



RESIDENTIAL MONUMENTS IN MEDIEVAL MIRAJ STATE (1761-1948)

Dr. Niranjan Kulkarni

Assoc. Professor and Head, Dept. of History (UG & PG),
Hon. Shri Annasaheb Dange Arts, Commerce and Science College, Hatkanangale.

Abstract:

Maratha archaeology is newly formed concept, which was tasted for the first time in Miraj state, one of the small but significant princely states in southern Maharashtra. The study was undertaken by using archaeological sources, along with written and oral traditions. So far archaeological sources are concerned, monuments are mostly observable source of study. These monuments immortalize the ideas, institutions and culture of the contemporary period. Since, early medieval period we find Miraj in a historical map. The monuments of that period are presently absent, nevertheless, there traces can be observed at some places. During Bahamani-Adilshahi period we find 'traceable' architectural activity in Miraj state. However, during the period of Patvardhans, Miraj state dotted with various kinds of monuments. This article focuses on residential monuments in Medieval Miraj state; their documentation, state of preservation and some observable patterns.

KEY WORDS:

Medieval Archaeology-Maratha Archaeology- Patvardhans- Monuments-Palace-Vada.

INTRODUCTION-

Medieval archaeology is a less known area of historical research. As we are aware, historical archaeology deals with the interpretation of material remains in the light of written documents. The Medieval archaeology is one of its branch; dealing with the Medieval period. It is a study "based on an analysis, synthesis and interpretation of the material relics left by the human activity of the period and comparing the results of this study with the literary and the traditional aspects of the culture so that a better understanding of the period could develop".

With the similar approach, recently, I have introduced a new concept of 'Maratha Archaeology'. It deals with that period of Medieval Maharashtra during which Maratha Empire (1600-1818) manifested itself through various artistic creations, socio-economical and political institutions and religious-cultural structures and processes. These developments are to be studied through taking into account the influences the Marathas received from the predecessors and the introduction of the new ideas in Maharashtra. The new concept was successfully tested in a small historical town of Miraj.

In this article, I would like to direct our attention to the residential architecture in Medieval Miraj state, the influences it received and left; and the issues of preservation involved in it. The study area comprised, mainly of present Miraj city; and its surrounding area, like, Sangli, Tasgaon, Budhgaon, Chinchani, Kumathe, Manerajuri, Soni, Bedag, Shirol etc. As, up to the period of independence/merger of princely states into India; most of the princely states in India remained Medieval in culture. The modern ideas and institutions were created in that medieval context. Hence, we consider medieval period,

extending up to 1948.

Study Area: Miraj state (Fig. 1)

Miraj (16° 45" N & 74° 35' E) is a taluka place in district Sangli, Maharashtra. It is located in the transitional regions, i.e., western-fertile agricultural land and eastern-barren land. Due to its transitional trading location on the border of Maharashtra and Karnataka and subsequent determinant factor of 'control of the trade'; it shows a continuous history since the times of Kalyani Chalukya-Shilahara-Yadava i.e. from 11-12th century AD.

Only from the Early Medieval or more specifically the Later/Kalyani Chalukya period, we find the earliest inscriptional reference of Miraj as 'Miranje'. Here we find 'Miraj' as a prosperous trading town in this region. After Shilahara, Miraj might have gone under the control of the Yadava. Then, it went under Bahamani and then the Adilshahi. During the period of these rulers, Muslims and their institutions and culture entered into Miraj. Then, under the Maratha rule, the sarnjam of Miraj shuffled through various hands, like, Santaji Ghorpade, then, Balaji bin Shivaji Dubal, then, Shivaji Ballal Joshi etc. We find emergence of jagirs of various Maratha noble families around Miraj, viz. Ghorpade, Gharge, Deshmukh, Inamdar etc.

During 1761 control of Miraj & its surrounding area assigned by the then Peshwas to the Patvardhans. The Patvardhans were ruling from the town of Miraj with the fort. Govind Hari Patvardhan was the first ruler of the Miraj state. His brother Ramchandra Hari placed at Tasgaon, 25 km north-west to Miraj. Both the Patvardhans worked together for the Maratha Swaraj, especially during the Maratha-Mysore struggle. The surrounding jagirs which were under the control of various noble Maratha families were also flourished during the same period. In 1809, during the reign of Gangadhar Balasaheb (sixth ruler in line), the state was divided and Chintamanrao Pandurang founded Sangli-state at Sangli, 10 km west to Miraj. Precisely, from this period, European and European institutions and culture entered into Miraj. In 1821, during the reign of Ganpatrao Narayanrao (eighth ruler in line), the state was again divided with Madhavrao founding new branch at Budhgaon, 12 km north of Miraj. In 1948, all the states were assimilated into Independent India.

Monuments: Types

Since the Early Medieval period, monuments were constructed in Miraj under various dynasties up to 1948. Although no monuments of early Medieval period is observable in a complete form; the traces of them can be found scattered everywhere in Miraj and its surrounding. We can observe religious 'living' monuments from Bahamani period. During the reign of Adilshahi, we witness 'traceable' first urbanization in Miraj. Various monuments were constructed during this period. During the period of Patvardhans, Miraj witnessed its second urbanization. Here, the European ideas and institutions were entered and mingled into Miraj. Thus we find various types of monuments during this period.

Regarding classification of monuments, there are religious and secular monuments. In religious, there are temples, monasteries, mosques, tombs, tomb-buildings, churches etc. The layout of city, residential monuments, water management system, public buildings etc. can be put into secular category. In this paper, we are concentrating upon residential monuments in Miraj. The arrival of European ideas, institutions and culture influenced Miraj which is immortalized in the form of monuments. Hence, to understand these monuments and their status of preservation, we would classify them into two phases.

Phase 1: Before the arrival of Europeans (up to 1809)

Phase 2: After the arrival of Europeans (1809 to 1948)

Phase 1: Before the arrival of Europeans (up to 1809)

The Palace in Miraj (1771): It is located in the fort area of Miraj. Most of the parts of the palace are either ruined or replaced with/transformed into buildings for modern needs. Now the only main durbar hall/divankhana is remained that is too used as a court presently. It is a beautiful monument with the typical Maratha style of wood-work. (Plate-1)

It is a rectangular north-facing two storied building. It stood on high plinth. On the front, there is a passage, outlined by 10 tall elongated wooden pillars set in nine half-circular arches. The joining point of arch and pillar or the place-on-the pillar from where the arch starts (i.e. bracket), is decorated with a wooden small lotus-bud. All the pillars and arches are in wood, having stone pedestal. Similar to the frontal passage, the building, on the ground floor, also has a passage with the same treatment of pillar-arch. The pillars of

this second passage (on high plinth) are shaped as cypress tree. The pedestal and capital are the same in lotus shape; however in opposite direction i.e. straight and inverted, called as cyma recta. The arches are cusped, called as Mahirapi Kaman. This treatment shows northern influence and can be seen in the buildings constructed during Maratha period. The entire ground floor of the building is a rectangular hall with row of two pillars, running east to west. These pillars and arches display remarkable treatment of wood-work. They, through brackets, support the frame of horizontal beams on which the first floor is rested. It has beautifully decorated ceilings. The plan of first floor is exactly same as that of ground floor. The beams are capped by wooden frame filled with clay tiles.

The Palace in Tasgaon: Tasgaon (27 km from Miraj) was a seat of another branch of Patvardhans. The palace lies close to the famous Ganesh Temple. The remains indicate a vast area with a huge Vada, surrounded by thick fortification. The fortification has bastions at regular intervals and three gateways. Two main gates are located in the northern and eastern fortification. The eastern gate is a huge gate with three tall bastions. The Vada was constructed in traditional manner, where a central space is surrounded by high plinth, on which rooms located from all the three sides of space. The most remarkable feature of the Vada is the 'Durbar Hall/Divankhana'. (Plate-2) It was adorned with beautiful wooden cypress pillars, joined with Mahirapi Kaman. The Divankhana closely resembles with that of Miraj.

Palace in Chinchani: Chinchani (43 km away from Miraj) was the seat of Patvardhans of Jamkhandi. It has a north-facing huge palace located to the north of village, on high ground and close to Tasgaon road. The palace is totally destroyed, what remains now is a massive gateway with massive fortification (36 feet tall) and foundation of Vada inside it. The gateway building is a two storied structure, consisting of huge gateway on lower portion, topped by Nagarkhana. The lintel of the door-frame of main gateway had decoration of wooden figures at its centre. At the centre there is an image of Ganesha, flanked by floral and climber design with parrots on both ends. On the bottom of door-frame, some floral designs can be observed. The gateway is flanked by huge fortification wall. The gate is made of wood with iron plates and spikes on it. It has a dindi darvaza also. Its vertical wooden shaft (on the corners) is inserted in the stone holes provided inside fortification. This shaft works as hinges. Inside the palace, only remains of some foundation of Vadas are observable. The remains of foundation are 50 feet long x 40 feet wide. Only the western fortification wall (36 feet tall) and a single bastion are still remained intact.

Palace in Budhgaon: Budhgaon (13 km away from Miraj) was the seat of Patvardhans of Miraj mala. The palace is at the northwest corner of Budhgaon. Now it is totally in dilapidated condition and leveled to the ground, except southern portion. Its construction probably had started during the reign of Madhavrao, the founder of the dynasty, of which work, carried out for two generations. On the basis of archaeological remains of the palace it is hard to describe exactly the layout of the palace. It seems that the palace was probably of three courtyards. The walls of the palace probably have made by applying mud on the wooden-framework. Here, double pillars were put on the corners and single pillars at regular intervals. In between the space of pillars, the wall made of murum & bricks and then it was plastered with mud mixed with rice husk. Then, a thick coat of lime applied to the wall. A blue wash then applied to the walls; however, the lower part of the walls was painted in red color. Although the palace is presently destroyed, we can make these observations through the remains of western wall. The entire superstructure is based on the framework of pillars. The roof is made by using wooden beams. The pillar has base of stone and its top was fitted in the roof-beams

Vada of Sardar Harabanna Patvardhan, Miraj (1751): It was built by one of the Patvardhans of Miraj. It is located in the Shukravar Peth area. The foundation of the Vada is made of stone and rubbles. The walls are of wattle and daub i.e. mud put on the framework of Bamboo/cane. The pillars are wooden, which is fitted, below, to the stone-base and, above, in the brackets of beams. Hence, the entire structure is on the wooden framework. The total area comes around 15000 sq. feet; now only 8000 sq. feet remains presently with owner. It was of three storied structure; however, in 1872-73, the upper storey was removed. It is informed that the Vada has three fountains; one in courtyard, one in the sofa and one in the hall. There is a tank in the first floor where it is filled with water by the 'panakes' (water-carriers), manually. This tank has wide mouth and very narrow whole at the bottom. Hence, due to automatic pressure the water comes below. Then, through copper pipes, concealed in the walls, the water bursts through fountains. The building is famous for beautiful wood-work on the brackets of the facade. The wood-work is typical example of Deccan wood-work. (Plate-3)

Vada of Kodolikar, Miraj (18th c.): It is located close in the Shanivar Peth area. Its main part is currently own by one Mr. Ganesh Janardan Kodolikar. It is informed that, earlier the Vada was owned by one Sahastrabuddhe of Mahajan Galli. Then, 10 generations before, the Vada is purchased by Kodolikar. The Vada is north-facing, two storied building. When, we enter from the door i.e. from North, inside, we find two rooms at the two sides of the door. These might have used by the watchmen or servants. Then, we enter into a spacious courtyard. It is open to the sky. At the end of the courtyard, we find, on a little height, a

space, called as 'sopa'. The 'sopa' runs along three corners of the courtyard. This was used for welcoming of the guests. To the right we can see an old wooden swing. On the meeting line of sopa and courtyard we find series of pillars with regular intervals. The pillars are wooden with stone pedestal. The ceiling of the sopa is made of wooden beams. Then, we have a door in the centre of southern wall to go inside the Vada. The door has richly carved doorframe, colored recently. The doorframe, it is informed, is a bounty from the wars with Nalgund in Karnataka. Obviously, the threshold is locally made with teak wood.

The next room is somewhat like a hall, with similar measurement of that sopa. It is called as Majghar. The north-eastern corner of the Majghar is devoted to the domestic temple, i.e. devghar. After Majghar, we enter into another hall. The south-eastern corner is occupied by the kitchen. The south-western corner has a large opening.

From the opening, we enter into the rear side of the Vada, open to the sky. The space has a 'Tulasi Vrindavan' at the south-western corner; whereas, two large copper vessels are put in the south-eastern corner. Here are bathroom and storage units. The bathroom (8 feet x 6 feet) is a narrow room which has two sections on its southern wall. One section is for storing wood, and the centre section is for hearth. To the north-western corner we have a huge copper vessel, fronted by bathing stone seat. Then, we pass the bathroom and approach the rear door of the Vada. When we pass the door, we come to the rear garden of the Vada. The garden has a deep well with narrow mouth, called as 'aad'. It was used for drinking purpose.

Except the courtyard which is open to sky, the entire Vada is topped by first floor. The steps to the first floor lie in the north-western wall of the majghar. The sopa of the ground floor is topped by corridor running all the four sides; whereas, the majghar of the ground floor is topped by long halls. Now we have only southern hall and northern hall. The northern hall topped the gateway and watchmen's quarters of the ground floor. Then, we have second floor, reached through steps from the wall of southern hall of first floor.

The Gadhi of Ghadge : Kumathe (19 km away from Miraj) was the seat of the Ghadges, a Maratha noble dynasty. On the Kumathe-Manerajuri road, we find remains of their gadhi (small fort). It is located on a small rocky hillock. From Gadhi, one can keep an easy watch on entire village. It is informed that, the Gadhi had huge fortification with massive bastions at its four corners. Besides, inside the Gadhi, there were residential and administrative buildings. Presently, only one bastion can be observed. It is wide (40 feet) at base, tapering to the top (20 feet). The base was made of stone till 12 feet and then the upper portion is made of mud-bricks. Then, the foundations of Vadas and offices are observable. The plan of Vada comprised of, entrance, one rectangular passage, two rooms and a rear rectangular. It has thick wall, five feet wide. The remains of wooden pillars and beams are scattered here and there. Among which, the remains of decorated bed are worth noticing. It has beautiful floral decoration.

Vada of Brahman, Kumathe: The village has various Vadas, mostly removed and converted into modern buildings. However, near Mahadev temple, we observe an east-facing massive gate (15 feet tall) of one Vada. It is called as 'Vada of Brahman'. Its door-frame is remained intact with few feet of joining wall and fortification (seven feet wide). The door-frame was made of stone with an arch made of brick (10 feet tall). The gateway had two minarets at its corners. These remains indicate the Vada was probably 70 feet long x 45 feet wide with a seven feet thick fortification and 15 feet tall gateway.

A ruined Vada at Tasgaon: Among numerous ruined Vadas in Tasgaon, one example is noted over here. It is located close to the Ganesh temple. Its entrance is in stone frame, flanked by tall fortification wall, on both of its side. The entrance is wooden. Above its lintel, we observe three stone figures of opened lotus. These are typical motifs, used right from Adilshahi period to the Maratha. Then, the entrance is topped by brick parapet. The parapet is decorated with rows of lotus-bud (trefoil) design in stucco, another typical example of medieval period. The base of fortification was made of stone whereas the upper part was made of bricks.

Phase 2: After the arrival of Europeans (1809 to 1948)

Ganesh Durg, Sangli (1809, 1884): In 1809, Miraj was divided, from which, another seat of Patvardhan located them at Sangli (9 km away from Miraj). The Ganesh Durg is a citadel of Sangli fort. The plan of Ganesh Durg (fort) comprises of a rectangular, centrally open large courtyard. Clockwise, on the southern side of the courtyard has a Durbar Hall. Then, on the western side, there is Revenue office/Office of District Collector. Then, on the northern side, there is a series of three massive and ornate gateways. (Plate-5) This entire area is surrounded by tall fortification wall, called as 'Balekilla' or citadel. The durbar hall is a single storied, north facing tall structure. Its facade shows, two stories, the lower one is outlined with pillars, closed with net. These pillars are tall, run up to the cornice of first floor. These are plain pillars however attached with each other with Mahirapi arch. The upper facade is a gallery. Its passage is outlined with plain pillar. The corners of the gallery have a single projected gallery on each side. Here the pillars of the projection are plain, joined with Mahirapi arch. These projections rest on the vertical beams that come from

the top of ground floor. These beams have beautiful and typical wood-work looking from all sides. The building is topped with clay tiles. Inside the structure, we observed, a single, large hall with rows of wooden pillars.

Palace at Miraj Mala, Miraj (1856): In 1821, Miraj went through another division with one branch, temporarily, located themselves at the north-western boundary of Miraj. The rulers constructed palace and other administrative buildings. The palace is square in plan. It had a wide underground chamber of which steps led from north eastern corner of the palace. The entire structure is presently leveled to the ground. It probably was of the similar plan like typical palace/Vada structure of Maratha style. So far the consumption of the water is concerned, as there were no steps in nearby well, for the daily need of the water, the well was provided with steps, approached through an archway to its west. This archway is located in the south-western corner of the well.

Vada of Jamdar, Miraj (Early 20th c.): It is located in the 'Nadi Ves' area. It is a rectangular structure, facing towards north. It is same as the Kodolikar vada, reflecting Maratha Vada architectural style, in general. The outer wall of the Vada is in dressed stone, placed roughly; however, the pillars on both the sides of the main entrance are constructed in finely dressed stone, placed systematically obviously to provide more strength to the door. The plinth is made with fine dressed stone. The walls of the rooms, in between the pillars, were made of brick-mud-lime and plastered with lime. The rest of the structure is made in wood with pillar-beam methods. The roof is made of wooden framework, covered with clay tiles. Iron nails probably have been used as joining elements. The only designing elements can be seen on the joining of projected beams and horizontal beams. The owners of the Vada constructed a tank for the provision of water to the people, residing nearby. An inscription mentioning such generous act, inscribed on the outer wall of the Vada.

Vitthal Building, Miraj (1917): The building is a Vada, located in the Sitar maker's area (Shanivar Peth). The building is a double storied, rectangular structure. It faces west and located exactly on the main road of the town. The facade lied at its width side. This is a typical Vada, similar to Jamdar Vada and Kodolikar Vada of previous period; however; it is worth mentioning for beautiful wood-work it displays on the facade. (Plate-4) We can observe wood-work on (a) the door-frames on the ground floor, (b) spandrels of door frame, (c) brackets, (d) cornice, (e) corbel course. The length-side of Vada (to the south) has windows set in half-circular frame. The facade has pillars and doors in wood, except the corner pillars which are in stone. The facade on the upper floor has passage, outlined by wooden pillar and joined in half by iron-netted parapet. On the facade, the top floor is capped by three triangular opening, a typical feature of the buildings of this period. The entire ground floor was constructed in stone whereas the upper floor in bricks. The structure is based on traditional wooden pillar-beam framework. The building is rested on high plinth and topped by wooden frame, filled with clay tiles.

Babalibai Chawl, Miraj (1920): It is located opposite Christian church, in Mangalvar Peth area. The building comprised of four quarters with a frontal structure, leaving a large central space in between them. The quarters are of rectangular shape, whereas the frontal structure is in pentagon. The building is located on the corner of the road; hence, its orientation is north-west to south-east.

The facade of the pentagon, facing south-west, has a door with single windows on the rest of the sides. The windows are placed in half-circular arch, made of slender bricks. Except the pentagon, all the buildings are approached from inside the central space. This structure is connected, from its north (running south-north) and south-east side (running west to south-east), with two rectangular buildings. The northern building has seven houses whereas the south-east building has five houses. All these houses are approached from inside, i.e. from central space.

Each house has a two rooms (front: 15 feet wide x 20 feet long x 15 feet tall, rear: 10 feet long x 20 feet long x 15 feet tall) and passage (5 feet wide) in front of them. The passage is outlined with wooden pillars, covered by roof. For ventilation, on the facade, a single opening is provided below the roof of house. The entire building was constructed in rough stones; however, the joining/dividing wall/pillars were made of dressed stone, place systematically. The pillars on the rear of the buildings are capped by triangular cap. The building is capped by wooden frame, filled by clay tiles.

Vibhute Chawl, Miraj (1944): It was built by one Appa Babaji Vibhute. It is located in Mangalvar Peth area. It is north-facing, double storied, rectangular building. Each floor has six houses, each containing three rooms. The rooms are placed in straight line (vertical) that means, we have to cross one room to enter into next room. The utility and toilet sections are at the rear. The corner and dividing pillars (of houses) are

made of stone. The pillars of the passage on upper floor are joined by iron-netted parapet. The facade displays a little bit decoration in wood-work. The building is topped by three triangular opening, a typical feature of the buildings of the same period. Besides, the first opening (from west direction) has an iron-weather cock. The entire construction was made in dressed stone, with wooden roof, capped by clay tiles.

Khatib Well and pavilion building, Miraj (1946): It is located beyond the northern boundary of Miraj, on Miraj-Pandharpur road. There is a huge step-well, surrounded by beautiful garden. It is 50 feet long x 35 feet wide. On the eastern side, a building is located exactly on the eastern wall of the well. On it, beautiful balcony and windows were provided to enjoy the scene. It has only one hall, flanked by two small rooms. Its entrance is from east, through huge wooden door. The building has an underground chamber. As the building has only one hall, it probably been used for relaxation. Hence, it is called here as 'pavilion building'. (Plate-6)

HIGHLIGHTS

- In plan and sections, the Vadas in the study area are similar to the typical Maratha Vada style.
- The wood-work in the study area indicates typical Maratha Wood-work, known as 'Deccan Woodwork'. The wood work is displayed on corbel table, cornices, brackets and spandrels. They used typical Maratha motifs and concepts like lotus-bud, fully-petal lotus, creepers, parrots and peacocks etc.
- The Vadas/residential monuments of Phase two indicates impact of European ideas and institutions, like, mode of construction with dressed stone, elongated windows placed in half circular arch, iron-parapet on balcony, three opening on the roof, weather-cock etc.
- Such monuments, though indicate impacts, also maintained the traditional ideas, motifs, concepts. Hence a beautiful combination of both the ideas emerged. The wood-work of the facade of Vitthal building shows (a) the indigenous tradition on brackets and (b) European tradition on corbel courses and cornices (c) the combination of both on half-circle of door-frame and spandrels.
- Although there are impacts and legacies, the monuments in Miraj state remained and retain typical Maratha style of architecture.

CONCLUSION

Monuments display the idea of the society in which they were constructed. The study of residential monuments in Miraj state, show both the legacy and influences from outside. Nevertheless, they retained typical Maratha style of architecture. On one side, these monuments are objective sources for the historical investigation and symbols of pride and legacy, not only for the local people but also for Maratha history. On the other hand, most of these monuments are private property, due to heavy cost of maintenance and high value of lands; these are speedily replacing with modern structures. Hence, they are extremely in need of preservation and attention from scholars and students of history, archaeology, architecture.

-
1. Research article entitled as, "Discussing Maratha Archaeology", in Journal of Historical Research in Deccan, Vol. I, No. 2, Pp. 49-56, (ISSN: 2321-7588) (June, 2013)
 2. R. N. Mehta, Medieval Archaeology, Delhi: Ajanta Publications 1979, p. 3
 3. The new concept was successfully tested in a small historical town of Miraj. The endeavor was supported by University Grant Commission (UGC).
 4. Mr. Modak, the then Land Record Superintendent quotes, "Just as Bombay is a gateway of India, so Miraj is the gateway of southern Maratha country". Revision Survey Report, 1928
 5. Dev, S. B. Maharashtra va Gove Shilalekh-Tamrapatanchi Varnanatmak Sandarbh Suchi. Maharashtra Rajya Sahitya Sanskriti Mandal, Mumbai, 1982, pp. 306-07. For Later/Kalyani Chalukya, Miraj Copper-plate, p. 307 and for Shilahara, see Miraj Epigraph, p. 306-07.
 6. Its transitional location at the border of Maharashtra and Karnataka probably has provided Miraj with such opportunity.
 7. Dev, S.B. op cit, p. 134, besides, original shrine of Shri Sangameshvar temple, Haripur and scattered, relocated temple remains indicate the Yadava rule in this area.
 8. Edward W. West, A Memoir of the States of Southern Maratha Country, Drawn Up for Government, Selections from the Records of the Bombay Government, No. CXIII, New Series, 1869, p. 3.
 9. Kulkarni, Nirajan and Mansingrao Kumathekar, 'The Medieval Archaeology of Miraj Junior (1821-1948)', in Sanshodhanpatrika, Nanded: Akhil Maharashtra Itihas Parishad, Nanded, November, 2013, Pp.
-

180-190

10. 'living' i.e. still venerated by present people

11. 'traceable' i.e. can be traced, observed and studied

12. Kulkarni, Niranjana, 'Medieval Temple Architecture of Miraj State', in Shodhnibandhasangrah, Deogaon: AB College, May, 2013, Pp. 105-115.

13. Kulkarni, Niranjana, 'Preservation of Medieval Monuments of Miraj State', in Preservation and Conservation of World and Indian Heritage, Solapur: DBF Dayanad College of Arts and Science, April, 2013, Pp. 47-55.

14. Cruickshank, Dan (ed.) Sir Banister Fletcher's A History of Architecture. New Delhi: CBS Publishers, 1996 (First edition, 1896).

15. M. S. Mate, Maratha Architecture (1650-1850), Pune: Mansanman Prakashan, 2002

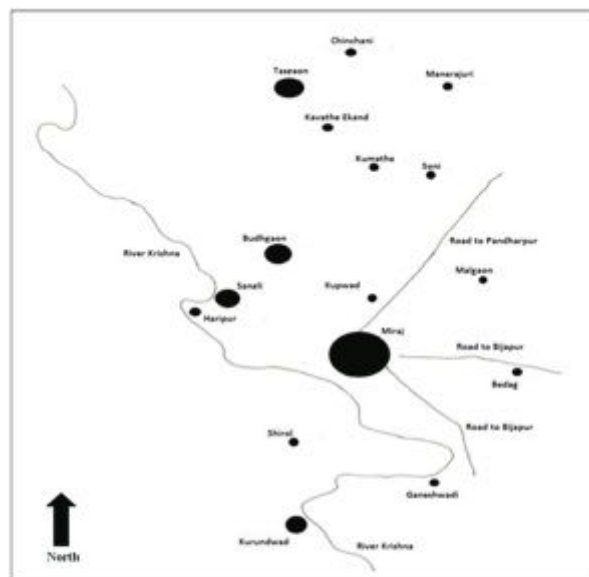
16. Op. Cit. Maharashtra State Gazetteer, Sangli District, p. 742.

17. Presently, the entire structure is demolished and leveled to the ground. However, we can reconstruct the picture of the palace, based on the archaeological remains i.e. the foundation of the palace, extant Medieval palaces/mansions/Vadas in the Miraj town, like, Sardar Harbanna Patvardhan's Vada, Kodolika's Vada and the interview with persons in the same lineage i.e. Mr. Shrirang Chintamani Patvardhan and Mr. Dhananjay Gaikwad, local journalist and memories of old people. Besides, references from similar Medieval palaces are also taken under consideration, Manda Khandge, 'Vaibhav Peshvekalin Vadyanche', Pratima Prakashan, Pune, 1992., Op. Cit. M. S. Mate, 2002.

18. Similar arrangement of underground chamber observed in the Vadas at Pandharpur and Paithan. M. S. Mate, 2008, p. 69-71

19. Mate, M.S. Deccan Woodwork, Pune: Deccan College Publication, 2008.

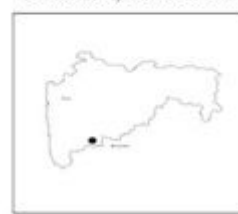
Fig. 1. Study Area: Miraj State and its Surrounding



Location of Maharashtra in India



Location of Study Area in Maharashtra



Plates

1. Wood work, Palace, Miraj



2. Diwankhana, Tasgaon



3. Wood work, Patvardhan Vada, Miraj



4. Wood-work, Vitthal Building, Miraj



5. Entrance, Ganesh Durg, Sangli



6. Pavilion Building, Khatib Well, Miraj

