The way custom and ritual are transmitted from one culture to another, with or without retaining their original meaning, is often the subject of historical investigation, with the result that hardly anything turns out to be really new. That religious symbols, customs, and rituals are shared should not be surprising where there is a common religious history, as in the case of Judaism, Christianity, and Islam, or of Hinduism and Buddhism. But it is more surprising when commonalities appear in religions that are as ideologically opposed as Hinduism and Buddhism, on the one hand, and Islam, on the other. They show that when a religion of foreign origin takes root and is finally accepted, local customs and rituals can become part of its religious practice, even though they may be rejected by orthodoxy.

The veneration of the Qadam Rasul, or Footprint of the Prophet, is one example. The faithful believe that whenever Muhammad trod on a rock his foot always left an imprint. This belief started very early in Islam, and although it has never had the sanction of orthodoxy and no hadith or early authority can be cited to support it, it is widely held. It belongs among a group of popular miracles — that Muhammad’s body cast no shadow, his hair could not be consumed by fire, flies never settled on his clothes, and his sandals never left any imprint on the sand — attributed to the Prophet. The footprints in stone of one or both his feet are venerated in shrines in various parts of the Muslim world and are all the proof the faithful need for the miracle of the footprint.

In the Arab world the Qadam Rasul had antecedents in both Judaism and Christianity. It also had a tradition in the Subcontinent where the worship of sacred footprints had a legacy going back to the earliest days of Buddhism and Hinduism. Consequently, in spite of its unorthodox base, sultans ruling in the name of Islam often used the footprint to enhance their popularity and legitimacy. Almost all the shrines housing footprints were built under royal patronage.

Shrines built to house footprints of the Prophet are known as Qadam Sharif or Qadam Rasul Allah. They are not meant to function as mosques, although some have mistakenly been called mosques. The earliest and most famous of these footprint shrines is the Dome of the Rock in Jerusalem. It marks the place where the Prophet mounted Buraq and set off on his Night Journey before ascending to the Divine Presence (mi`raj). Before he set off, his foot is supposed to have left an imprint on the rock. That rock is separated from the main one; it is in the southwest corner in a separate shrine, placed under an iron grille inlaid with silver, which was ordered by the Ottoman Sultan Ahmed in 1609.1

While scholars still debate many things about the Dome of the Rock the tradition associating the rock and the Prophet’s journey probably started quite early. From the fourth century onward, the marks on the rock in the center of the Church of the Ascension on the Mount of Olives were shown to pilgrims as footprints made by Christ at the moment of his Ascension. It is possible that the footprint of the Prophet Muhammad nearby was the Muslim answer to the Christian relic; it was shown to Muslim pilgrims perhaps from the time of ʿAbd al-Malik in the seventh century. The inscriptions inside the Dome of the Rock are of the major Christological passages in the Qurʾan that link the new faith to the older one.

Muqaddasi, a tenth-century author, reports that the Dome of the Rock was built to give Muslims a monument as magnificent as the Christians had in the Church of the Holy Sepulchre.2 The resemblance between the Dome of the Rock and the churches in Jerusalem associated with the incidents of Christ’s life, like the Church of the Holy Sepulchre and the Church of the Ascension, strengthens this argument. Its octagonal form eventually became popular in the Muslim world, in the mausoleums of Sultan Salah al-Din in Damascus and of Uljaytu in Sultanjiyya, for example, as the ideal type for tombs, the most popular of all commemorative buildings in Islam.

In Damascus, the Mosque of the Footprint (Masjid al-Qadam) provides another example. It seems originally to have been connected with Moses and only later transferred to Muhammad’s tradition. Another imprint on black stone, now in the library of the oratory of Sitt Ruqayya in Damascus, was transported from Hawran in southern Syria in the eleventh century, the first mention of a transported footprint.
In Cairo there are two footprints — one in the Athar al-Nabi Mosque and the other in the tomb of the Mamluk Sultan Qur'it Bay (d. 1496), who, according to the nineteenth-century historian Ahmad Dahlan, had purchased it for the sum of 20,000 dinars. In Tanta, north of Cairo, there are impressions of both feet of the Prophet in the shrine of Sayyid Ahmad al-Badawi.

In Istanbul footprints are found in the tomb of Sultan 5Abd al-Hamid I, the tomb of Abu Ayub al-Ansari, the Companions of the Prophet, and in the Khirka-i Sa'adet (Mantle of the Prophet) room of the Topkapi Palace. Abu Ayub died during the first Arab attempt by Yazid bin Muawiya in 672 to seize the city, and at his own request had been buried under its walls. When the city fell to Mehemed the Conqueror in 1453, the legendary tomb was discovered, and in 1458 a mosque and tomb were built by the sultan on that spot. In the early nineteenth century, Sultan Mahmud II took a print of the foot among other relics of the Prophet in the treasury of the Topkapi Palace and placed them in this tomb. The suburb of Eyup grew up around it outside the Byzantine walls. Placing the footprint in the tomb seems to have increased its sanctity, until it became so holy that the enthronement ceremony of the Ottoman sultans, “the Girding of the Sword,” was performed in this tomb.

On the Subcontinent the worship of footprints goes back to ancient Hindu/Buddhist times and even predates the worship of the Buddha image. Representations of the Buddha had become a generally accepted practice around the beginning of the second century A.D. Before that Buddhist art, and for that matter Hindu and Jain art as well, did not try to represent the central personalities of their religions in human images; instead, aniconic symbols were substituted for the holy person. Minor deities such as serpent divinities and tree-spirits had, of course, been worshiped in human form for very early times.

One of the most widely used devices to indicate the Buddha’s presence was the buddhapada or footprint. Originally as in the relief of the Bharhut stupa pillars of the second century B.C., footprints appear as signs indicating Buddha’s presence in a biographical or legendary scene. They are marked by the wheel of the doctrine of the Buddha with a lotus flower as its hub. From the second century A.D. the footprint was separated from its narrative context, and appears as an isolated cult object, as it is seen at Amaravati in Andhra Pradesh. There, in addition to the wheel, there are trident (trisula) signs on the heel and toes which represent the three gems of Buddhism: the Buddha, the dharma (doctrine), and the sangha (community).

Sometimes buddhapatas are found in natural surroundings, impressed on rocks as at Pataliputra, Bihar, and Adam’s Peak, Sri Lanka, which are associated with the Buddha’s legendary visits. Rubbings of them were later taken to China, transferred to new stone slabs, and sent to Japan, Burma, Thailand, and Cambodia. Philosophically, the footprints were meant to suggest the boundary between the Buddha’s visibility and invisibility, but to the simple believer, they represent a magically powerful and auspicious sign that guarantees deliverance from the effects of evil karma (deeds).

In the Islamic tradition, the Qadim Rasul was never used to symbolize the presence of the Prophet in the illustration of any biographical story or legend, but insofar as the buddhapada is supposed to mark an actual site where the Buddha had been, the similarity between the two traditions seems clear. In Ja’far Sharif’s nineteenth-century account of Muslim customs in India, the footprints kept as talismans by families and the rituals performed before them indicate that they had almost achieved the status of cult objects.5

Among the Hindus, the tradition of vishnumpadas, the footprint of Vishnu, is also very ancient, and several myths sustain it. The creation myth based on Vishnu’s three steps is the most important Vedic myth of the god. Pada means step as well as foot or footprint, and all are worshiped as vishnumpadas.

The Vayu Purana narrates how Vishnu as the dwarf tricked the demon king Bali into giving him the space he could cover in three strides; he then stepped over the heaven, sky, earth, and the whole universe. The city associated with this myth is Gaya, in the state of Bihar in eastern India. It is one of the holiest places in India for Hindus, and the Vishnumpada Temple there is said to mark the spot where Vishnu left his footprints on a rock when he defeated the demon. The footprints are set within a silver basin and are the chief object of worship.

The existence of another ancient sacred vishnumpada site is recorded in the inscription on the Mehrauli iron pillar in the Quwwatul Islam Mosque in Delhi. It records that the great king Chandra (probably of the Gupta dynasty, and hence of the fourth century A.D.) had erected the Vishnu column (dhvaja) on Vishnumpada Hill.

The first myth involving the foot of Vishnu is from the Bhavisya Purana. It tells the story of how the sage Atri and his beautiful, devoted wife Anusuya were meditating on the banks of the River Ganges when the gods Brahma, Siva, and Vishnu approached Atri to grant him a wish. Overcome with desire for Anusuya they were
about to rape her when she put a curse on them, saying that the linga (phallus) of Siva, the head of Brahma, and the feet of Vishnu would be worshiped by men, “and so the supreme gods will be the supreme laughing stock.”

The story of Vishnu as Krishna overcoming the great serpent Kaliya is from the Bhagavat Purana. Kaliya lived in the dark waters of the River Kalindı. When Krishna dove into the waters to confront him and did not reappear for a long time, the villagers who loved Krishna were worried and started searching for him. They followed the path that was indicated by footprints marked by signs: a lotus, a barley shoot, an elephant goad, a thunder bolt, and a banner. Thus the footprint with the auspicious marks leads one to the Great Lord.4 To this day, many Vishnúvite Hindus wear a pair of footprints made out of gold or silver hung around the neck as a talisman to ward off evil.

When Islam arrived in India, then, the worship of footprints was already well established. In the Indian culture, as in most cultures, irrespective of religion, the foot is considered to be the vehicle of humble and base activities. Therefore veneration of the foot of a respected person is the ultimate gesture of humility or devotion; in India it is expressed by touching the feet or taking the dust from a teacher’s feet upon one’s head.

Shrines for the Prophet’s footprint, or Qadim Rasul, can be found in Delhi and Bahraich in Uttar Pradesh, Ahmedabad in Gujarat, Gaur, Murshidabad in West Bengal, and Nabiganj and Chittagong in Bangladesh. The Qadim Rasul in Delhi is very well known and houses perhaps the earliest relic that was brought to India. The shrine is located in Paharganj, a part of Delhi; the print is set over the grave of Fath Khan, the son of Firuz Shah Tughluq (1351–88). According to tradition, the relic is thought to have been brought from Mecca on the sultan’s order by his spiritual guide, Makhduem Jahaniyan Jahangasht of Uchch. The shrine is within a fortified enclosure, and the relic is kept covered with water and garlands of marigolds. The water is collected as tabarruk (a medium that conveys baraka) to impart baraka to devotees. In the mid-nineteenth century Syed Ahmed Khan5 noticed that an annual fair was held on 12 Rabi-ul-Awsal, the Prophet’s birthday as well as the date of his expiry, and that thousands of Malang faqirs and wandering dervishes assembled and performed ecstasies in front of the gate. R. Nath notes that the collection of the blessed water is reminiscent of the rites performed over the Siva linga of the Hindus.

In Bahraich the shrine is near the dargah (mausoleum) of Sayyid Mas‘ud Ghazi, and houses both a hand and a foot impression of the Prophet. They are said to have been acquired by the nawab of Oudh, Asafl-Dawlah (1775–97). If this is true, then perhaps it was an attempt by the nawab to cling to his position as leader of the Muslims, when politically he was fast losing his power and wealth to the ambitions of the British East India Company. A similar process was taking place in Bengal.

There are two Qadim Rasuls in Ahmedabad, Gurajat. One is in the tomb of Maqbul Alam, in the center of his grave, but the better known one is in the dargah of Shah Abu Turab, a noble of Persian descent now revered as a saint. A grandee of Akbar’s court, he bought the Qadim Rasul from Mecca to Fatehpur Sikri in 1589. Badaoni notes in the Muntakhabat-i-Tawārikh6 how the emperor went a distance of four cosses to meet it and commanded each of the amirs to take turns carrying it a few steps. In this way, with a display of great respect, it was brought into the city. Later when Abu Turab was appointed amir of Gujarat he took it with him to Ahmedabad. The mausoleum was constructed during his lifetime, and the relic was later placed on his grave. During the Maratha insur- gence of the late eighteenth century it was taken away, and it is believed to have been moved to a site in Cambay.

In Bengal (both Indian Bengal and what is now Bangladesh) Qadim Rasul shrines were even more popular than they were in other regions of the Subcontinent. The oldest and most famous one is in Gaur and dated by inscription to 1531.7 The inscription states that the building was erected by Sultan Nusrat Shah, son of Sultan Husayn Shah. According to tradition, the footprint was formerly in Pandua in the chilla-khana (a secluded place where a saint passes forty days in meditation) of the saint Jalal al-Din Tabrizi, who is said to have lived in Pandua in the early thirteenth century. The relic was supposedly first brought by the same Makhduem Jahaniyan Jahangasht who brought the footprint to Delhi, but considering the bitter rivalry between Delhi and Pandua, the capital of the independent Sultanate of Bengal during the reign of Firuz Shah Tughluq (1351–88), it seems unlikely that anyone would distribute favors equally to both courts.

Sultan Husayn Shah (1494–1519) removed the footprint in Gaur in a beautiful wooden box-table, which he must have kept with him because the Qadim Rasul shrine where it was kept until the 1920’s was built by his son. That Husayn Shah kept it by his side suggests that it must have been one of the holiest relics in the country, and he took it to bolster his reputation as a pious Muslim. He was widely known to be a friend of the Hindus, appointed them to important positions in his adminis-
cation, allowing the new Hindu revival and bhakti (devotion to God) movement to flourish, and showing respect for Sri Chaitanya, its founder. As a result of his liberal attitude, Hindu poets called him the tilakmark (the auspicious sign worn on the forehead by Hindus) of kings, the adornment of the universe, and the incarnation of the Lord Krishna. Although political expediency required that the capital be shifted to Ekdala, Gaur continued to be the most important city in Bengal, and royal buildings were still concentrated there.

The Qadam Rasul shrine in Gaur is also important for its place in the development of the Bengali regional style, which reached its maturity under the Sultanate, but later was retained only in the temple architecture of the Hindus, as the Muslims adopted the imperial style the Mughals imposed and popularized. This period of regional cohesion resulted from the unification of most of Bengal and the establishment of independence by Ilyas Shah in 1352. Until then a latent regional cohesion had been thwarted by political disunity. During this time a feudal structure guaranteed the interdependence of everyone in society from sultan to village headman. An economy based on agriculture and belligerent neighbors eager to destroy the Sultanate’s independence culturally isolated Bengal and forced it to turn inwards. Thus, even though the sultans were foreigners, they supported the local culture because they needed the allegiance of the people. Under royal patronage the West Asian culture of the sultans mixed with the local culture of the Hindus, with the result that the Islam practiced by most of the Bengali Muslims was syncretic and almost a folk religion, differing greatly from the desert-born Islam of the west.

This thriving local culture also produced a distinctive architecture in the mid fifteenth century, a mature Bengali style that lasted for more than a century. Its ultimate source was the humble hut of bamboo, mud, and straw. Its forms were translated into brick, but the buildings remained modest in size; they were not built to express the power of a state or the dynamism of the new religion.

The few extant temples in the pre-Islamic tradition are all modeled after Orissan prototypes, but evidence in illustrated manuscripts and the temple architecture of neighboring countries such as Myanmar show that the plan and elevation of many temples were also based on the hut. Specific features, however, such as the curved cornice, low walls, and verandas that sometimes run on three or four sides of the hut, were first used in Muslim architecture.

The Qadam Rasul of Gaur is one of these. It is the earliest brick building still extant, and the only one built by Muslims, to use verandas on three sides of a square room in imitation of a hut plan (fig. 1). The central domed room contains a small carved pedestal of black stone which held the relic (the relic itself was taken to Murshidabad in the seventeenth century). There are no mihrabs. The veranda is vaulted, and the three arched entrances in front rest on ponderous squat columns of stone. The decoration of the façade also sets a new trend. Almost the entire surface is covered with decorations, just as was common in early Muslim architecture of West Asia. The entire exterior façade (fig. 2) is broken up into rectangular panels, each filled with an arch with a hanging motif imitating a mihrab, a design ubiquitous in Muslim buildings. The plan was not very suitable for mosques because the central room is too small to hold a congregation, but it became very popular with Hindus; their temples have small rooms built to house the deity and into which admission is restricted.

Thus the new post-Sultanate chala and ratna styles which matured in the late seventeenth century are not only similar in plan and elevation to the Qadam Rasul but also have all-over surface decoration (generally outside, but sometimes both outside and inside). The Kantaji Temple at Kantanagar, Dinajpur, built in the early eighteenth century (fig. 3) is a good example of a ratna temple whose plan and elevation owe much to the Qadam Rasul of Gaur (its corner pyramids fell during an earthquake in the nineteenth century). This continuum
in the architectural styles of two different religions up to the seventeenth century and in the temples of even later date prove the fallacy of generalizations which use architecture to illustrate the religious and racial diversities of the two communities with labels such as "Hindu style" and "Muslim style."

The footprint from the Qadam Rasul in Gaur was transferred to Murshidabad, the last Muslim capital of Bengal, by Nawab Siraj al-Dawla (1756–57), a shrine was built to house it in 1788, again as an assertion that it was the ruler’s right and privilege to protect the relic. It is a low structure with five arched entrances in the south and a small bulbous dome on an otherwise flat roof. The interior plan is almost identical to the Qadam Rasul in Gaur. The building of this shrine in Murshidabad at a time when government offices had already been shifted to Calcutta, and most of the administration taken over by the British East India Company, was probably aimed at upholding the religious status of the city as its political and economic importance waned, and also to symbolize that in the realm of religion, the nawab could still assert his authority independent of the British.

In Bangladesh, the best known Qadam Rasul is in Nabiganj, on the eastern bank of the River Lakhya, opposite Narayanganj. According to Mirza Nathan, the author of the Baharistan-i Ghaybi, an account of Bengal and Assam written during the reign of the emperor Jahangir (1605–27), this footprint was purchased at a very high price from Arab merchants. The buyer and person responsible for its enshrinement was Masum Khan Kabuli, an Afghan chief who had rebelled against the emperor Akbar. According to an inscription of 1581, he had arrogantly assumed the title, al-sultan al-azam. The act of building a shrine for a holy relic may well have been prompted by a desire to rally support for his rebellion and establish himself as the legitimate ruler.

Mirza Nathan also records how Khurram (later Shahjahan) had visited the shrine in 1624, when he temporarily occupied Bengal, and had donated 500 rupees to the caretakers. Mirza Nathan’s father Iltimam Khan, who
had been put in charge of the navy dispatched by the emperor to quell the rebellion, was also buried there. His body had been transported from Sylhet where he had died.

In the seventeenth century the site was already marked by a fortress built on raised ground; it towers above the river bank and surrounding countryside. The shrine inside the fortress was erected in 1777 by Ghulam Nabi, a zamindar (landlord) of Dhaka (fig. 4); it is a single-domed structure with a veranda in front. Engaged octagonal towers at the corners and at the joining of the veranda are extended upward beyond the parapet and are terminated by cupolas and finials. The veranda, which once had a chala roof, has three cusp-arched entrances in front and two on either side. This plan is very similar to the innumerable small mosques built in Bengal during the Muslim period. The single entrance into the square chamber is a carved black-stone doorframe; the interior has no mihrab.

The altar holding the relic is in the center of the chamber; the relic is usually kept submerged in rosewater inside a metal dish. Only the khadim, or caretaker, is allowed to remove it to allow devotees to touch it and then touch themselves up to the waist so as to partake of the baraka. Incense, flowers, and money are offered as signs of devotion. Women are not allowed to enter the chamber. The shallow imprint, which measures 24×10 cm., is cut in the shape of a foot (fig. 5); circular dents just below the upper edge indicate the toes.

The shrine’s status as the most important in the area is marked by the two-story monumental gateway which rises on the riverfront and can be seen from a distance. It was built in 1810 by Ghulam Muhammad, Ghulam Nabi’s son, and combines late Mughal with colonial features (fig. 6). On the river side, just above the actual entrance arch, the figures of two tigers are crudely carved in stucco, as if guarding the entrance. On the interior façade two parrots correspond to the tigers. It is said that flocks of parrots invade the shrine in summer when the mangoes ripen. Both the gateway and the shrine are now very gaudily painted.

Another Qadam Rasul was built by the Mughal administrator Yasin Khan in 1719 in the heart of Chittagong. The elongated building has a mosque in the center; on the north and south sides are two rooms, one housing
the footprint of the Prophet and the other that of Abdul Qadir Gilani, the twelfth-century Hanbali saint of Baghdad, reverently referred to as Ghaus Pak (the Pure Helper). The three-domed mosque is in the late Mughal style with paneled walls, three entrance arches, three mihrabs, and a merloned parapet. The two chambers on either side have chau-chala vaults with finials. The Qadam Rasul here is a slab of black stone approximately 30×15 cm., which is again kept immersed in water. The same rituals are observed there as at Nabiganj.

Hair from the Prophet’s beard, his coat (khirqa), and sandals (na’ul), considered particularly potent for warding off the evil eye, are objects of veneration all over the Islamic world, but none are regarded as being as potent as the Qadam Rasul. The footprints were brought by pilgrims from Mecca as good-luck charms, and represented a brisk business for enterprising Arabs who sold them to royalty and courtiers.

Outside India unsuccessful attempts were made to purge the religion of this veneration of relics. When the reformist theologian Ibn Taimiyya tried to remove a footprint from Damascus in 1304, he was driven away by enraged crowds and accused of impiety. In India no such effort is on record; in fact possession of a footprint was so popular that many kept copies and token representations. Ja’far Sharif, an early-nineteenth-century writer on the Muslim customs of South India mentions how people kept stone footprints of the Prophet in richly covered boxes or chests in their houses. He also reports that the footprint featured in the ritual celebration of the Barah Wafat, or twelve days of sickness that preceded the Prophet’s death during the third Muslim month of Rabi’
al-Awwal. People who had one took it out from where it was kept and placed it on a decorated plate or tray. This in turn was placed on the chest in which it was normally kept which was covered in brocade for the occasion. The Qadam Mubarak (the Blessed Foot) was both surrounded by and fanned with fly whisks, utensils usually carried by attendants who wait on a divinity or king. The house is lit up, music is played, and frankincense is burned. Mawtuds (accounts of the birth) daruds (benedictions), and marsiyas (elegies) are continuously sung.

The sandal (sandalwood) ceremony is a more public one and observed on the eleventh day of Rabi’ al-Awwal. A sandalwood paste is placed on a model of the Prophet’s steed Buraq which is then carried in procession to the place where the footprint is kept. On reaching the spot, the fatihah is recited, and each of the devotees rubs a little paste on the footprint. As vows are sworn, offerings are made to the footprint. Food, especially rice boiled in milk, is offered for the Prophet because he was said to have been particularly fond of that dish. Ja’far Sharif admits that making the statue of Buraq is unlawful according to the shari’ah, but he does not disapprove the other rituals, even though they clearly verge on idolatry. On the 9th, or death-rite commemoration on the twelfth day of Rabi’ al-Awwal, the Qur’an is read, food is distributed, and women offer ghee to light lamps at the footprint.

Older shrines continue to be venerated, but no new shrines have been built, at least in Bengal, since the eighteenth century. Purist movements like the Farahizi purged the religion of many practices that verged on bid’ah (innovation); and the decline and end of Muslim rule eliminated state patronage of the cult. As the Pakistan movement gathered momentum in the 1930’s and 1940’s, larger and more numerous mosques were built both for reasons of piety and to express solidarity among Muslims and show that they were a large force with a separate identity and could rightfully demand a separate state for themselves. Since then people have become more cautious about allowing local customs such as those associated with the Barah Wafat and the sandalwood ceremony to enter into the practice of Islam,
least in urban areas, because of official efforts to forge
closer links with the Arab world, especially Saudi Arabia.
The effort to bring Arabia closer to Bengal is perhaps
best symbolized by the Baitul Mukarram Mosque, the
largest mosque in Dhaka, built in the 1960's, which imi-
titates the cubical form of the Bayt al-Haram in Mecca (fig.
7). Thus much of the local flavor of the religion is being
lost.

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NOTES

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1972), pp. 188-91.
4. W. D. O'Flaherty, trans. Hindu Myths (Harmondsworth, 1975),
pp. 55, 178, 224.
5. Syed Ahmed Khan, Atharal-Samadid (1846); trans. from Urdu
by R. Nath as The Monuments of Delhi (New Delhi, 1979).
of vol. 2 by W. H. Lowe (Calcutta, 1899, repr., Delhi, 1973),
2:320.
Stapleton (Calcutta, 1931). Khan was employed by the Public
Works Department to repair the ruins of Gaur and Pandua.
C. B. Asher, “Inventory of Key Monuments,” in The Islamic
10. Chala refers to the thatched sloping roof of the hut. A roof in
two segments is known as do-chala, and one in four segments as
chau-chala. Roofs of brick temples were made to imitate chala;
their cornices were curved in the manner of Sultanate
mosques. Ratna (jewel) refers to the towers or pinnacles that
decorate the roofs of the many Bengal brick temples. Their
lower structure is the same as the chala temple (George
(Gauhati, 1936), 1:82, 99; 2:710; S. Ahmed, Inscriptions of Ben-
12. Annemarie Schimmel, Islam in the Indian Sub-Continent (Lei-
den, 1980), pp. 49, 121, 126; and idem, And Muhammad Is His