not help to arrive at any definite conclusion. The mischief of the Muslim rulers to claim the ownership of construction

is exposed through their own writings. If there were any real stone slabs with inscriptions they have been removed while doing the operation of converting the casing of idols into Arabic lettering. However, some traces, which could be called original, have been detected by Beglar.

CHAPTER 24

THE HISTORIC PERIOD OF THE OBSERVATORY

(1) DISCOVERED BRAHMI LETTERS

There are some inscriptions on the Tower observed and recorded by Beglar (archaeological report No.4 1871-72 A.D.). At two places the characters found were in the script prevalent in Ashoka's time (273 B.C.,232 B.C.). The characters have not been deciphered but they are Brahmi, Beglar's observation was fifty five years earlier than that of Page (1925). In those days too only a few letters could be readable ; the other writings were obliterated. The inference of Beglar on the basis of these characters is 'That (engraving) in the Ashoka character must be very ancient, and would take to carry the building of the Manar back to the Era before the Guptas in whose character the iron 'Lat' inscription is engraved. This however is not improbable, for, the temple must have existed prior to the cutting of the inscription on the Pillar."

Beglar had also read a figure in Hindi. It was Samvat 259. It came to 203 A. D. Cunningham dismissed the conclusion of Beglar stating that it must be 1259 i.e. 1202 A. D. which tallied with the period of Kutubuddin. As for the Brahmi inscriptions he simply said that nothing could be made out of them (Picture No. 23)

For Cunningham it was all right. But that did not mean that they could not be taken note of by anybody.

The Nagari inscriptions showing the dates as Samvat 1382 (1326 A.D.) and Samvat 1425 (1369 A.C.) were fixed in the period of Suratran (Sultan) Mohammed and Ferozshah respectively at their instance.

As for Brahmi characters engraved on the tower, they were the only letters

which could be observed distinctly. The other portion was obliterated. It was not possible for anybody to plant a stone slab in brahmi after the Muslims controlled the area in the year 1192-93 A. D. and onwards. The writing must have been there prior to their possession, and that too from many centuries of the past.

(2) BRAHMI LETTERS ON STONE PILLAR OF THE TEMPLE

Shri Kedar Nath Prabhakar of Saharanpur is one of the scholars who had a minute observation of the complex. He had made a mention of an engraved stone he observed on a pillar near the left wall. It is Brahmi script, and only five to six words are readable. He deciphered the script. The words are Soorya, Meru, Prithvih, Yantrai, Mihiravli, Yantrena.....

सूर्य मेरु पृथ्वीः यन्त्रै मिहिरावलीः यन्त्रेण
(वराह मिहिर स्मृतिग्रंथ भारतीय ज्योतिर्विज्ञान
अनुसंधान संस्थान लक्ष्मीनगर सहारणपुर

प्रथम संस्करण वर्ष 1974 A.D. Page 141)

Shri Prabhakar drew attention of the National Archives. Since then the engraving is under observation of that department too. (Picture 24)

According to the assumption of Shri Prabhakar the pillar on which the words are found must have been from one of the temples ravaged by Kutubuddin. The author of this book feels that the pillar may be a part of the existing temple itself. As the sculpture of all the pillars has been chiseled down to damage every idol, the surface of this pillar too must have been chiseled down.

The conclusion that can be drawn safely on the strength of the characters in Brahmi on the stone tower and the one found on a pillar of the temple, is that the astronomical observatory included the stone tower.

CHAPTER 25

VASTU SHASTRA AND THE LOTUS

(1) THE STONE TOWER HAS LOTUS BASE

It has ever been the practice of the talented architects or engineers to maintain consistency between the purpose of any huge construction and its design. An instance of the modern age is of the building of the Supreme Court of India in Delhi. It was constructed in the 1960's. The chief engineer thought of an appropriate shape for the building. He designed it in the form of a scale i.e. a balance, because it is the symbol of justice.

The inscription on the iron pillar near the stone tower in Mihiravali refers to the tall stone tower as Vishnu—Dhwaja (विष्णोर्ध्वज स्थापितः).

Mythologically the seat of Vishnu is a lotus.

नारायणः सरसिजासन सन्निविष्टः Narayan means Vishnu
विष्णुर्नारायणः कृष्णो वैकुण्ठो विष्टरश्रवाः ! (अमरकोश)

सरसिजासन means Lotus - seat
सन्निविष्टः means seated on

M. S. Bhatanagar from Gaziabad, a Scholar on the subject, viewed the tower from the sky in a perpendicular line. He found it to be a lotus with twenty four petals (Picture No. 25)

There is no reason to doubt his observation. Out of the existing five floors three are ornamented. The lower one has angular and circular alternate casing. The second one has only circular. The third one has only angular one. (Picture No. 26)

The pillar is slanting. If a cross section of the diagram of each floor at its bottom, i.e. base, is placed one upon the other in order, you will get the look of a lotus of twenty four petals.

The delicacy of the construction has been maintained geometrically. The angular casing of the third floor goes in a straight line to the casing of the bottom floor.

Thus the Sthapati (स्थपति) the Chief Engineer or architect designed the proposed tower in the shape of a lotus as it was to be Vishnu Dhwaja.

(2) ORIGIN OF LOTUS BASE

Mayamata, Chapter 15, deals with pillars. They are columns for palaces or temples. In the construction of Bhadrak type, the base of lotus is prescribed.

पद्मासनं तु कर्तव्यं मूले पद्मासनं भवेत्
यथष्टाकृति संयुक्तं उर्ध्वतो वा समण्डितम् ।

A lotus form is to be made at the base (Bottom) and projecting elements to follow accordingly.

Sthapati, i.e. an architect is however free to develop independent design bearing in mind the principles of load bearing, joints etc. The Sthapati of Vishnu Dhwaja developed the concept of padmasana (Lotus Base) as suggested in the then available scriptures and used his own talents in designing the tower Vishnu-Dhwaja.

CHAPTER 26

WHY THE PLINTH OF THE TOWER IS ABSENT ?

(1) GO DOWN TO GO UP

As for the entrance door of the tower it must be remembered that as per recorded pages the door has been repaired at least twice. Robert Smith saw the original entrance door in a deteriorated condition in or about 1803 A. D. He repaired it with decorations around it. Cunningham has mentioned about it in archaeological survey-report part I at page 199.

Previous to that Futah Khan in the reign of Sikandar Lodi (1488 A.D. to

1517 A.D.) made alterations (1503 A.D.). This is evident from the stone slab inserted near the entrance door.

While entering the tower one has to go a couple of steps down today. The tower appears to have been cropped up from the ground like a tree trunk. As per the Technology of construction, however, such a huge construction must have a base which is termed as Adhishtana, Peetha or Upapeetha.

Those who reconstructed the entrance door must have seen it while conducting the repairs.

It can be assumed that a plinth or a base all around the circumference of the tower at its bottom must be existing. As found in Hindu constructions the border of the plinth too is decorated with idols. Incidentally, Beglar has made a reference of the plinth. It can be assumed that till his time (1870 A.D.) the surface of the original plinth was visible.

(2) PLINTH BURIED

When the tower and the area surrounding it was captured by the Muslim invaders first in or about 1192 A.D. they decided to maintain the tower and convert it in a fashion conforming Islam. Changing the casing from idols to Koranic inscriptions was not risky and that was done too. They must have faced the basic problem of the inscriptions around the border of the plinth. The casing of the tower was comparatively of thinner stones. It must not have been the case at the base, i.e. around the plinth. They must have been huge bulky stones arranged in such a way as to hold the load of the tall construction. The idols inscribed on basement could not therefore be replaced by Koranic inscriptions. There was a danger of the safety of the tower in removing the stones at the base.

The way chosen to over-come this difficulty must have been to fill that much height and the plinth with stones and soil. Thus the tower appears to be plinth less in contrast with the science of construction.

(3) EXCAVATION REQUIRED

If the surrounding is dug the plinth could be visible with its huge stones decorated with idols.

The Pseudo seculars also hide the truth and prefer to deceive the world whenever any fact contrary to the false propaganda regarding construction of historic monuments is revealed. Some repairs were required for the tower. The area was closed with thick curtains so that the public should not be able to watch the portion of the tower at plinth level, So, only in real Swaraj in India i.e. only when the pseudo seculars cease to rule, the truth could be kept open for the world.

Many times the newspapers have given an account of some idols unearthed in the excavation in the area. On basis of such information another possibility is also likely, to be there, as described below.

The stone tower must have been standing by the side of a lake. The lake must have been filled with debris of fallen temples. All this can be ascertained or negated after excavation with an honest intention of research.

CHAPTER 27

ASTRONOMICAL - CONNECTION

(1) HORA :

Why twenty four petals ? Hora is 1/24 part of the day, i.e. Sunrise to sunrise . The twenty fourth part is called Hora. The English word 'hour' is derived from Hora. The word Hora is derived from Ahoratra (अहोरात्र) Day and Night : (24 hours) by dropping अ and त्र (a and tra) .

It may be noted that the Ashok Chakra at Saranath has a wheel with twenty four spokes. It is taken as a symbol on our national flag. The round of the earth is complete in twenty four parts of the day.

In the Lalkot of Anangpal i.e. the Red Fort of Delhi which has been usurped by Shahjahan, there is also an image of Soorya, i.e. the Sun, on the top of the arch ceiling in Diwan-ae-Khas i.e. The place of royal assembly, That Sun too has 24 hours indicating hora.

The figure 24 particularly in respect of the tower has Astronomical Significance.

(2) SEVEN DAYS

The tower had seven floors in all, They indicated the seven days of a week. As stated before there are seven days of a week the world over. It is due to the Vedic civilization all over.

(3) TWENTY SEVEN WINDOWS

The five floors of the tower have twenty seven nitches from inside of the outer wall. They have narrow openings. To get the sunlight in, is not their main purpose, because the openings are small and narrow.

The nitches are not equidistant, They are not in the same level either. Ten of them are in the first floor, Seven out of them are of bigger size. Five are in the second floor, Four each in the third, fourth and fifth floor.

There is a reference of the damage of the tower in Sultan Phiroz Shah's time. That is 770 Hizri i.e. 1376 A.D. or about. The original nitches are presumably in the same place. Therefore the damage must have been superficial without damaging the inner shaft.

Then again the number 27 of the windows appears to be a mere coincidence. When there were two more floors, there must have been more nitches also.

The nitches were obviously for observing a particular group of stars i.e. Nakshatras at a particular time from a particular angle. Observation from specific angles is not possible in the open skies.

Shri. Kedarnath Prabhakar says that the exits of the first, second and fifth floor there are through holes in the outer. They are Twenty Seven, Forty Two and Nine respectively. If they were only for building scaffolds, they would have been closed after the work. Secondly the holes are absent in the third and fourth floor.

An aspect of the occasional extreme velocity of the wind on the surface of the tower due to its height must have been taken into consideration. The air, if locked up in the hollow of the tower, may damage and throw down the complete structure. It is a matter of examination by experts in that science, and also a matter of going deep into Hindu architecture to find as to what precaution was taken to avoid any such occurrence of an eventuality.

CHAPTER 28

PURPOSE OF THE TOWER

(1) PRE-REQUISITES OF CONSTRUCTION

Those who attributed the execution of construction of the tower to Muslim Sultans like Allauddin or Kutubuddin or Iltitmish displayed their shallow thinking in the field of construction, although some of them claimed to be engineers. They totally ignored the pre-requisites required to be observed for such construction. One of the causes was their ignorance of the science and the other one was their bias against the supremacy of the Hindus in the sphere of construction.

(2) APPRECIATIVE OUTLOOK

Certain construction are to be carried out by the respective kingdoms without any expectation of revenue. Schools, and observatories are among such category.

In each case the head of the state is required to be well versed with advancement of knowledge. He should consider it as a requirement of mankind.

As for the construction of a huge temple one of the motives is an encouragement of the skill in sculpture to the sculpturors.

(3) FUNDS

The king must have enormous source of funds as the work is to continue not merely as five year plan or a ten year plan. The plan may go for number of years, even beyond the kings's life.

(4) PATIENCE

The king should have patience to execute projects of long duration. A certain work may not be completed during his life time.

The king must have his keenness in completing the unfinished projects which may have been started by his ancestors. Some of the caves of Ajantha have been worked for five centuries and more. Some king started the scheme. His successors continued the work.

(5) PLANNING

Planning is the first requirement of a proposed construction. The planning is to cover all aspects to complete the constructional work.

Site examination is necessary to determine the type of foundations. If you get water at some depth while digging for foundation, there is a special treatment for it before laying the first layer. Foundation of tall buildings are to be tested after seasoning. They are to be left open to rain of two or three years to examine shrinking and then doing needful before proceeding with the work of plinths.

The invaders were ever busy with further and further conquests and making secret plans to kill their own chiefs to get the command. They had no attraction for sculptural skill in idols. They were not interested in raising any construction because the standing buildings served their purpose. They had no reason therefore to go into the science of construction or even to understand it. As for schools they concentrated only in teaching Quran and spreading its contents. They had no necessity to construct any building for that purpose. They had no motive to spread knowledge for the good of mankind. They could not go beyond Quran.

To attribute execution of construction to the Muslims is sheer display of ignorance. To stick to ignorance is to hamper the progress.

Every huge building has a very thick and broad foundation. That is for safety against all forces including those from an earthquake. An unprinted book "Akashbhairav Kalpa" is available in "Bhandarkar" Institute Poona-4. The book is on architecture, dealing with the science of building earth-quake proof constructions. This mention is made only to let the reader know the advancement of Hindu Science in the field of construction.

Every tall building has a metal pinnacle (Stoopi). It is of considerably large size. That is for protection against lightening. In very very rare cases a temple is damaged by lightening. The metal 'stoopi' serves as lightening conductor and protects the building,for the building gets wet due to the rain before lightening.

In the absence of such a tower, observation platforms were made in a square shape raised by putting layer after layer. Two such platforms can be seen in abandoned state. A research is necessary to find out if there is any hollow portion below the platforms to be used in the form of a Temple. (Picture No. 27)

Mutual exchange of ideas and knowledge with European and Central Asian countries has been traced by the historians. varah Mihir has referred to the Greeks.

Kedarnath Prabhakar has given a reference of an article by Dr. Gorakh. Certain temples in Babilonia are of such type, (Page 136, 137 Varah Mihir Smrutigrantha) for observation of skies. It is said that the platforms existing near the tower were for observation. They were of course in addition to "Vishnu Dhwaja". (Picture No. 28). Babilon is in Irak South of Bagdad.

(6) VISHNU PADA

If Vishnu is equated with Vishva, the Universe, the Vishnupada (feet of Vishnu or place of Vishnu) is considered as the centre of the Universe. The earth is round; so is the Vishva. The earth has a centre. The universe too has one.

The centre is to be imagined. It can be seen only with Divya Drishti or

mental vision or intuition. The Vishnu Sukta has some Richas :-

तद्विष्णोः परमं पदं सदा पश्यंति सूरयः ।
दिवीव चक्षुराततम् ।।5।।
तद्विप्रासो विपन्यवो जागृतांसः समिंधते ।
विष्णोर्यत् परमं पदम् ।।6।।

The wise men always look at the sacred place (Pada) or (Feet) of "Vishnu" as if with open eyes towards the skies.

The intellectuals and vigilant people pay him offerings appropriately.

In the last line of the shlokas in Brahmi script the word Vishnupad has been interpreted in different ways. It is related to Giri and so Vishnupad Giri, a hill named after Vishnupada was searched for. One at Gaya, the other at Mathura. Some one has said that the iron pillar has been taken to Mihiravali from Gaya. Some one feels, it has been brought from Mathura.

The rational interpretation is that the complete area is named as Vishnu Pada, and very appropriaterly. The research of the Universe was conducted in this observatory.

It can well be presumed that where the astronomers felt a need of an observatory tower and put their proposal to the King Chandra, he consented and asked his courtiers to draw a long term scheme. They made a plan of the tall tower along with a temple of Vishnu with provisions of a foursided gateway, arches and other ornamented halls or rooms. It was then created. What is named as Alali Darwaja is in fact 'Alaya Dwar' as stated before.

The scheme was to be long term because the king anticipated that he might not live to see the completion of the tower. The two lines of the second shloka confirm that the king was not living when the iron pillar was erected as a record of the stone tower of Vishnu Mandir, with Vishnu Dhwaja (विष्णु ध्वज) adjoining the Mandir, the Vishnu Dhwaja to serve as the observation pillar for the astronomers in the Vedhashala in Vishnu pada.

The last line of the Brahmi inscription on the iorn pillar says that the king,

in reverence to Vishnu (भूमिपतिना भावेन विष्णोर्मतिं प्रणिधाय) established (स्थापितः) this tall (प्रांशुः) pillar (विष्णु ध्वज) on the hill (गिरौ) in this Vishnu Pada (विष्णुपदे).

(7) VISHNU PADA IN THE SHLOKA

Shri D. S. Triveda has, while interpreting Vishnu Pada imagined an area from Bactria in the North West to Gaya towards the East. He has also referred to Vipasha on the bank of river Bias near Gurudaspur in Kangada Valley. He has advanced his logical arguments to support his conclusion.

In the absence of any reliable historical clue such guess is but natural. Nobody's word can be taken as final.

In fact the Brahmi inscription at line two has given reference to Bactria as Balhika,viz.

तीर्त्वा सप्तमुखानि येन समरे सिंधोर्जितावाल्हिकाः

i.e. the one who crossed the seven mouths (subrivers) of Sindhu river and got possession of Balhika. So if the king also made constructions in the area like the tower of Jam at Firoz Koh which is the name of the place known today, in Bactria, is not improbable. Research for the means of research would be necessary first to draw plausible conclusion.

The author of this book feels no need to cover so vast an area to determine the location of Vishnupada. As stated earlier Vishnupada is an astronomical concept. In Vishnu Sahasra Nam, (i.e. a thousand names of Vishnu) the very first name of Vishnu is Vishva i.e. the Universe.

विश्वं विष्णुर्वषट्कारो भूतभव्य भवत्प्रभुः

In Vishnu Sukta we get more vivid an idea, Before going on that subject, the observation of the iron pillar inscription shows some interesting aspects. Pranshu (प्रांशु) is one of the names of Vishnu.

उपेन्द्रो वामनः प्रांशुः अमोघः शुचिरुर्जितः

The word has another meaning ' tall'

Secondly, Brahmi is another name of Vishnu found in Vishnu Sahasranama in Shloka 84 :-

ब्रह्मविद्ब्रह्मणो ब्रह्मी

Although nagari script was developed, Brahmi script has been used. This is to make the tower completely full of Vishnu. Vishnusukta, which is recited at the end of Purushsukta as a custom, explains that the complete universe is accommodated in three steps of Vishnu. The innumerable suns and their families i.e. their planet systems controlled by each of them, is said to be the place of Vishnu, i.e. 'Pada' of Vishnu. The lustre is perceived by the wise. In other words it is a power to be imagined. The devotees who are conscious of the greatness of the universe and the place of Vishnu, pray him with reverence. At the same time it must also be remembered that the scientists of those days took Vishnu and Vishnupada both, as astronomical concepts.

Thus Vishnupada is the name given to the area for the purpose of astronomical study of the universe. The observatory in Mihiravali, situated in the broader area, called Vishnu Pada was the means, with whatever apparatus of observation of the skies were available to them, in those days.

We find in many temples an idol in the form of footprints. They are called Vishnupada and worshipped. However the broader concept is connected with the science of finding out the secrets of the stars.

8) LUNAR YEAR AND SOLAR YEAR SYNCHRONIZATION

The astronomers have recorded the observation that the earth appears moving through one Zodiac star group each month i.e. while completing its translatory motion around the Sun. The twelve months work out about 365 and a quarter day. The names of the zodiacs are,

1. Mesha (मेष) (Aries)
2. Vrishabha (वृषभ)(Tourus)
3. Mithuna (मिथुन) (Gemini)
4. Karka (कर्क) (Cancer)

5. Singha	(सिंह)	(Leo)
6. Kanya	(कन्या)	(Virgo)
7. Tul	(तूळ)	(Libra)
8. Vrishchik	(वृश्चिक)	(Scorpio)
9. Dhanu	(धनु)	(Sagirrarius)
10. Makar	(मकर)	(Capricorn)
11. Kumbha	(कुंभ)	(Aquarius)
12.Meena	(मीन)	(Pisces)

They are according to the general shape of the group of stars.

The conception of Solar year (सौरवर्ष) is based on this astronomical mathematics. That is why our Hindu Solar year is almost equivalent to Christion Calender Year

As stated before, the earth rotates around the sun in 365 days and six hours.

As for Lunar year (चन्द्रवर्ष) the moon completes its one round around the earth in about 29 and a half days. That is one Lunar month (चान्द्रमास). Such twelve Lunar months make one Lunar year (चन्द्रवर्ष), which comprises nearly 354 days. The twelve Lunar months start from Chaitra, and end at Phalguna. The months for ready reference are

1. Chaitra	चैत्र	7. Ashvina	अश्विन
2. Vishakha	वैशाख	8. Kartika	कार्तिक
3. Jyeshtha	जेष्ठ	9. Margasheersha	मार्गशीर्ष
4. Ashadha	आषाढ	10. Pausha	पौष
5. Shravan	श्रावण	11. Magha	माघ
6. Bhadrapada	भाद्रपद	12. Phalguna	फाल्गुन

The syncronisation of the lunar year with the solar year is effected with Adhik (अधिक) month i.e. an additional month every third year. That is the broad basis of Hindu calendar.

The Islamic Hijri Calendar is based on Lunar System of months and the year. The Muslims have not adopted Syncronisation of the Lunar year and the Solar year. They therefore lag behind every year. To refuse to March

with time is, according to them, a religious binding of Arab origin.

The English calendar developed syncronisation in course of time. It is not that precise as compared to the Hindu calendar. However the Astronomers have translated zodiacs from the Hindu Calendar for further studies. The Hindu astronomers have done a great work for mankind. The Vedha Shalas or observatories were the centres of the science. The one at Mihiravali in Vishnupada was one such complex of them. Shri, Dinesh Chandra Tyagi, a scholar and the President of Akhil Bharat Hindu Maha Sabha, has recently written two articles on the subject in a lucid, simple language (Hindu Sabha Varta weekly New Delhi : Issues of 18.3.96 and 8.4.96)

As previously stated, regarding the construction, Beglar has said that the work of the tower and the temple must have been started Simultaneously. Beglar has said so on examining the construction of foundation after digging fourteen feet deep, Beglar's observation can be confirmed through other aspects also.

The tower was to be a Vishnu Dhwaja. A Vishnu Dhwaja without a Vishnu temple would carry meaning. It would be like Allauddin's attempt of building a tower for tower's sake only to compele with the existing tower.

In large Mandirs, towers with projected stone blocks are seen. They are called Deepastambha i.e. Lantern Tower. No one constructs lantern towers without a mandir.

It therefore logically follows that the Vishnu Mandir too, the original Hindu dome of which is still intact, was a part of the astronomical complex.

What is necessary is a research by Sthapaties well versed with the Hindu architecture. They can analyse the plan on the basis of the cardinal points and pillars as they exist at site.

Certain temples are meant for indication of directions. We find Shiva temples deep into the forests, on spots in deserts, in the deep valleys of mountain roads or on the tops of hills or mountains. They served as the purpose of Marga Shala i.e. rest houses for trackers or travellers. But the main object is to give them the indication of directions. The idol known as Shiva Linga has its channel always towards the north. The pedestrians

on exploration mission find the exact north from the position of the idol of Shivalinaga. That guides the pedestrians on proper track, as to the directions.

It is for the researchers and scholars of Hindu architecture to find out the real architectural aspects by the study of the devastated Vedhashala Complex in Mihiravali.

CHAPTER 29

OPINIONS ON AGE OF THE TOWER

To determine the age of the tower is not a difficult task present. The binding material can be tested chemically, One of the tests is known as Thermo Luminescence carbon test. On rough estimation the original construction work continued for five to seven decades. Lumps from the inner of the basement and the base of the first floor can be put to test parts.

The age of the fourth and fifth floor may be different for the reason that the original outer construction has been recorded as disturbed by the Muslim Sultans.

The original material may prove that the stone tower has been standing for over twenty three hundred years.

D.S. Triveda attributes the construction to Samudra Gupta who ruled from 320 B.C. to 269 B.C.

In his opinion the inscription on the iron pillar was made by his son successor, Chandragupta the second.

Shri Harihar Niwas Dwivedi has written a book in Hindi " Keerti Stambha " first edition 1980, Vidya Mandir Prakashan, Morar, Gwalior ; (474006). Shri Dwivedi has done tremendous research work, on the stone Tower Complex. In course of his research he has pointed out numerous instances of Islamic devastations inflicted on beautiful Hindu temples.

As for the stone tower Shri Dwivedi has presented his conclusion that the stone tower was started by Anang Pal the second, of Tomar Dynasty. (period 1051-1081 A.D.) The adjoining building named as Masjide Jame is Vishnu Mandir. that too has been built by Anang Pal. Cunningham found a stone slab with Hindi inscription on it, stating that Anang Pal built Vishnu Mandir.

There is a line inscribed on the "Iron Pillar". It reads "Samvat, Dihali 1109 Anang Pal Bahi (संवत् दिहाली 1109 अनंगपाल बहि)

It means that Anang Pal brought into Delhi this pillar in Samvat 1109 i.e. 1052 A.D. Incidentally Cunningham has taken the word 'bahi', meaning 'settled'. Shri Dwivedi has pointed out the mistake and given the correct meaning that 'Bahi' means 'brought.

The point of importance is the observation by Cunningham, He found similarity in the characters on the stone Tower and the 'Iron pillar ! Archaeological Survey Report Part 1 page 151 mentions.

"On the iron pillar there is short inscription in three lines, which appears to be a contemporary record of Anang Pal himself as the characters are similar to those of the mason's marks on the pillars of colonnade of the great Mosque "

It is obvious that Cunningham refers to the then existing building as the Great Mosque.

Shri Dwivedi says that Anang Pal ruled Delhi after Kumar Pal Dev. According to Beglar the plinth level of the "Mandir" and of the Stone Tower is the same, and that the construction of both the projects must have been started simultaneously.

Accordingly, Shri Dwivedi concludes that Anang Pal II must have been the constructor of the stone tower too.

Shri Dwivedi has deciphered one stone carving of the Stone Tower given below .

ॐ स्वस्ति श्री सुरित्राण फेरोजशाही विजयराजे सम्वत् 1426 वरिषे फाल्गुण सुदि 5

शुक्रदिने मुनारो जीर्णोद्धार कृत्तं श्रीविश्वकर्म प्रसादे सूत्रधारि चाहाड देवपाल सुतदौहित्र सूत्रपातः प्रतिष्ठा निपातित उदै गज 92

Although the wordings refer to Sultan Feroz Shah in the year 1426 samvat i.e. 1369 A. D. The stone slab, mentions that Chahad Dev Pal was the owner of the Tower. Therefore till 1369 A. D. the Tower was linked with the name of Chahad Dev Pal who was the last Tomar ruling Indra Prastha or Delhi and whose period was 1189-1192 A. D. He was killed in the battle.

It is thus clear is that the Tower existed before the invasion of Kutbuddin.

While giving due consideration to Shri Dwivedi's research the original inscription in Brahmi script can not be over looked.

Sir Sayed Ahmad Khan of Aligarh Muslim University also examined the inscriptions on the Stone Tower. The Tower is away from the building named as 'mosque'. The entrance of the tower is towards the North. So, through the Islamic angle he rejected outright the suggestion that the tower was a 'majeeha'. Further he says in his book 'Aassaar ' ussanadid. (आसारुस्सनादीदं) that the Muslims cannot tolerate the Hindu ornamentation, (like the lotus, the bells, the creepers, the diamonds) on their 'Majeeha'. He therefore concluded that the builders of the stone Tower were Hindus and it was constructed prior to the Muslim aggression.

Sayed Ahmed Khan then felt guilty of having spoken the truth which favoured the nonconverts.

In the subsequent edition of his book in 1854 he attributed the construction to Muslims. Cunning ham had already favoured the opinion.

All such observations, in favour or against, are of help for subsequent researchers. That is the importance of the records made by different historians.

CHAPTER 30

THE IRON PILLAR : TECHNIQUE

(1) MOULDING THE IRON PILLAR

The science of mining is as old as the Vedas. Agastya is said to be the first scientist in this field. A richa in Rigveda refers to Agastya.

अगस्त्यः खनमाने खनित्रैः प्रजामपत्यं बलमिच्छमानः !!
उभौ वर्णौ ऋषिरुग्रः पुपोषा सत्यादेवेष्वाशिष आजगाम् !!
ऋग्वेद 1/170/6

The meaning in essence is, Agastya dug the earth with pick-axe (Khanitra). He desired strength for subjects and children (of the kingdom). He (therefore) cultivated vegetables and animals.

The first digging must have been for water. However the science was developed for obtaining metals and diamonds. In the process they must have come across coal hidden under ground.

The Technology of making instruments was developed. The references to making of an axe from the steel or steel from the iron are found in Rigveda and Taittariya Samhita.

The science or mining is known as Khani shastra.

The technology of moulding pinnacles in metal, or pillars in metal was developed. The pinnacle in the shape of a pitcher with mango leaves coming out of it and a coconut on the mouth of the pitcher, the pitcher placed in Tamrabhajan (a copper plate used for religious rituals) is found on the top of the marble Shiva temple at Agra. (See picture Number 13 F). The pinnacle is of mixed metal. It is thirty one feet in length. The building of the temple was usurped by the Moghal invader Shahjahan for turning it into a grave, Subsequent generations named the structure as Taj Mahal.

In many temples such mixed iron pinnacles are found. As stated before they are called stoopies (स्तूपी).

The art of moulding was thus developed to a perfect form.
The iron pillar is mainly of iron. the iron is 99.72 % . It's weight is round about 7 tons.

The melting point of iron is about 1300 centigrade and the boiling point is over 1900 centigrade.

For melting 7 tons of iron ore, a crucible of ten ton capacity would be required.

Fire wood would not produce heat enough to melt such a large quantity of the iron ore. Coal from the mines provides that heat.

Air with a blower would be required to provide oxygen to the fire.

The ore contains carbon in it. However while making steel, all the carbon is burnt and carbon in required proportion is added to make steel of required hardness. The metallurgists are aware of this process.

A mould of the proposed pillar must be very close to the furnace. Again, there should be safe arrangement for carrying the melted metal to the opening or openings of the mould.

The temperature of the melted iron must be of a degree which would keep the melted iron in a fluid form till it reaches the ends of the mould and fills the complete gap.

The description is given only to remind the reader that the iron pillar is almost as old as the temple and the tower. It is about 2300 years old.

As stated in chapter 2, the other ingredients are, Carbon 0.080 %, Silicon 0.046 % , Sulphur 0.006 % and Phosphorus 0.114 % . The metallurgists know that these ingredients are combined with the original metal not in their direct form but through Sulphets or Phosphets.

The produced product is rust-free. Incidentaly it does not contain manganese. What has given the pillar the quality of rustlessness is a matter of experimental research.

At present we see heavy sections of molten steel of mild steel such as angles, I sections or rails of lengths of 50 feet, 60 feet or even hundred feet which are rolled in the factories. While considering the moulding of the iron pillar its historic time must be borne in mind.

(2) THE REASON OF RUSTLESSNESS

The purpose of erecting this twenty-four feet iron pillar was to keep a permanent record of the stone tower. An engraved stone slab serves the purpose, but it has its limitation. It decays in course of time.

An ordinary iron pillar with inscriptions on it may last longer. Yet the atmosphere affects the iron. the engraving on it gets obliterated in course of time.

The tall stone tower was designed and constructed to last for thousands of years as Vishnu Dhwaja, as an observatory tower to explore the universe. The mission was to continue generation after generation, kingdom after kingdom through generations of scientists and astronomers. The record of the tower must stand thousands of years. That was the reason of making the iron pillar rustless.

Persons who were old at the beginning of the 20th century conveyed information to their decendents that the engraving on the iron pillar was filled with silver. Some fragments of the silver were seen by them.

(3) CHANDRAGUPTA : THE TOWER MASTER

Dr. D. S. Triveda says that the construction of the stone tower was made during the period of Samudragupta the second. After the king had died, his son Chandragupta made the iron monument to record the history of the king and construction also Dr. Triveda has given arguments and reasoning's for his conclusion

If the historians confirmed the period of Chandragupta Maurya which, according to the findings available at the present day, is 298 B.C. or before, then it would be a plausible suggestion that the king described in the first two shlokas was none else than Chandragupta Maurya. The name Chandra in the third shloka refers to him. Chandragupta was no more living at the time of the completion of the stone tower although he might have lived till see the completion of the Vishnu Mandir. He was also not alive when this iron pillar was made, engraved and placed in the vicinity of the temple.

It is obvious that the iron pillar was raised only after the completion of the stone tower. The word 'ayam' in the third shloka makes it clear. 'Ayam' is a form of preposition 'idam'. 'Ayam' means nearby

इदमस्ति सन्निकृष्टं ! (वाचस्पत्य)

Another point is, while a 7 storied, 250 feet tall tower is standing nearby, the 24 feet tall pillar would not call itself 'Pranshu', the first word of the last line, meaning 'tall'. The iron pillar had no other purpose than to stand as a historic document stating that Chandra built the tower.

One more suggestion is placed forth for due consideration. Vishnugupta i.e. Chanakya was the Guru, the guide and the Prime Minister of the King Chandragupta. Vishnugupta was not only an able politician, a statesman, and administrator, but he was also a depository of vast knowledge even in the field of astronomy. Is it not probable that Chandragupta raised the tall tower to commemorate Vishnugupta whom he loved ? The lines that the king was a devotee of Vishnu may have double meaning. One of Vishnu, the God, and the other for Vishnugupta i.e. Chanakya.

CHAPTER 31

AN ABORTIVE FRAUD

Chhatrpati Shivaji was the founder of Hindu Empire. His revolt against the Muslim and Mugal aggressors was successful. He declared himself to be the king of the Hindu Empire in the year 1674 A.D.

Raigarh, a fort on a mountain top in Konkan, near the town Mahad was his capital. (Picture 29) The coronation ceremony was performed there. Shivaji expired in the year 1680 A. D.

Aurangazeb was the Mugal King. He could not tolerate the existence of a Hindu Empire on the Hindu land. He entered South with a huge army in the year 1682 A.D. Chhatrapati Sambhaji, the son of Shivaji was the successor of the throne of the Hindu Empire. There were a number of

battles between Aurangzeb and Marathas. Aurangazeb went on ruining village after village, town after town, and fort after fort.

Sambhaji with his small army gave a good fight, but ultimately, in year 1689 A.D. he was arrested by Aurangazeb and brutally killed.

The Hindu army did not lose heart. Although Aurangazeb succeeded in capturing some forts and districts, the army recaptured them as soon as the victorious army of the Mugals had gone to capture other districts.

As had been the practice of the Muslim invaders to uproot Hindu civilization. Aurangazeb too made other attempts to Islamise the Hindu names of cities. He changed Nashik to Qulshanabad, Pune to Mohiabad the fort Sinhagarh to Bakshindabax and so on. He could not however muster his strength to destroy the temple at Nasik.

As soon as the Maratha army recaptured the area the conversion imposed by Aurangzeb proved to be ineffective. The city Aurangabad is originally Khadki, Move is on to clean the slavish blot and rename Aurangabad as Sambhajinagar. The pseudo-secularists have however opposed the move, because they consider Pakistanis to be their masters.

Raigarh was captured by Aurangazeb. It was under his control for some years. Aurangazeb decided to distort history and claim that it was he who started the construction of Raigarh, and that he completed it. The fort was named according to his plan, 'Islamagarh'. A stone was engraved in Persian (The Court language) to emblem the fraud on generations to come. (Pict 30).

It was Aurangzeb's misfortune that the stone slab made for the purpose, remained lying three miles away from the fort and the Hindus recaptured the fort and kept it with themselves. Aurangazeb died in Aurangabad in the year 1707 AD and the fort was again under the control of Hindu Empire. A historian, Shri Ninad Bedekar published the details of the stone slab in the daily Marathi news paper Sakal on 13-9-1992. Had Aurangazeb retained his control over the fort for some more years by which time the British rule had been established in India, persons like Cunningham would have given credit to Aurangazeb as the constructor of the fort. He would have also added a new chapter that the Muslims had full knowledge of constructing forts on mountains which were difficult to climb. The pseudo

seculars of today would have raised Aurangzeb's skill to sky height. The said stone is reportedly shifted to Aurangabad and preserved by National Archives.

The fort had existed there from before the time of Shivaji. Shivaji had never claimed that he had built it.

The fraud committed by the Mugals in the North succeeded because of their continuous rule there. It failed in the case of Raigarh, in Maharashtra.

In Delhi the President's residence is called Rashtrapati Bhavan. To claim that the Rashtrapati Bhavan was constructed by the first Rashtrapati Dr. Rajendra Prasad, is no sign of
patriotism. The Vice-Regal house which was built by the Britishers was renamed as Rashtrapati Bhavan. Therefore the Builders were the Britishers although they might have employed artisans from India.

At the same time, when the Rashtrapati gives parties to distinguished guests in the garden adjacent to Rashtrapati Bhavan which is called 'Mogal Gardens' is also a sign of slavish mentality on part of the rulers. If Mogal gardens was to be retained what was wrong with the name Vice Regal Lodge ? Why the Minto Bridge was changed into Shivaji Bridge ? The rulers being pseudo-secularists, feel happy to be under the slavery of the Muslim Rulers. That is a sign of nonpatriotism.

Vastushastra also contains the science of developing plantation. For instance, Vriksha-Ayurveda (वृक्षायुर्वेद) is a chapter in Brihat Samhita. There are chapters on creating Udyan (उद्यान) i.e. gardens. All the gardens of Historic times have been created by the Hindu Kings. Mere renaming the gardens does not give the credit of the creation to the aggressors. If our leaders care to peep into the volumes of Vastu Shastra they will come to know the facts.

All historic gardens including Shalimar in Kashmir, or the one before the Shiv Temple of Agra are Hindu creations with specific science behind them. In fact town planning itself in Vastu Shastra provides for creating gardens.

CHAPTER 32

IS THERE A SLANT OF 5 DEGREES TO THE TOWER ?

Mayaram was a teacher staying in Meharauli, He is no more. He was mad after the investigation of the complex around the stone tower. He used to contact persons whom he found were interested in knowing about the vicinity. He persistently told the visitors that on the longest day of the year in the northern hemisphere, i.e. the 21st of June, the tower does not cast its shadow on any direction at mid-day.

Ujjain in Madhya Pradesh is 23 1/2 degrees above the equator. That is, it is on the tropic of cancer.

Delhi is 5 degrees to the North of tropic of cancer Mayaram says that the tower has been given a slant of 5 degrees towards the South. The rays of the sun, when it reaches its maximum point to the North, fall on the tower in perpendicular direction. Therefore there is no shadow, which otherwise would have fallen towards the North.

Many researchers have seen Mayaram and referred to him.

Shri Kedarnath Prabhakar (Saharanpur) published articles about the absence of shadow in Hindusthan on 15.6.70, Nav Bharat Times on 18.6.70 Prabhat (Meerut) on 19-6-70. Many prominent people interested in the subject assembled near the Stone Tower on 21.6.70, and watched the absence of the shadow at noon.

It is obvious that the astronomers had a particular purpose for the slant of the tower towards the South by 5 degrees.

The correctness of the observation was confirmed and an account of it was published on 1.7.70 in Navjeevan and on 2.7.70 in Navbharat Times.

Dr. N. K. Bhinde of A. I. Medical Institute, now retired and staying at Pune, and late Dr. Sharma observed the tower for it's shadow on one 21st June. They did not confirm the belief of the absence of shadow.

The author of this book suggests that the National Archives should take physical measurements of the slant. They should confirm it or if they do not find any such slant they may declare so, so that the incorrect impression, if any, could be removed. A wrong information proves to be an obstacle in the way of persuit of knowledge. The approach should be scientific, not emotional.

The National archives may apply any modern process available today. In any case they should not depend on the mere observation of the shadow on 21st June of any year.

CHAPTER 33

CONCLUSION

The tall stone tower in 'Mihiravali' i.e. Meharauli in South Delhi was an observation tower and formed part of the huge observatory complex in the area known as 'Vishnupada'. The original name of Tower is Vishnu Dhwaja or Dhruva Stambha. The name Dhruv Stambha has been converted to Qutab Minar.

Because the place of the tower and the Vicinity arouhd is hilly the area is described as 'Giri' which means a hill. The twentyfour feet iron piller is meant to serve as a permanent record of the constructor of the tower. The time factor however is absent.

King Chandra built the tower, After his death the iron pillar was installed in his name. The stone casing around the 1st, 2nd and the 3rd floor of the tower had ornamentation in the form of Pauranic stories of Gods & Godesses carved on it.

The original casing has been removed and casing of Arabic or Persian inscription fixed in place of the original. At many places the original stones with carvings of idols have been used for inscribing arabic letters on the back. Some such stones are preserved by the National Archives.

At present one has to go a couple of steps down to enter the door of the tower. It is against the normal principle of construction. It is obvious that the original plinth has been covered by the invaders to hide the ornamentation around the plinth too. If they had tried to change those

stones at the basement level there was a danger to stability and strength of the complete tower. The safer way to hide the ornamentation under earth was chosen.

The disfigurement of the tower continued for over a hundred years thereafter. Allauddin (1296 A. D. to 1310 A. D.) is said to have removed the original pinnacle at the top which must have been of metal. Such metal pinnacles are used as a safety against lightenings. The reference of damage to the 4th and 5th floor in subsequent years, due to lightening is found.

Observation of the skies was done from the top of the tower. Similarly observation through particular angles was made through the nitches provided in the other floors.

The name of the tower is Vishnudhwaja and because of it the Sthapati chose lotus base for the tower.

The raised platforms nearby must have been also used for observation purpose.

A stone slab with Arabic letterings but Persian language has been fixed on a door top near the tall tower. Kutubuddin razed 27 temples to ground. They were in a circular fashion. He obtained gold and jewels worth 5 crores 40 lakhs in Deliwals, (the coin then, in use : equivalent about a rupee) from the pedestals of the deities of the temples.

The temples were of 27 constellations and they were meant for the study of the particular constellations.

Kutubuddin is said to have built a mosque named 'Masjid-A- Jame' with the debris of the 27 temples. This is not a fact What is called 'Masjid-A-Jame' is originally Vishnu Mandir.

One of its pinnacles near the Vishnu Dhwaja is intact even today. He only removed the idols and named the building as a mosque. It is wrongly presumed that he made the construction of the so called mosque right from the foundation. it can be seen even today that the so called mosque is ornamented with Hindu idols at the top border of the building. It has become a fashion to assume that the invaders 'constructed' mosques.

The Vishnu Mandir complex and the tower were preplanned and designed simultaneously and the construction was also carried out at the same time taking into account the planned loftiness of the tower.

Alay dwar known as Atai Darvaja has been beautifully decorated with swastikas in the form of fish covering the four gates. The entrance from the North has been decorated with beautiful Kalasha over Kalasha arch attached to the pillar and with lotus buds.

Allauddin's name has been forced on us as the constructor of the gate. It is false. Allauddin would neither construct swastikas nor erect Kalash type arch. Apart from it, a gate has a purpose. This particular gate leads from nowhere to nowhere as it stands today. Formerly it was Alaya Dwar to enter the Mandirs.

The nearby buildings known as 'Jamali Kamali' are all original temples misused as tombs after removing the idols and looting gold and jewels. Even the attendant's temples in front of the main temple have been converted into false tombs of different heights.

The ruined building known as Iltitmish tomb is also nothing but an original mandir. Major portion of the walls has been used for Arabic inscriptions. yet the original 'Hindu' ornamentation could not be wiped out completely.

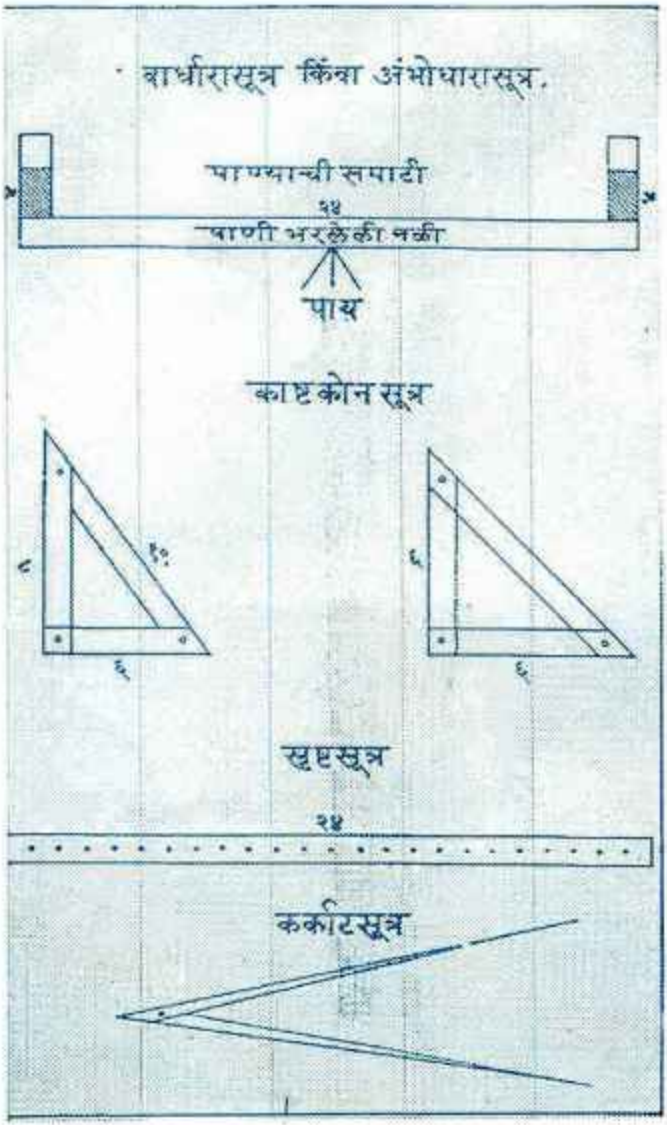
What is shown as 'tomb' is a 'Singhasana' or Pedestal of the deity existing there on. The four corners of the Singhasana have ornamented pillars as per description of designs in 'Mayamata' or 'Mansara'. The tower and the temple go back to about twenty three hundred years from this date.

With the help of Sthapatis, cardinal points of the temple may be found and dug. As mentioned in chapters of "Garbha Vinyas " i.e. deposits, gold and jewels may be found there in abundance. After fixing the cardinal points and digging to some depth, metal detector may help to verify the existance of the metal deposits.

Dishonesty on part of the rulers in the field of research on monuments tantamounts to misleading the world in the name of secularism. The rulers themselves should be free from blind faith, and follow the path of advanced science instead of delivering lectures to others to give up blind faith.

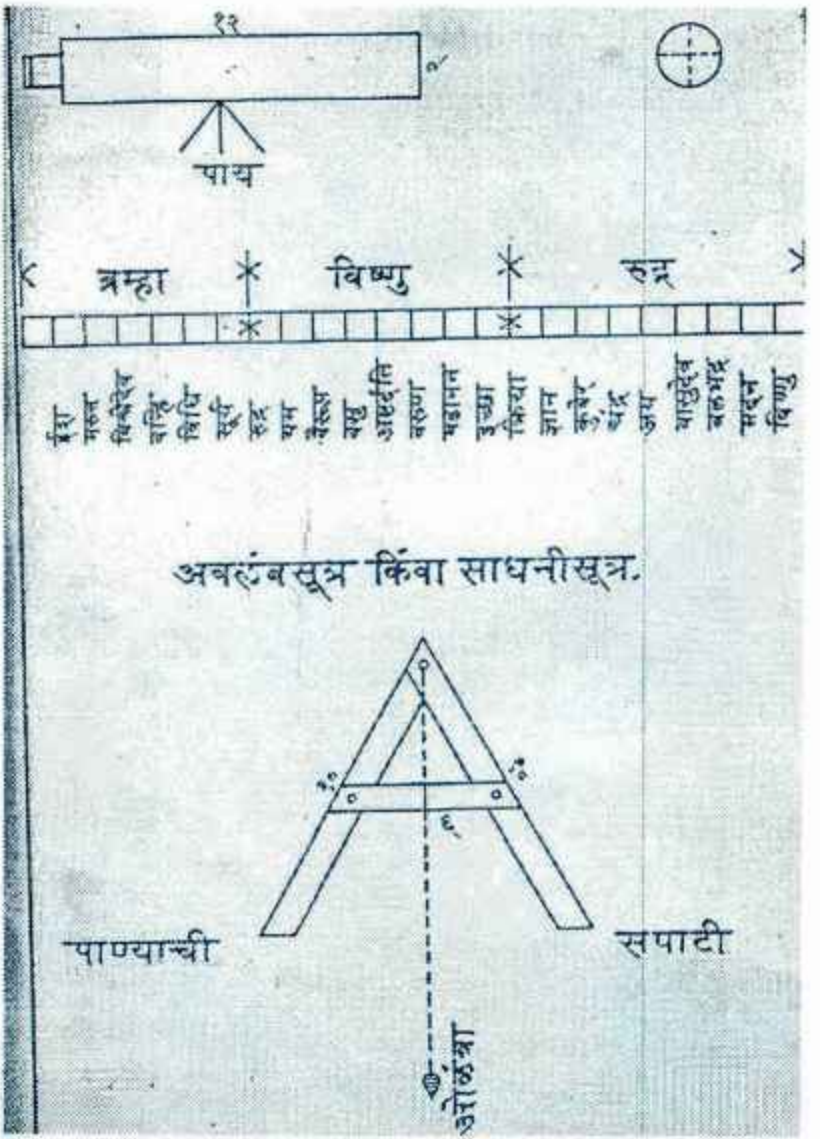
PICTURE - 10 (B)

Level Square
Srishta Karkat

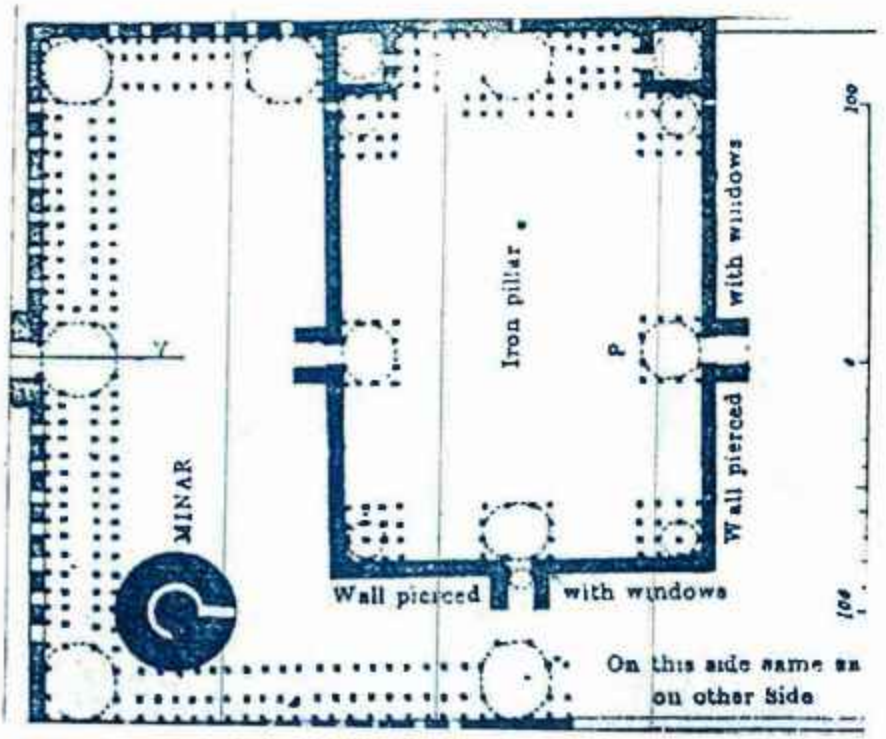


PICTURE - 10 (A)

Drishti, Nrihasta, Avalamb



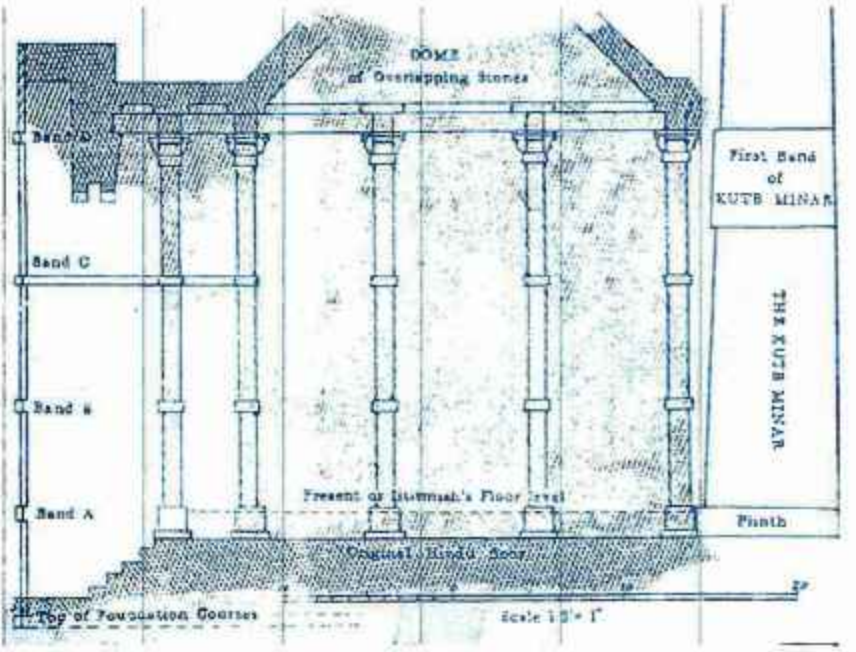
PICTURE 9B


MINAR
Iron pillar
P
Wall pierced with windows
Wall pierced with windows
On this side same as on other side

PICTURE 9A

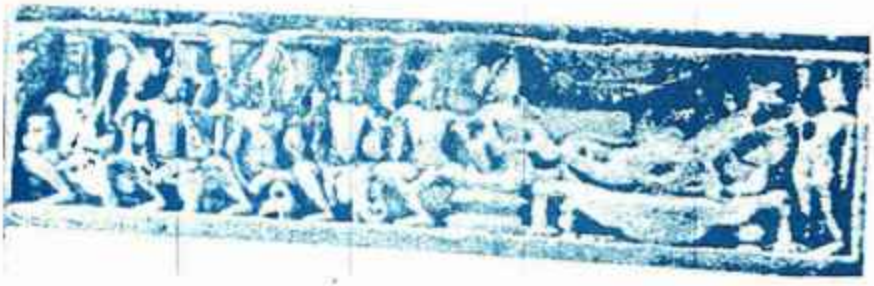
Probable diagram by Beglar in his Report No.4 (1871-72.) Picture A shows location of the Stone Tower "Minar". Picture B shows the level of the first band of Tower tallying with the level of the roof (below pinnacle) of the temple named as Masjid-e-Jame, Also note the level of the plinth of both." A huge construction cannot be undertaken within eleven feet of existing walls without damage. " Beglar.....

Temple and Tower relation



PICTURE 8 C

Idols in form of Vishnu on Cobra on Vishnu Mandir (Masjid-e-jame)



Jame still stands decorated with engraved idols depicting mythical stories, in Puranas. The Picture is of Vishnu being prayed by dicipals. No subsequent Sultan found time to remove these prominent signs of the people whom they termed as infidels.

PICTURE 8 D

Idols on Vishnu Mandir (Masjid-E-Game)



Similar picture is the row of decoration on the wall of the usurped building Masjide-e-Jame adjàcent to Tall stone Tower.

PICTURE - 8 (A)

Idols upside down



While converting the Vishnu Mandir a wall to the North has been disturbed and idols used as stones, the idols have been fixed up-side-down i.e. head below and feet upward.

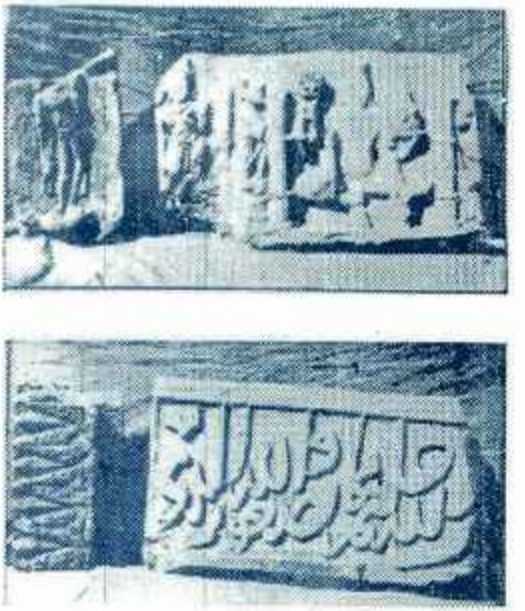
PICTURE 8 B

Idol on pillar chiseled as per Islamic Blind faith.



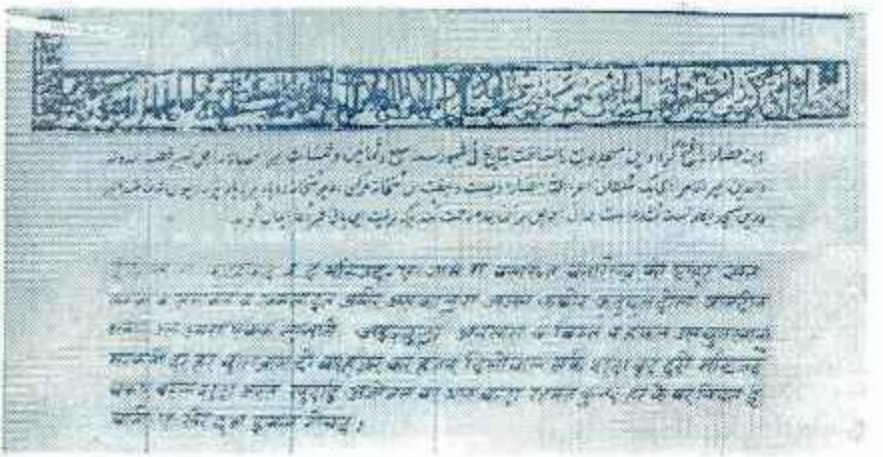
An idol sculptured on a pillar of the so called masque Masjid-E-Jame Vishnu dhwaja complex has been disfigured by chisseling. Years of Aggression 1191-92 A.D.

(The Author Gopal Godse is pointing at the Islamic "Culture")



PICTURE - 7

Prideful confession of destuction of Hindu culture.



PICTURE 6

One side Arabic : On reverse Idols.

The original stones of idols in mythical stories, attached allround the Tower in the first three stories were removed to inflict carved stones in Arabic. Some stones of the idols were used to inscribe Arabic on the back of the stones.

One side Arabic.
On reverse idols





PICTURE 4

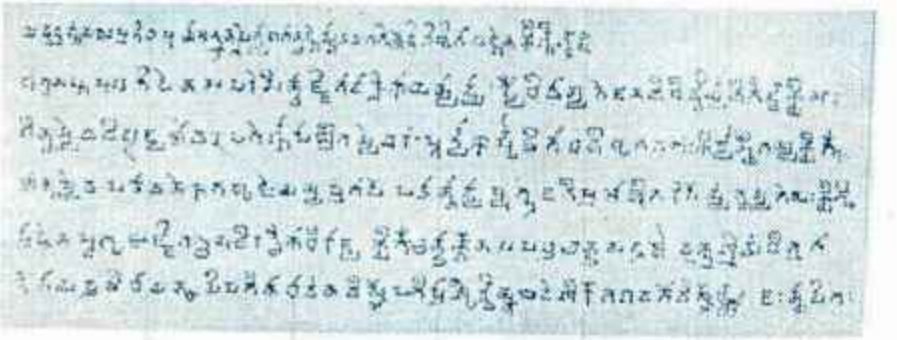
Brahmi Inscriptions on Iron Pillar



The surface of the Iron Pillar with inscriptions in Brahmi script, and Sanskrit language, Builder of Vishnu Dhwaja is Kind Chandra.

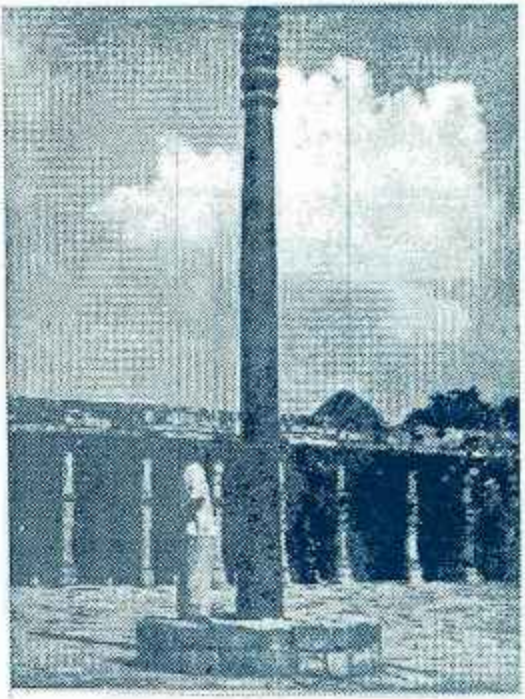
PICTURE - 5

The Brahmi letters in six lines.



10 cm. breadth

PICTURE - 3

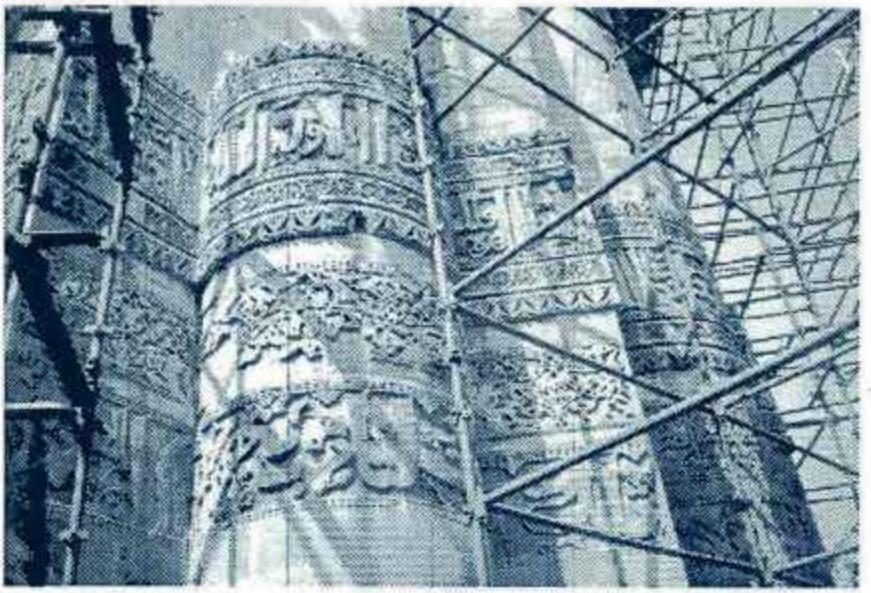


The Iron Pillar

Height 23' - 8".

Diameter at the bottom 1' - 4" - 4"' and 1' - 0" - 4"' at the top.
Weight 6800 seers i.e. about 7 tons.
contains pure Iron 99.72 % , Carbon 0.080 % , Silicon 0.046%, Sulphur 0.006 % , Phosperus 0.114 % . manganese absent Rust-free.
Six Lines in Brahmi Script and Sanskrit language recording the Builder of Vishnu Dhwaja as Chandra.

PICTURE 2

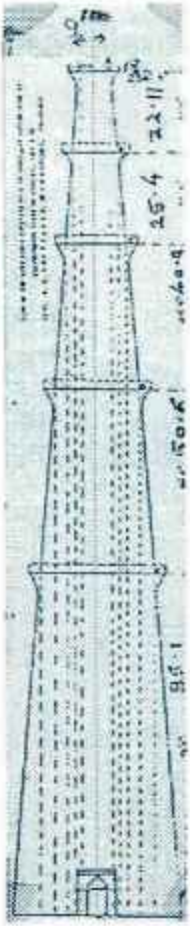


Hindu design like the creepers, bells and diamonds are seen below the Arabic letterings.

PICTURE - 1

Dimensions of the Tower

Diameter at the bottom 48' - 4". At the top 9'.- 0".
First floor 95' - 1". Second 50' - 6".
Third 40' - 9" Fourth 25' - 4". Fifth 22' - 11".
First three floors ornamented.
Fourth and Fifth floor covered with marble.

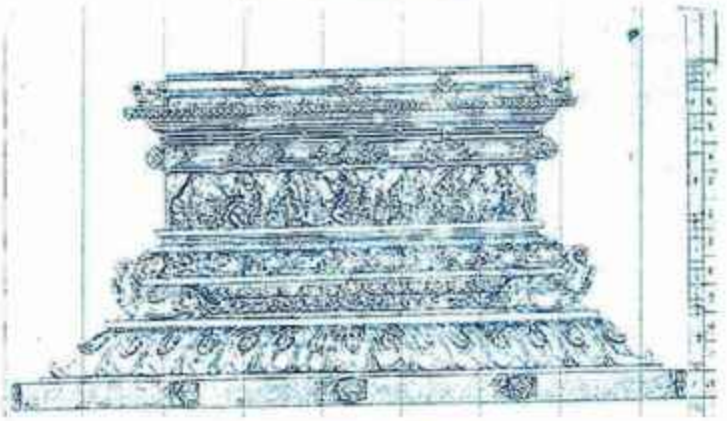




PICTURES

PICTURE - 11 (A)

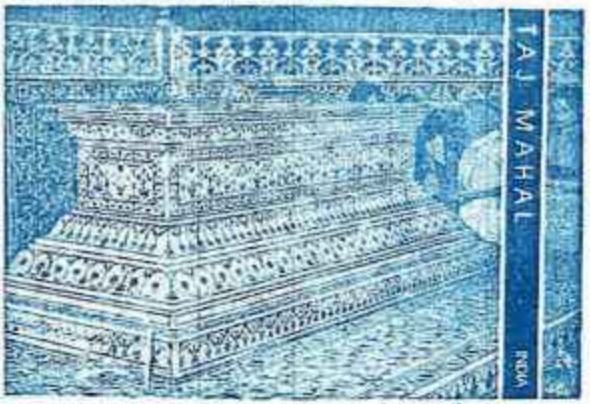
Sinhasan (Padmasana)
pedastal in Mansar



PICTURE - 11 (B)

Pedestal used as false Tomb
Sinhasana converted at Agra
शिवमंदिर आगरा (ताजमहल)

शिवपार्वती प्रतिमा सिंहासन कमलोका, वृतोका, अलंकरण एकादश कलशोका कटघरा



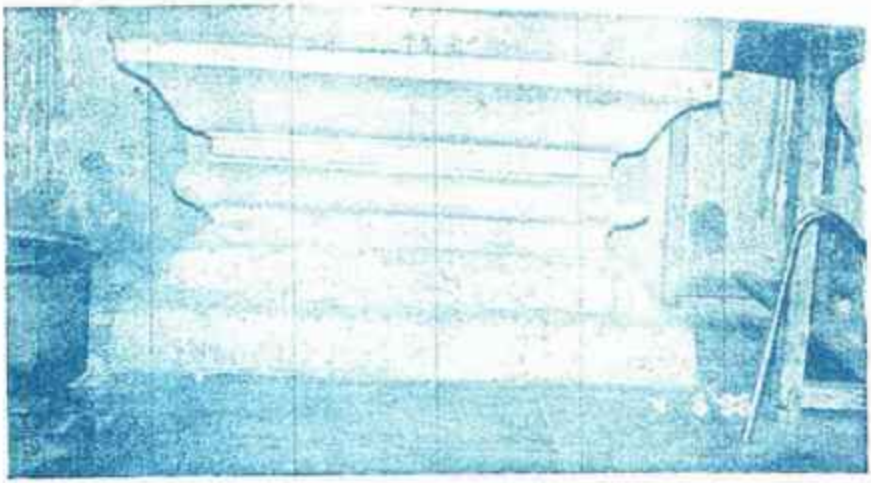
काले अक्षरोंसे पंक्ति छद्मलेपन है, फ्रॉड है !

मरकदे मजहर आला हजरत फिरदोस काशियानी साहेब जादान सानी शहाजहाँ बादशहा ताबा सरहू !

सन ----- (चित्र में पढा नही जाता)

The black ink lettering on the left side base strifs is a fraud

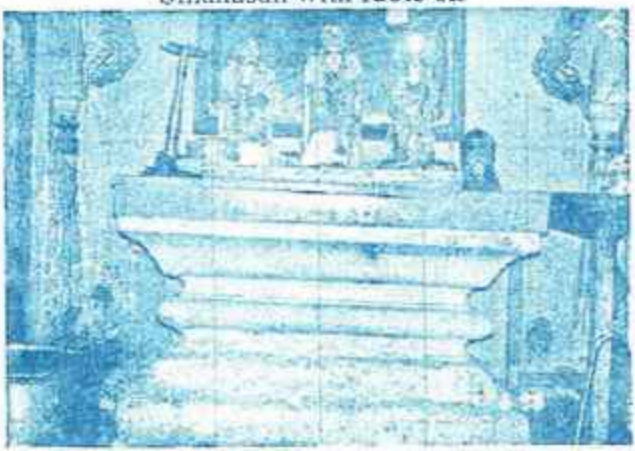
PICTURE - 11 (C)



The above construction can be easily missed for a tomb of some Sultan. The reason is that it has no idols on it. In fact it is a Sinhasana (Pedestal) in Ram Mandir situated in Shiroor,Dist.Pune. see the next Picture.

PICTURE - 11 (D)

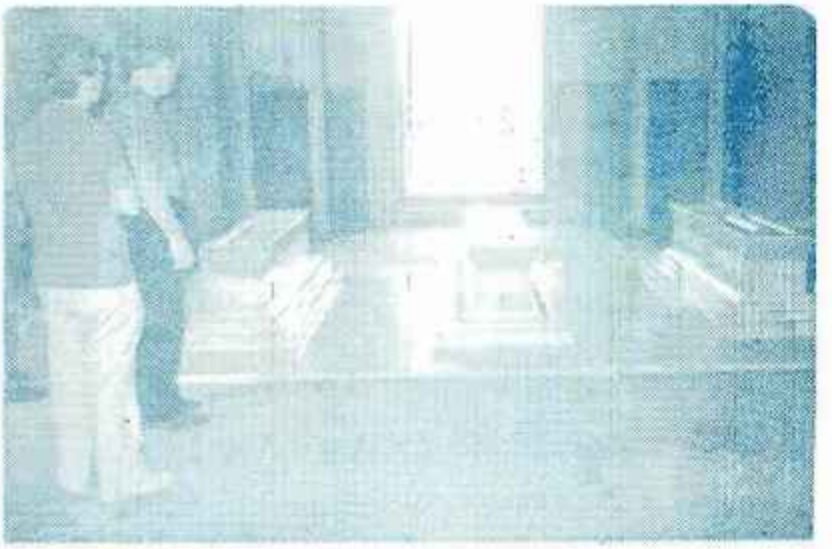
Sinahasan with Idols on



The sinhasan with idols of Ram at the centre, Seeta at the left hand of Ram and Laxman at the right hand of him.

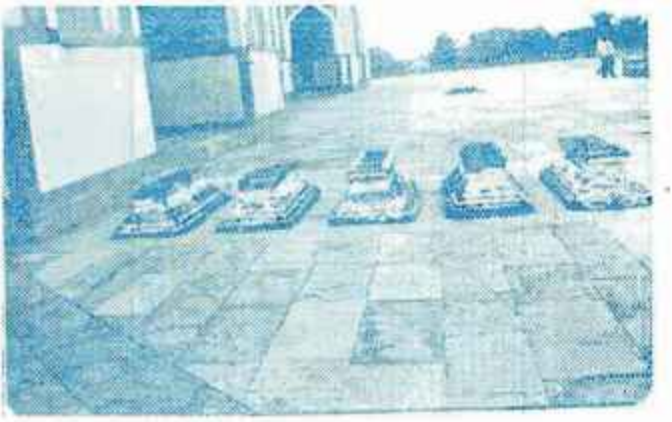
PICTURE - 11 (E)

Pedestals at Humayun Tomb falsely shown as Majars, No place for a human body underneeth



PICTURE 11 (F)

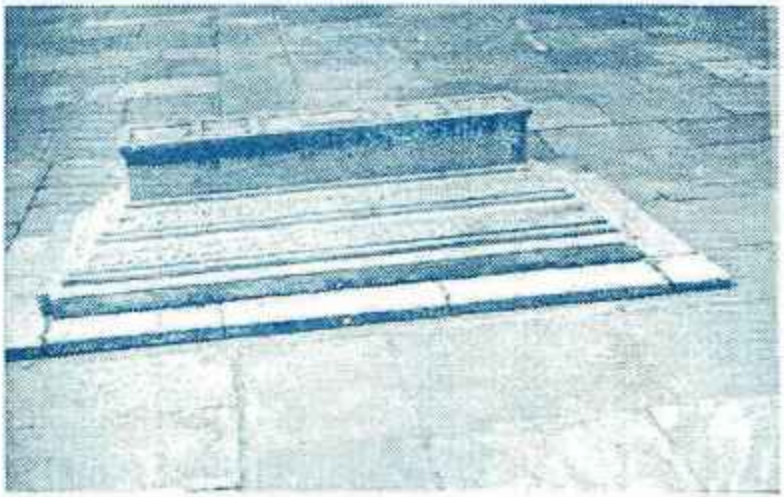
All pedestals of Idols (Humayun Tomb) Delhi



Shifted on 1st Floor open terrace. They are shown as Majars

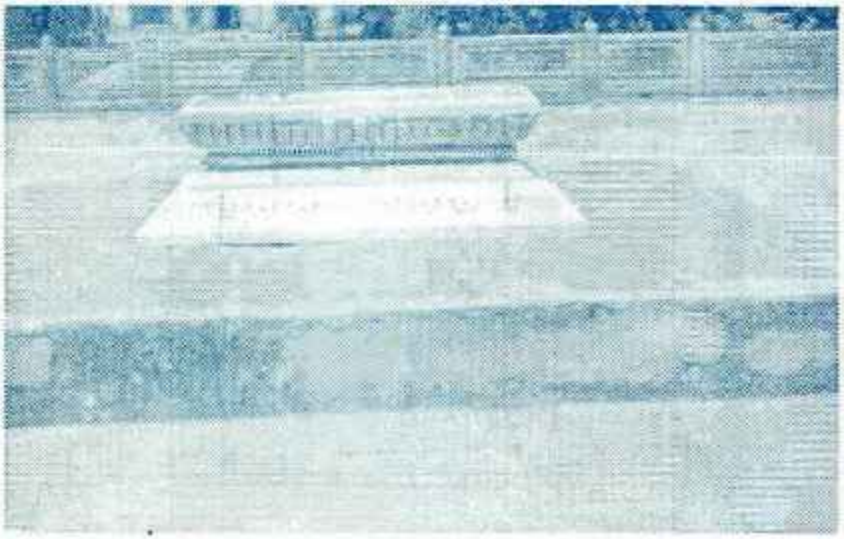
PICTURE - 11 (G)

Pedestal shown as fake Majar in Humayun Tomb

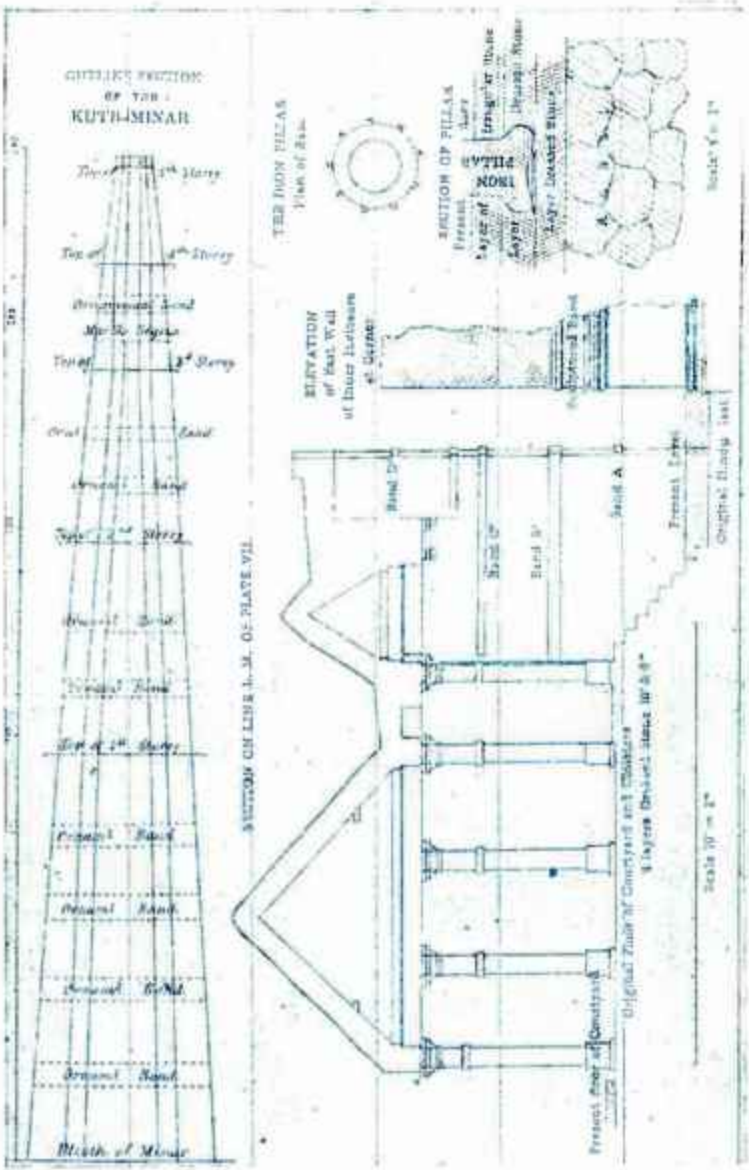


PICTURE - 11 (H)

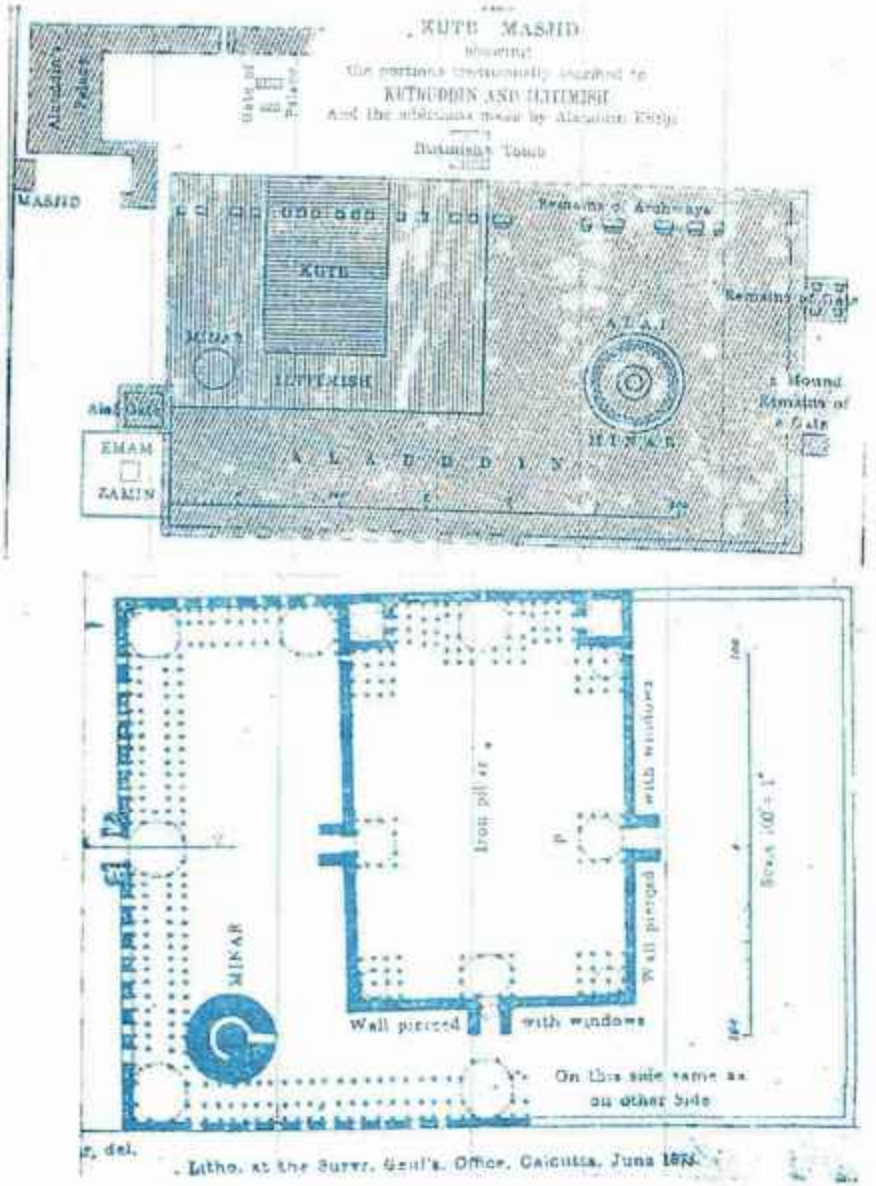
Pedestal shown as false Majar in Humayon Tomb.



PICTURE - 12 (A)



PICTURE 12 (B)


KUTB MASJID
showing
the portions erroneously ascribed to
KUTBUDDIN AND ILTUMISH
And the additions made by Alauddin Khilji
Remains of Archways
KUTB
ILTUMISH
ALAI
MINAR
ALAUDDIN
EMAM ZAMIN
Remains of Gate
Iron pillar
Wall pierced with windows
MINAR
On this side same as on other side
Litho. at the Surv. Genl's. Office, Calcutta, June 1875.

PICTURE 13 A

Varah Mukhi (pig faced water outlet) in Red Fort.



See picture 13 A

The water outlets are called Pranal in Sanskrit. The Hindi form is Parnala. The outlets are ornamented with the faces of animals like a cow, a tiger, a fish, a crocodile, a pig, a horse etc. The Ram Mandir at Nasik in Maharashtra has such a decorated outlet with the face of a pig. Picture 13-B.

In Red Fort Delhi five outlets of water still exist over the assembly hall. The outlets are decorated with the face of a pig. See Picture 13-A.

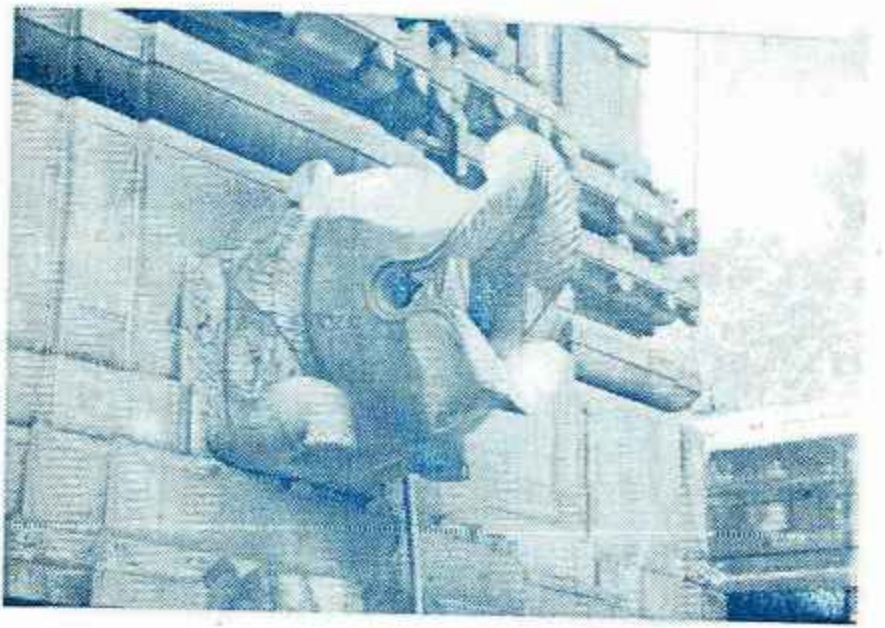
Would anyone tell whether Shahjahan copied the design from Ram Mandir of Nasik (see next picture). Would anyone tell that Shahjahan loved pigs?

To attribute the Lal Kote construction to Shahjahan is to impose fraud as the truth and fool the world.

PICTURE 13 (B)

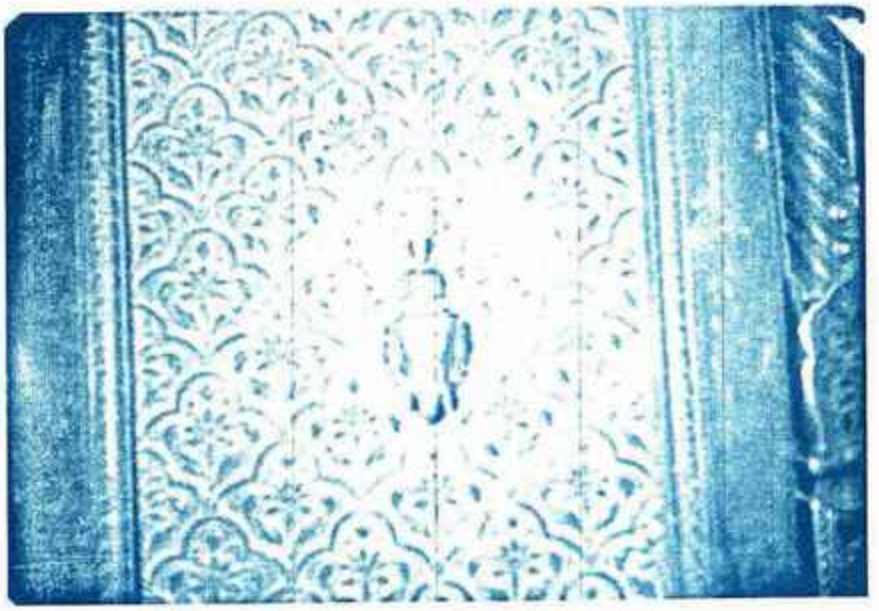
Varah Mukhi in Ram Mandir Nashik

For comparison with previous picture



PICTURE 13 C

Rider on Elephant
(Metal - Door Nob) in Red Fort



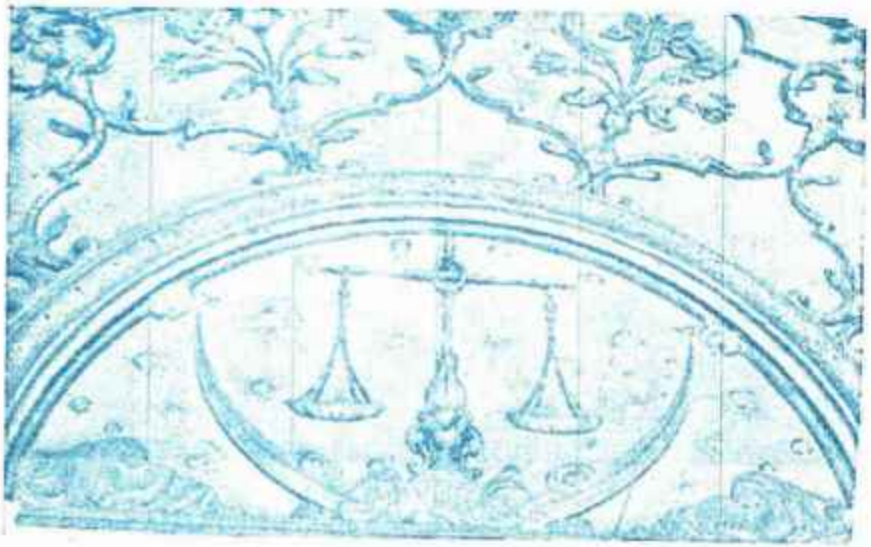
The Elephant Rider is of Tomar or Rajput pattern. He has a Tilak on his forehead. Drawing pictures or making statues of animals or men and women is forbidden in Islam as per Hadis.

Aurangjeb had demolished two statues of elephants at the entrance gate of Red Fort, Delhi, to be a strict Muslim. Shahjahan, his father had found no time to demolish the elephants.

The elephant Rider on the door knob is a distinct Hindu sign. Shahjahan had usurped the Hindu Fort of Anang Pal.

PICTURE - 13 (D)

Balance in Kalash and Lotus Conches on sides (Near ends of swords) in red Fort



धर्मकाटा (न्यायकाटा) लालकोट दिल्ली दिवाणी खास

PICTURE 13 E

The sun with 24 rays and symmetrical OM design in the arch in Assembly hall

RED FORT DELHI



Fergusson distinctly declares that "there is no trace of Hinduism in the works of Jahangir & Shahjahan." (The history of Indian architecture Vol. II P. 288, edition of 1910)

The image of the sun with twenty four rays is from red fort of Delhi said to have been built by Shahjahan. Mark the OM shaped decoration on both the sides. The adjoining blank places have been filled with Persian lettering in blank paint. That is the fraud of Shahjahan.

PICTURE 13 F

The 31 feet tall metal pinnacle at the top of Shiva Mandir converted into a tomb and named as Taj Mahal at Agra. A Kalasha is placed in Tambra Patra known as Trarbhani in perverted form in Hindi. Mango leaves come out of the Kalasha. A shreefala that is a coconut is placed on the Kalasha.

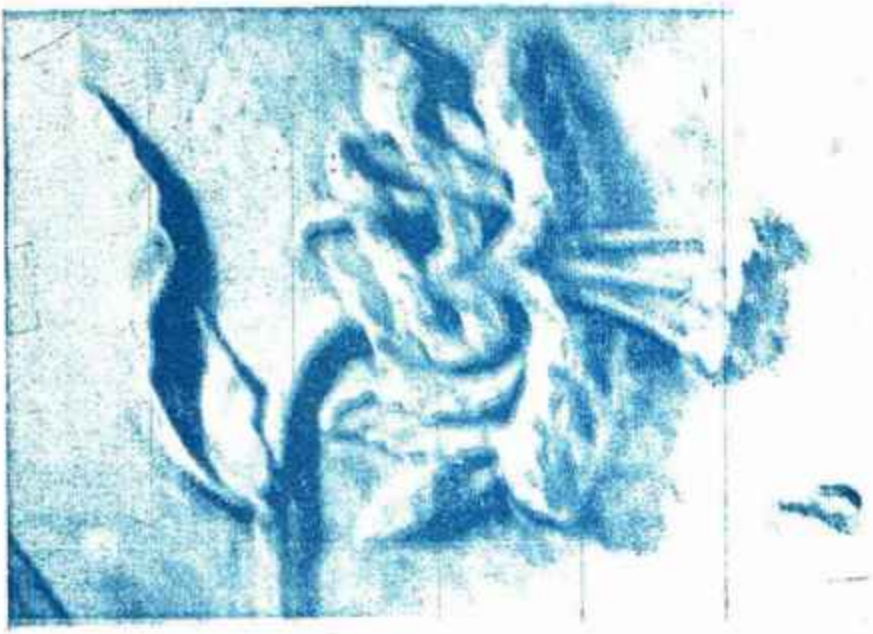
A same size design in Stone has been fixed to the right side of Shiva Mandir.

Pinnacle with Copper plate, Pitcher Mango leaves peeping out of pitcher and coconut fixed in pitcher at the top of Taj Mahal (Agra)



PICTURE 13 G

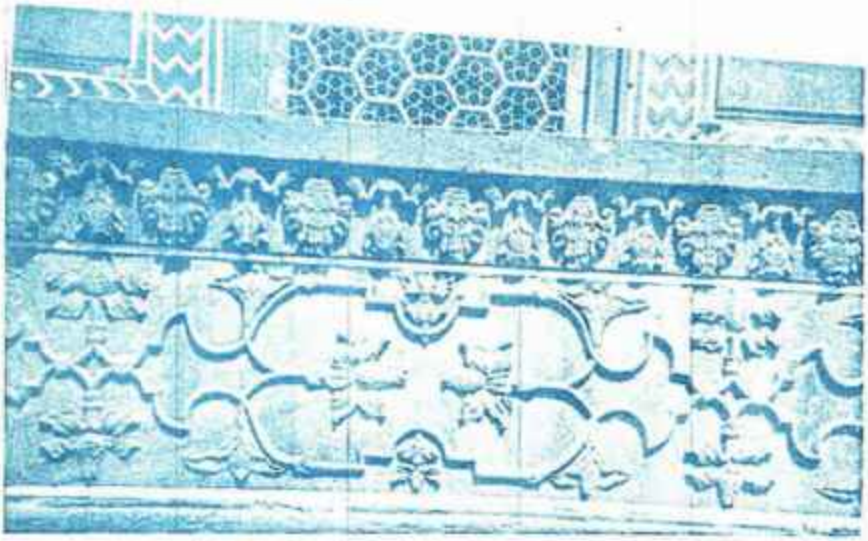
Design of OM carved in Marble on entrance in Taj Mahal



The picture of OMKAR in marble has been taken from the building named as TAJMAHAL at Agra. It is said to have been built by Shahjahan. It is false. Shahjahan disfigured the temple beauty.

PICTURE 13 H

Ganesh strip



Arch of plantain leaves and plantain flower on the side of Ganesh. The design is in flower shaped as Ganesh.

All the entrance door at four feet height is covered with Ganesh strip. Ganesh images may number over a thousand. Islam and Shahjahan have nothing to do with Ganesh. According to Islam, idols are to be destroyed.

Also see the "Omkar" shaped design with lotus.

PICTURE - 13 (I)

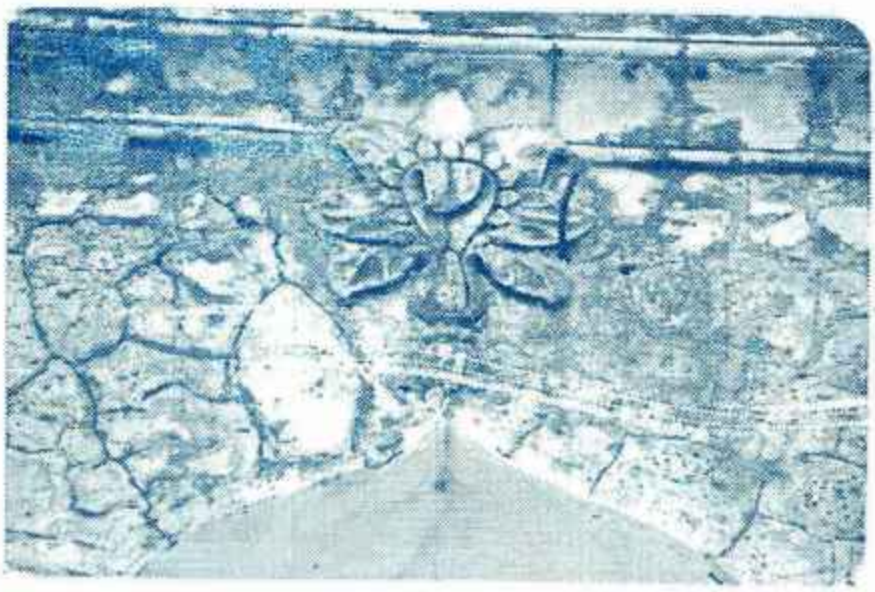
Ganesh Picture Enlarged



Cover half to see one side Ganesh

PICTURE 14

Flower designed as Cobra hood at entrance of Mugli Masjid



The mandir at the right has three pinacles. Yet it is turmed as a mosque for one Allah alone : It is named as Mogali Masjid. After destroying idols the same building, as every where else in the Muslim period. has been used as a mosque.

The ornamentation over the central arch is of a flower. With one petal carved out as the hood of a cobra.

The base of the ornamentation is of a Kalasha.

PICTURE - 15

Apaya Dwar Arch of Kalasha



The North side entrance of Alai Darvaja is decorated with an arch of Kalasha over Kalasha

PICTURE - 16



Swastikas in Fish pairs on Alaya Dwara

PICTURE 17

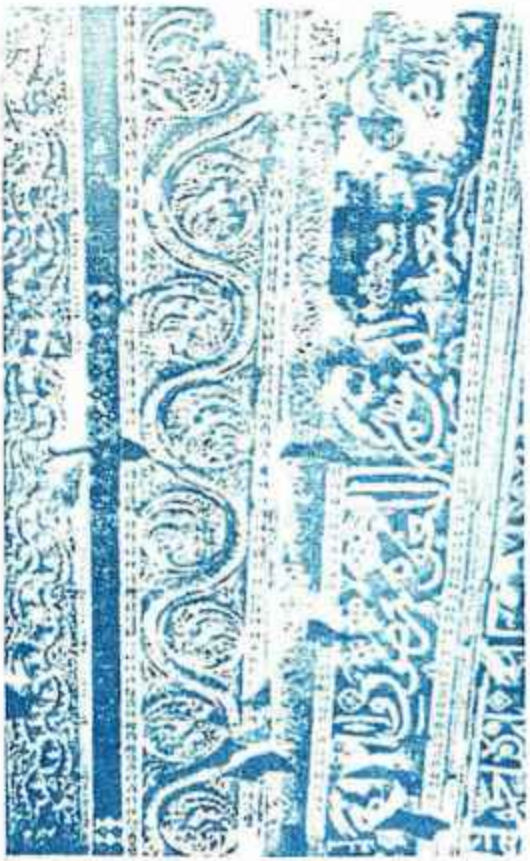
Imam zamins Tomb



It is a pedestal of an idol.

The decoration above is an arch over an idol.

PICTURE NO. 18



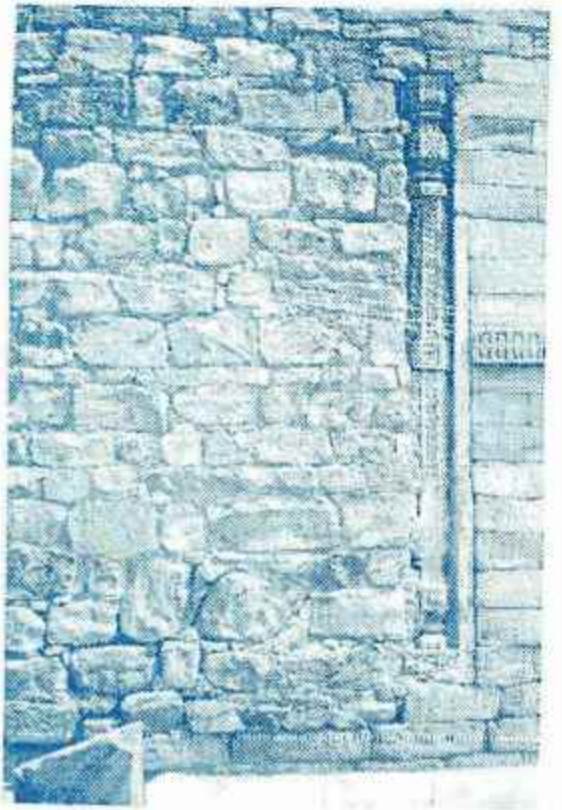
Hindu Motifs on Arches

Decoration of Creepers, fish and other Hindu designs on the arches in Mihiravali complex.

Arabic letterings inserted beside it after removing original idols.

PICTURE 19

Back (i.e. West Side) of Iltiamish's Tomb



The West gate of Iltitamish tomb Shabbily closed. (Mandir Converted into Tomb.)

The West gate of Mandir was closed, to turn the Mandir into a Tomb. The fraud is detectable as one of the pillars of the original arch is still standing. There is no workmanship in the masonry work.

PICTURE 20

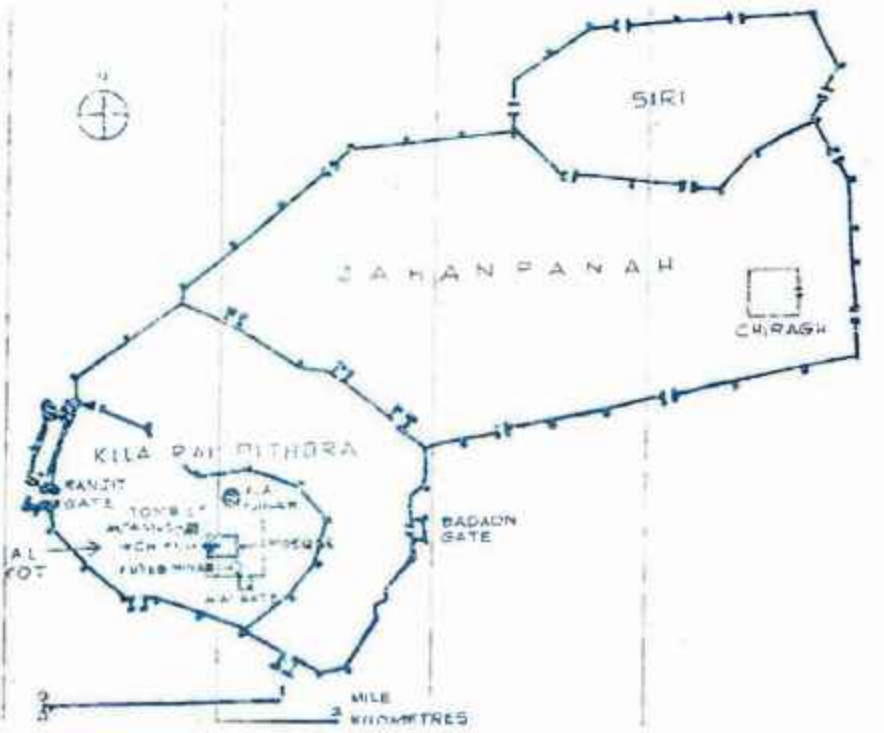
TOMB OF ILTILAMISH : A PEDESTAL OF IDOLS



Out of the four corners two are visible see the Kalash decoration. Also the ornamentation in between. It is all Hindu.

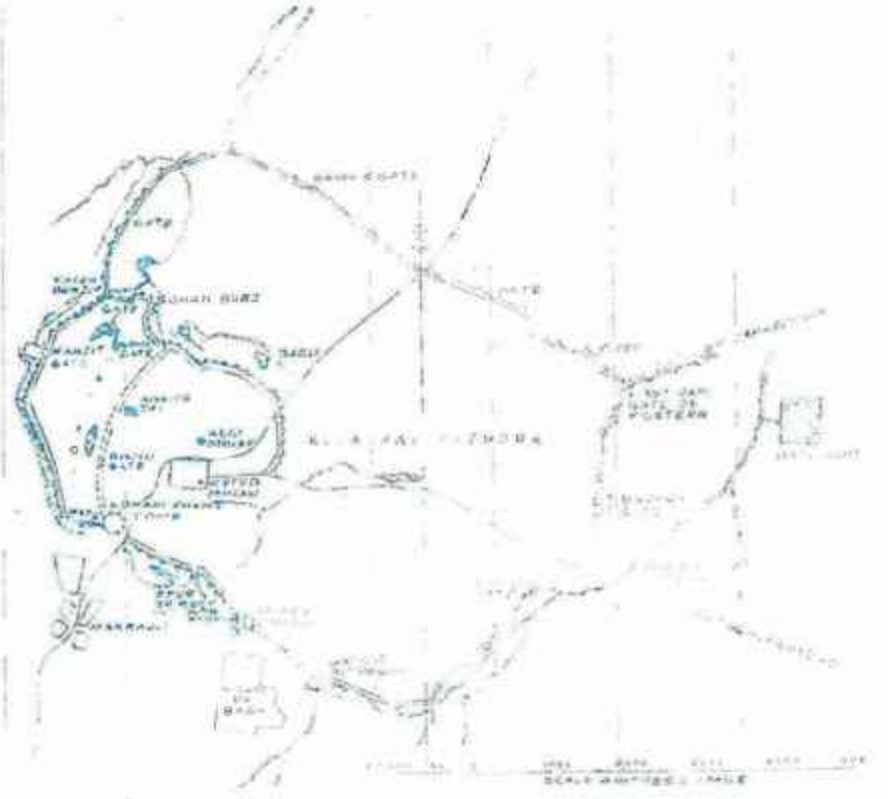
PICTURE - 21

Kila Rai Pithora and Siri Fort



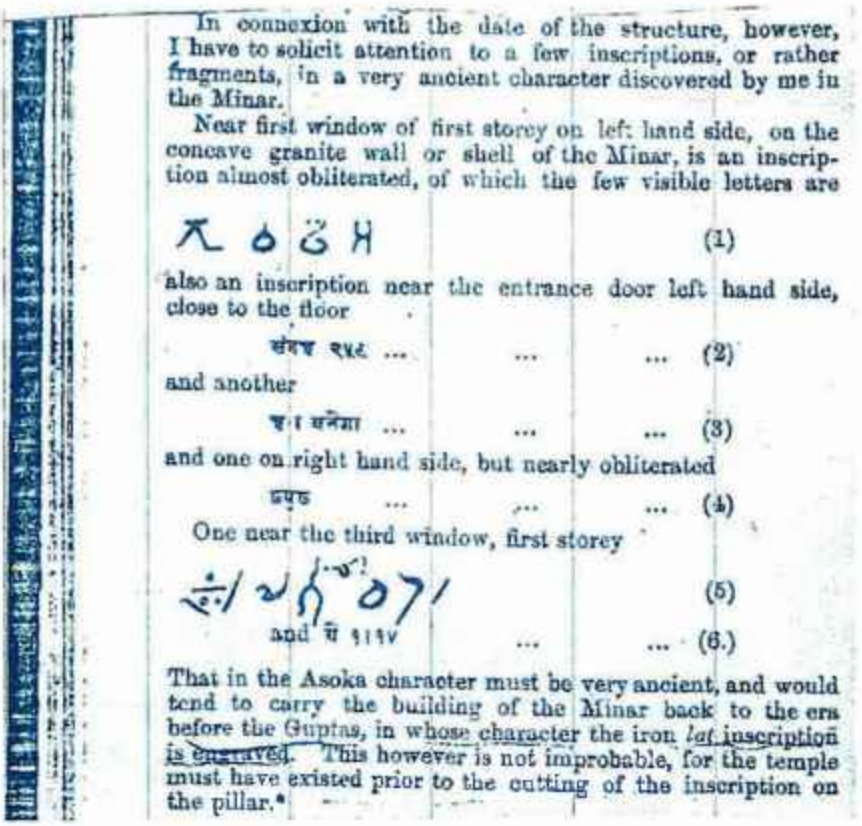
PICTURE - 22

Kila Rai Pithora (Picture Enlarged)



PICTURE - 23

Brahmi Characters discovered by Beglar



In connexion with the date of the structure, however, I have to solicit attention to a few inscriptions, or rather fragments, in a very ancient character discovered by me in the Minar.

Near first window of first storey on left hand side, on the concave granite wall or shell of the Minar, is an inscription almost obliterated, of which the few visible letters are

(1)

also an inscription near the entrance door left hand side, close to the floor

... ... (2)

and another

... ... (3)

and one on right hand side, but nearly obliterated

... ... (4)

One near the third window, first storey

(5)

and ये १।१४ ... ... (6.)

That in the Asoka character must be very ancient, and would tend to carry the building of the Minar back to the era before the Guptas, in whose character the iron *lat* inscription is engraved. This however is not improbable, for the temple must have existed prior to the cutting of the inscription on the pillar.*

Beglars view on seeing the characters

(Page 54 of the Reports)

PICTURE - 24

Brahmi Letters found by Kedarnath Prabhakar

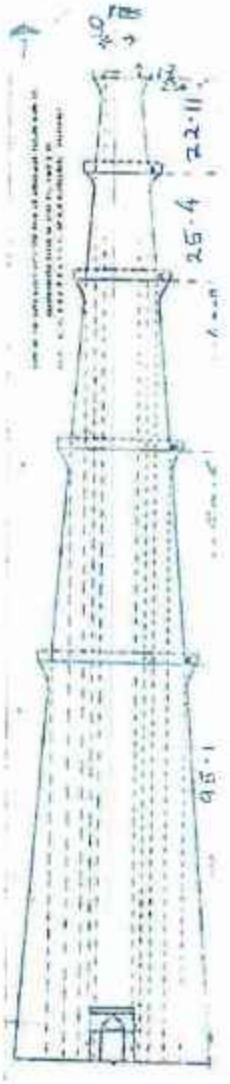


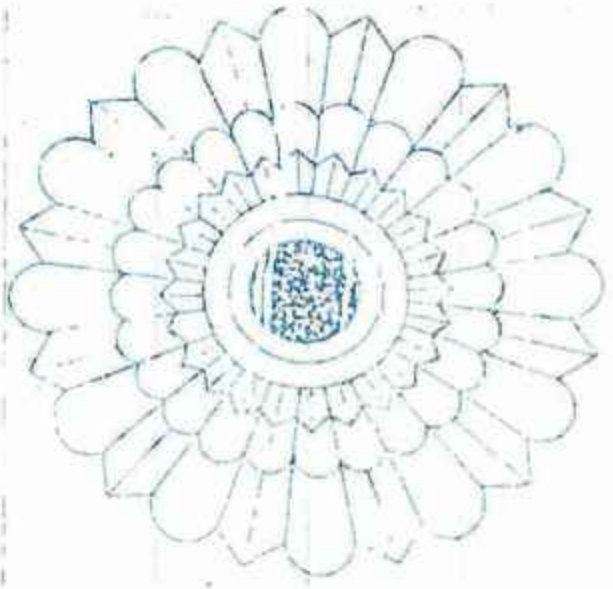
deephered as

सूर्य मेरु पृथिवी : यंत्रे : मिहिरावली यन्त्रेण

PICTURE - 25

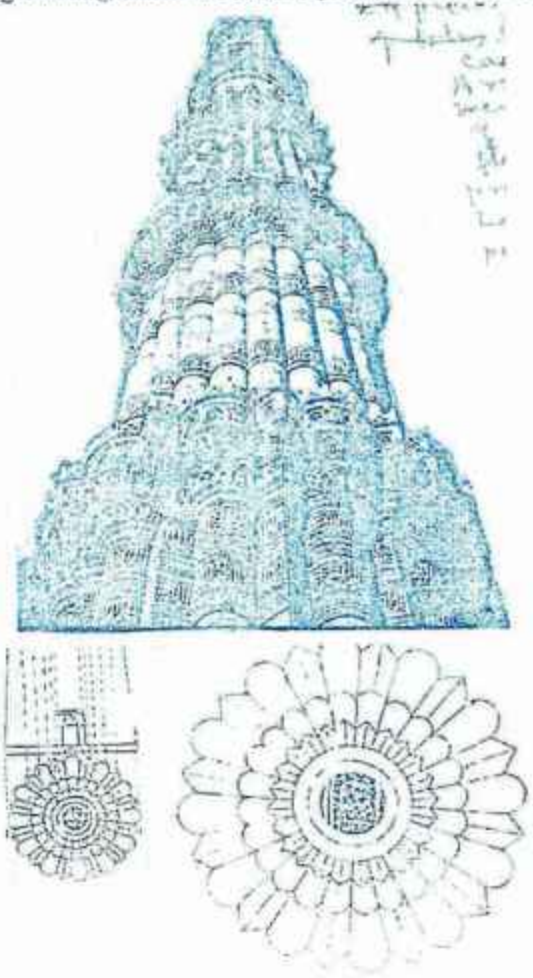
Lotus with 24 Petals





PICTURE 26

Casing Arrangement of floors produces Lotus Pattern.



First (Bottom) floor : Angular and Circular casing

Second floor : Circular casing

Third floor : angular casing

PICTURE 2 7

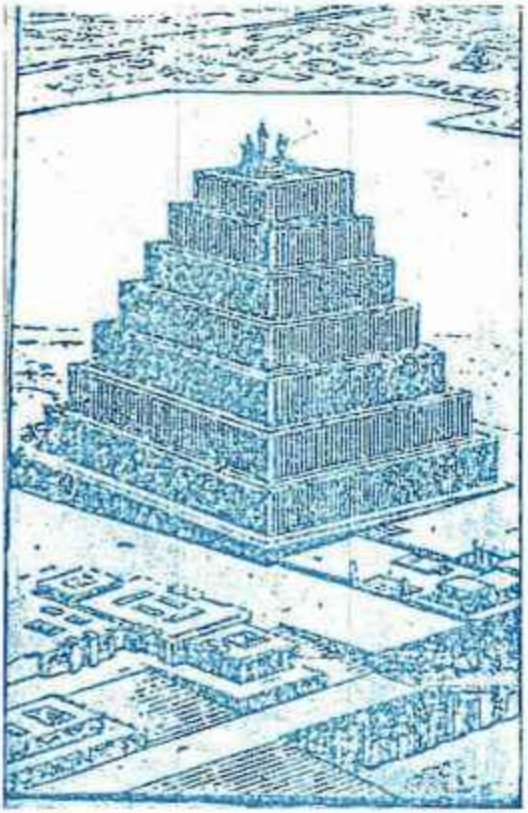
Raised platform near the stone tower



The raised platforms near the tall stone Tower for observation of the skies. It is possible that the observation was done from the these platforms before the stone Tower was built. or the platforms were used in addition to the Tower for observation.

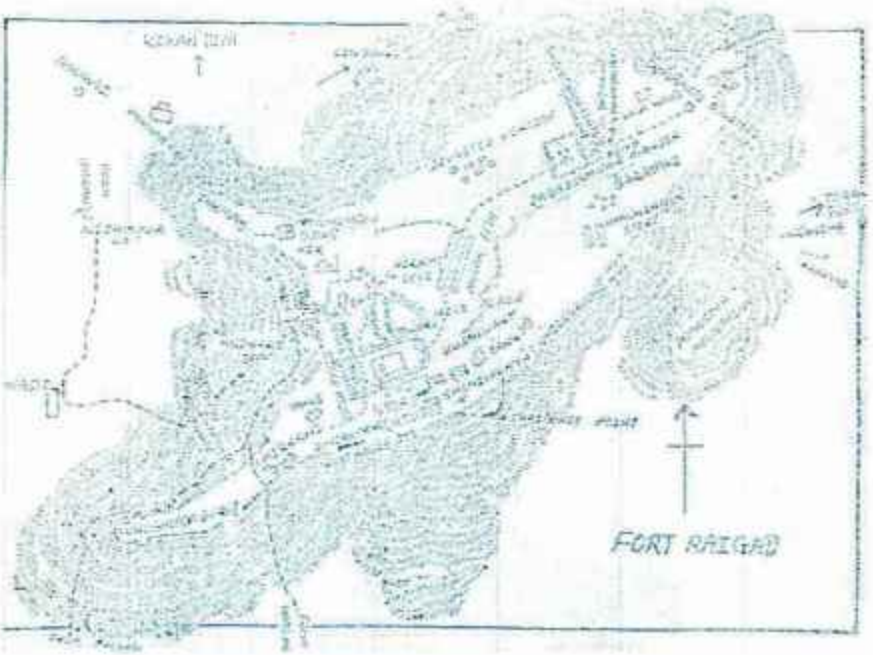
PICTURE - 28

Observation Platform in Babylonia in Iraq
(Prior to Islam)



Temple under earth

PICTURE 29



Fort Raigad was selected by Chhatrapati Shivaji as the capital of Hindavi Swaraj. His coronation Ceremony was celebrated in the year 1674 A. D. The Fort existed there from earlier time.

PICTURE 30

Fraudnent Stone Slab



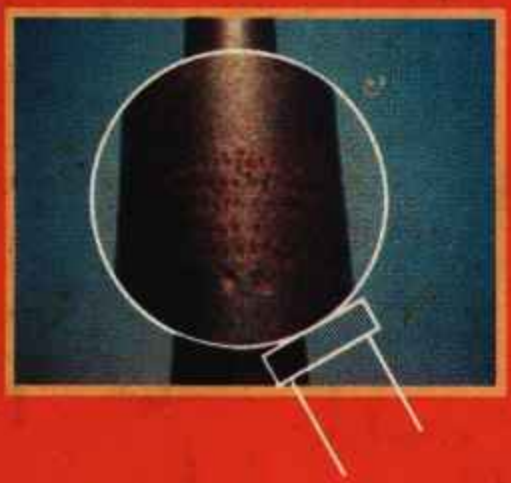
The words on the stone slab are in Persian script. The wording in Nagari Script :

" बा अहदे शाहे आलमगीर गाजी सिकंदर शान हाजी आब्दुर्ज्जाक दिझौ दर उर्फे राहिरी बिना कर्द के शुद इस्लामगड मशहुरे आफाक ने मुअबिन कर्दम इसाफ सारे तारीख कलम विगिरफ्त औं फरजान-ए-ताक वि गुफ्ता बहरे याजूजे हवादिश बगो सदे नवी बर वस्ता रवाक"

The meaning in English in substance is..... Muhiuddin Alamgir was ruling. Foundation of the Fort in Rairi area was laid by him. The work was completed after facing numerous difficulties. By grace of razzak in 1107 Hijri (1695 A. D.). The fort is known through out as Islamgrach.

The fort was recaptured before the stone could reach the fort. Auranzeb left behind not the construction of the fort but the patent fraud of the Moghals.

SAYS THE IRON PILLOR..



तेनायं प्रणिधाय भूमिपतिना भावेन विष्णौ मतिं
प्रांशुर्विष्णुपदे गिरौ भगवतो विष्णोर्ध्वजस्थापित:

He (King Chandra), a devotee of Vishnu,
raised the nearby gigantic Vishnu Dhwaja
in the hilly area in this vishnu Pada Complex
(of the observatory)