



# INDIAN MUGHAL ISLAMIC GARDENS

# PREVAILING RELIGIONS

English Miles  
0 100 200 300 400

British Indian Empire 1909

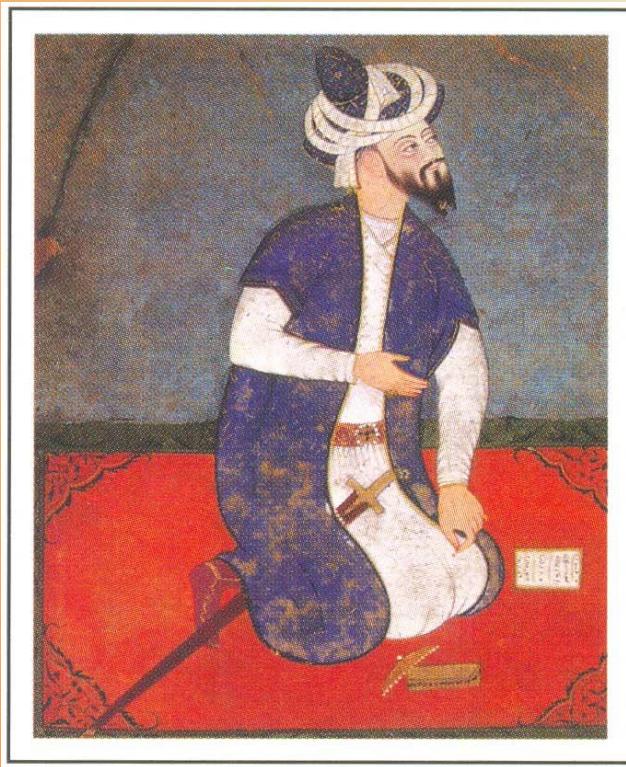


# RELIGIONS OF THE INDIAN SUBCONTINENT



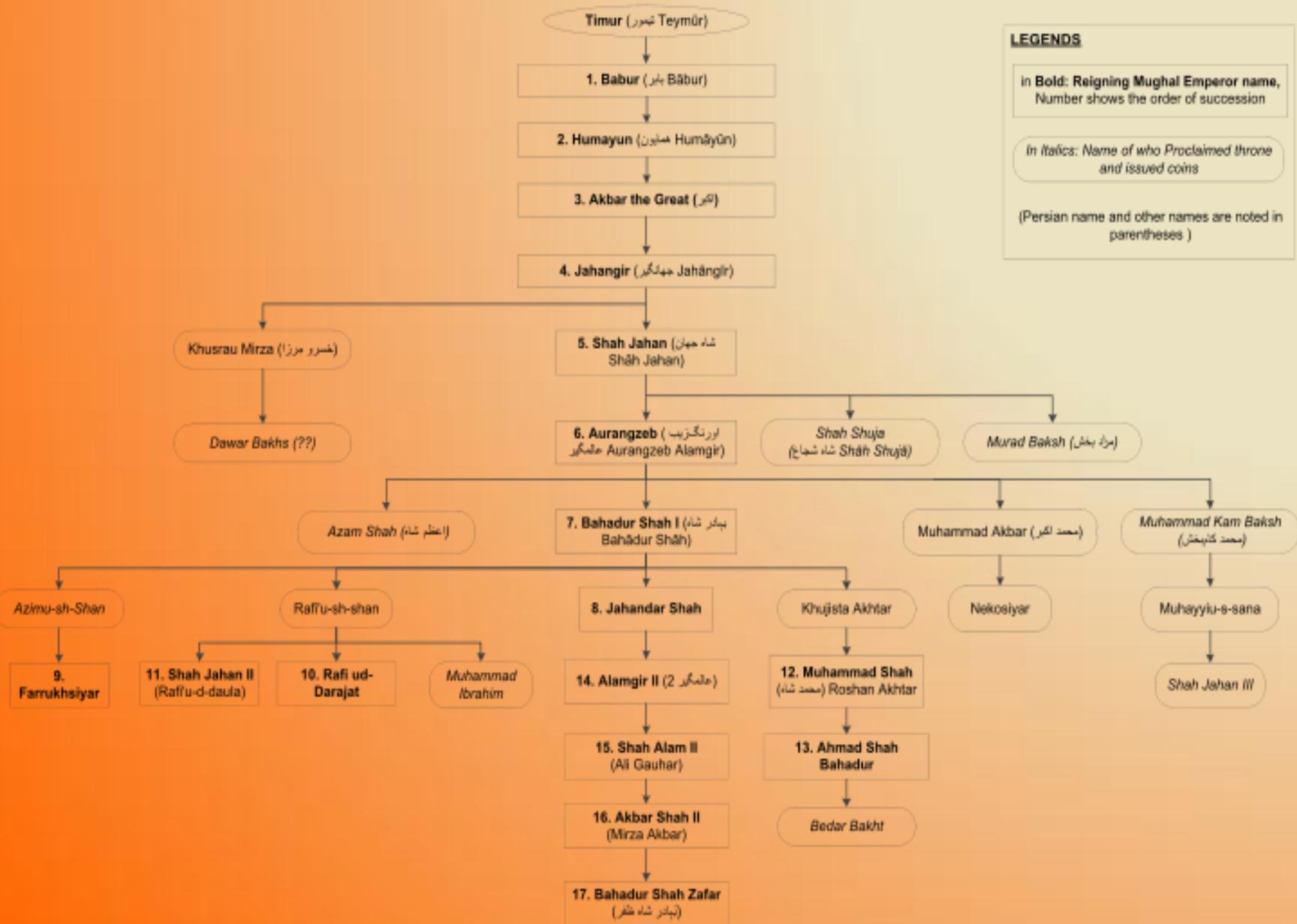
# THE MUGHAL EMPIRE

# THE MUGHAL DYNASTY



BABUR (1483-1530), OFTEN DESCRIBED AS THE FOUNDER OF THE MUGHAL (MONGAL) EMPIRE IN INDIA, WAS ALSO A KEEN GARDEN-MAKER, A POET AND THE AUTHOR OF ONE OF THE FEW AUTOBIOGRAPHIES IN THE ISLAMIC LITERARY TRADITION. A NEW TRANSLATION OF THIS MEMOIR WAS PUBLISHED IN 1996 AS *The Baburnama: Memoirs of Babur, Prince and Emperor* (OXFORD UNIVERSITY PRESS: LONDON AND NEW YORK, 1996) EDITED AND TRANSLATED BY WHEELER M THACKSTON.

IT IS OF CONSIDERABLE INTEREST TO GARDEN HISTORIANS. BABUR LIVED AT THE TIME OF THE HIGH RENAISSANCE IN ITALY. HIS GRANDSON, AKBAR (REIGNED 1556-1605), WAS ALSO A GREAT GARDEN-MAKER, AS WAS SHAH JAHAN (REIGNED 1627-58) WHO WAS AKBAR'S GRANDSON. THE MUGHAL EMPIRE IN INDIA LASTED 1526-1857





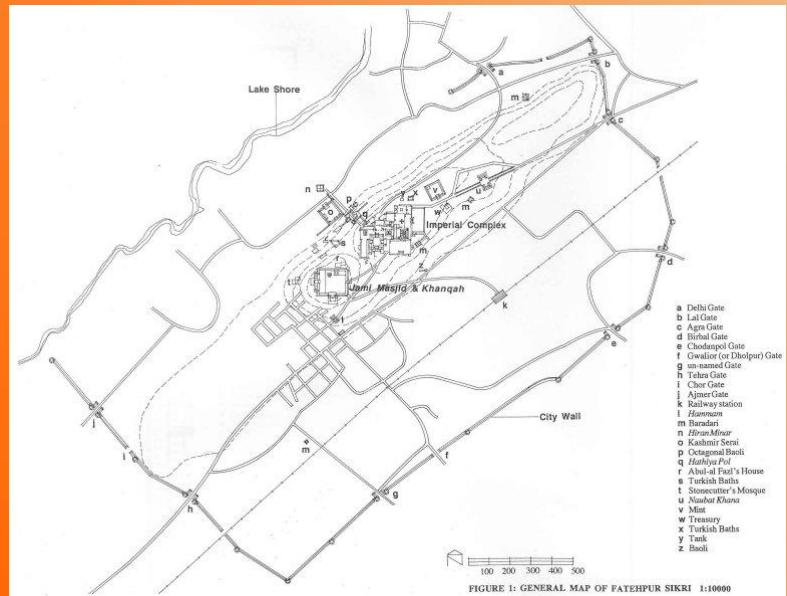
# FATEHPUR SIKRI



EMPEROR AKBAR  
(7 JANUARY 1556 – 27 OCTOBER 1605)



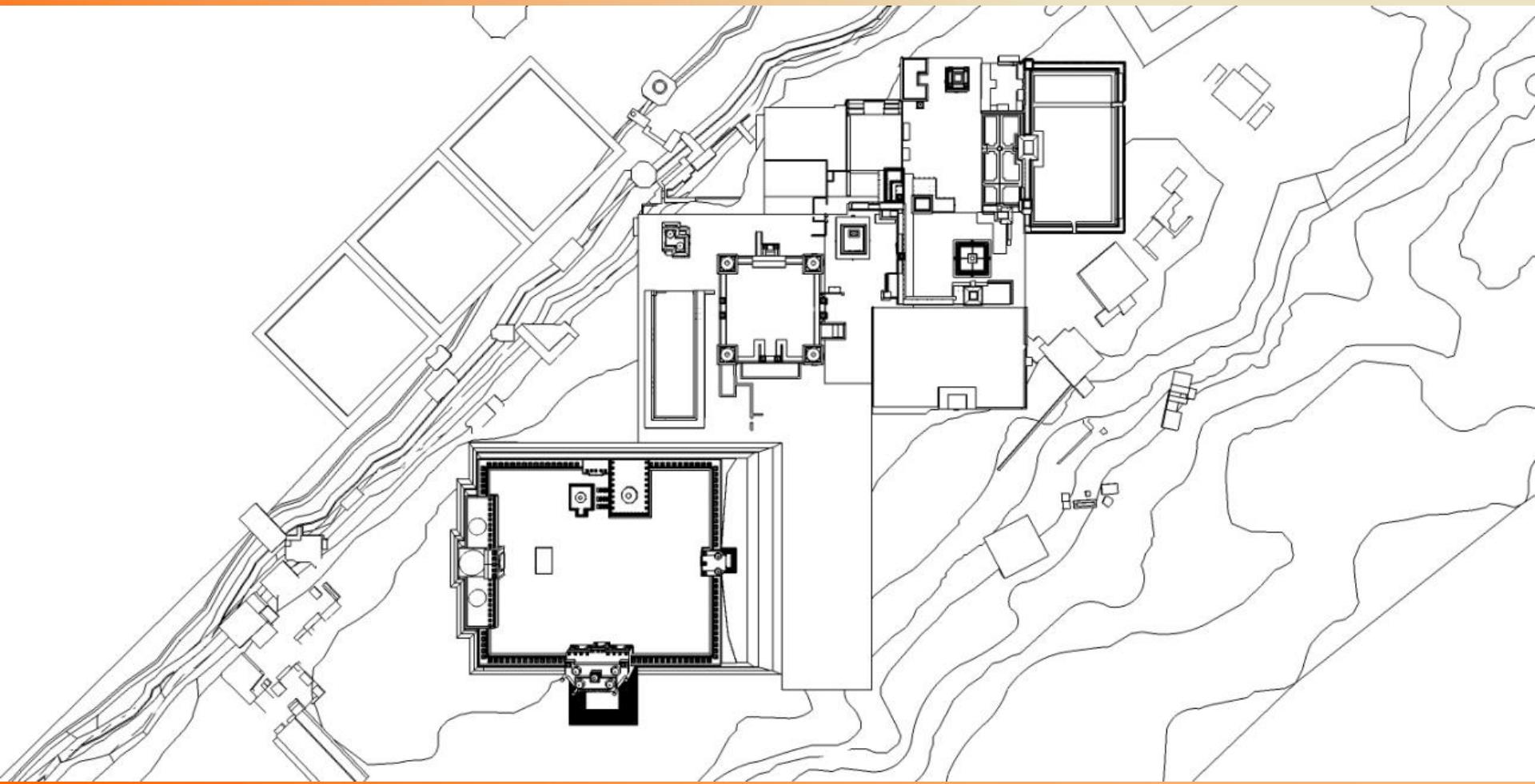
“MY REVERED FATHER, REGARDING THE VILLAGE OF SIKRI, MY BIRTHPLACE, AS FORTUNATE TO HIMSELF, MADE IT HIS CAPITAL, AND IN THE COURSE OF FOURTEEN OR FIFTEEN YEARS THE HILLS AND DESERTS, WHICH ABOUNDED IN BEASTS OF PREY, WERE CONVERTED INTO A MAGNIFICENT CITY, COMPRISING NUMEROUS GARDENS, ELEGANT EDIFICES, AND PAVILIONS OF GREAT BEAUTY. AFTER THE CONQUEST OF GUJARAT, THE VILLAGE WAS NAMED FATEHPUR: THE TOWN OF VICTORY”.



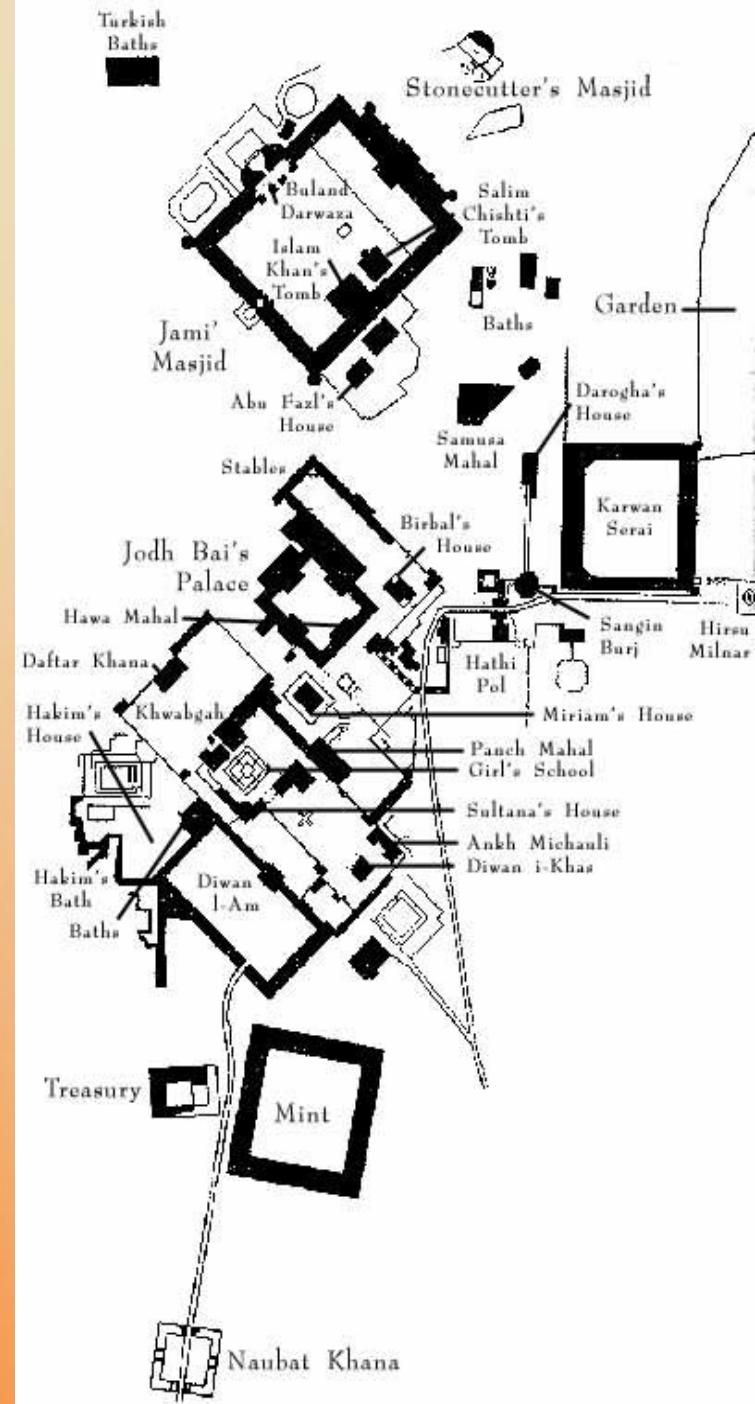
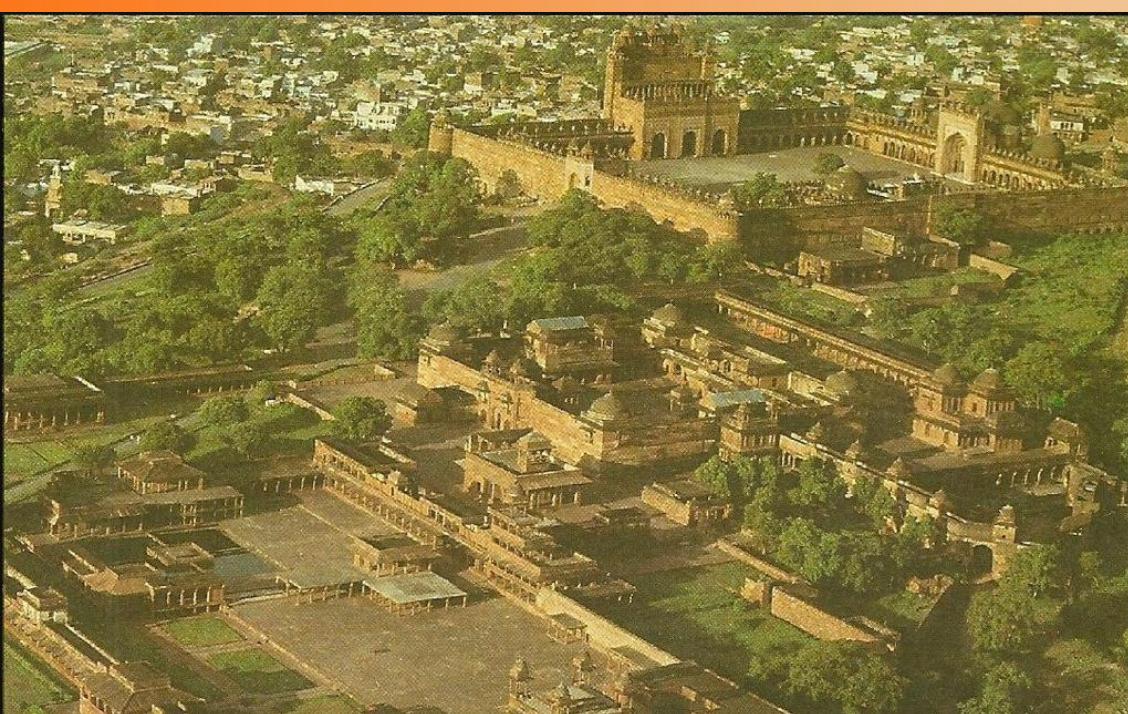
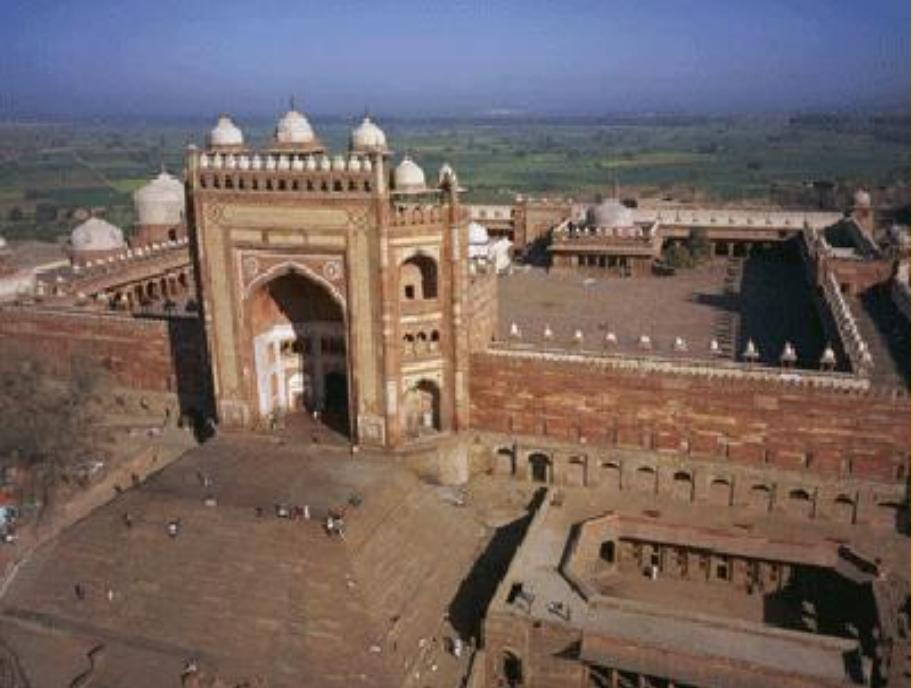
# GENERAL MAP OF FATEHPUR SIKRI



AKBAR WAS A FOLLOWER OF SALIM CHISHTI, A HOLY MAN WHO LIVED IN THE REGION OF SIKRI NEAR AGRA. BELIEVING THE AREA TO BE A LUCKY ONE FOR HIMSELF, HE HAD A MOSQUE CONSTRUCTED THERE FOR THE USE OF THE PRIEST. SUBSEQUENTLY, HE CELEBRATED THE VICTORIES OVER CHITTOR AND RANTHAMBORE BY LAYING THE FOUNDATION OF A NEW WALLED CAPITAL, 23 MILES (37 KM) WEST OF AGRA IN 1569, WHICH WAS NAMED FATEHPUR ("TOWN OF VICTORY") AFTER THE CONQUEST OF GUJARAT IN 1573 AND SUBSEQUENTLY CAME TO BE KNOWN AS FATEHPUR SIKRI IN ORDER TO DISTINGUISH IT FROM OTHER SIMILARLY NAMED TOWNS. PALACES FOR EACH OF AKBAR'S SENIOR QUEENS, A HUGE ARTIFICIAL LAKE, AND SUMPTUOUS WATER-FILLED COURTYARDS WERE BUILT THERE. HOWEVER, THE CITY WAS SOON ABANDONED AND THE CAPITAL WAS MOVED TO LAHORE IN 1585. THE REASON MAY HAVE BEEN THAT THE WATER SUPPLY IN FATEHPUR SIKRI WAS INSUFFICIENT OR OF POOR QUALITY.

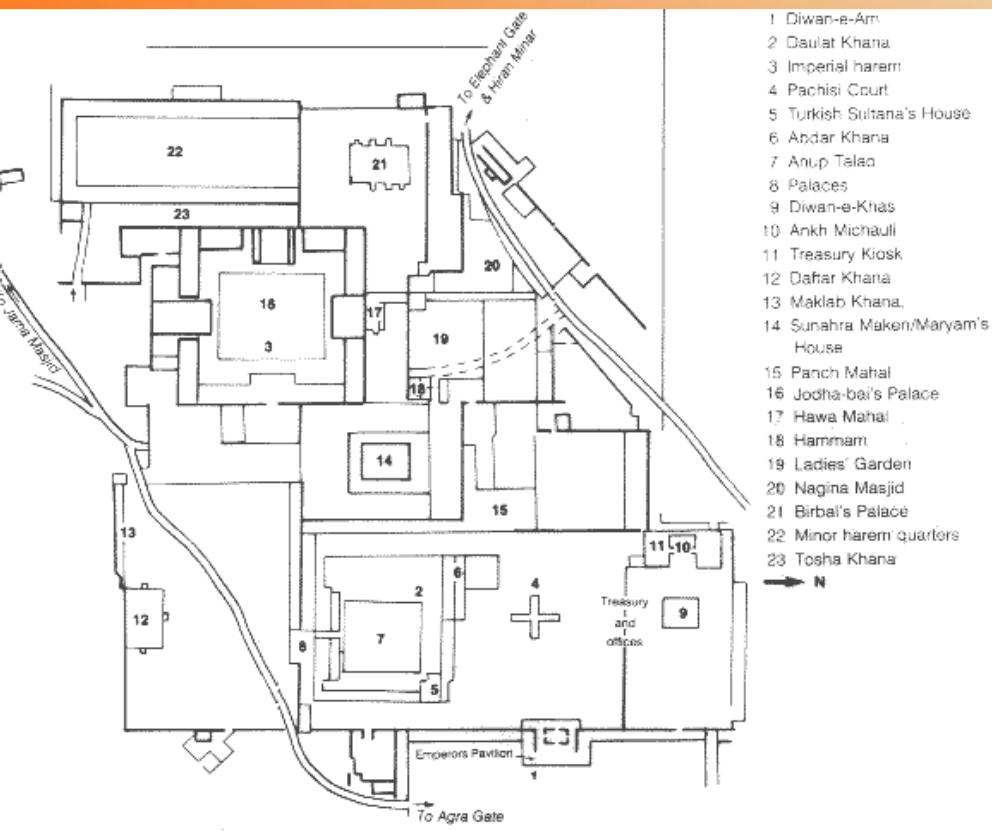


# GENERAL PLAN OF THE COMPLEX

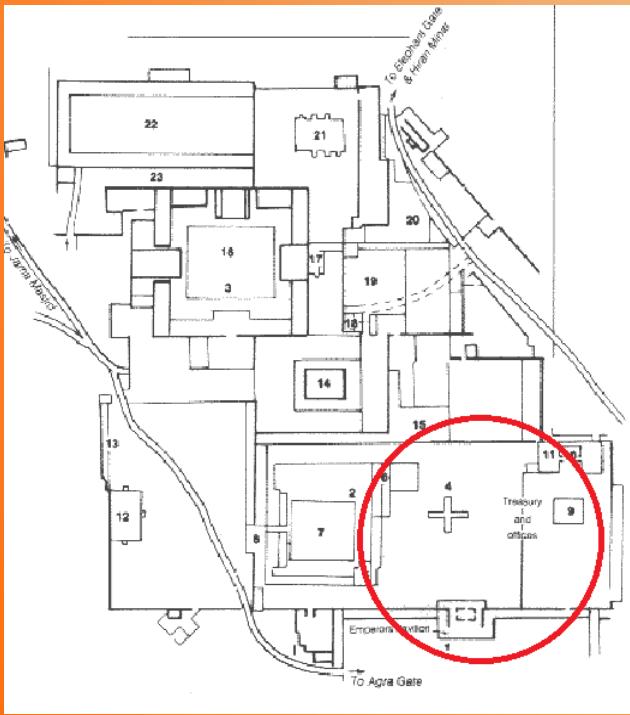




**BULAND DARWAZA, THE MAIN GATE**



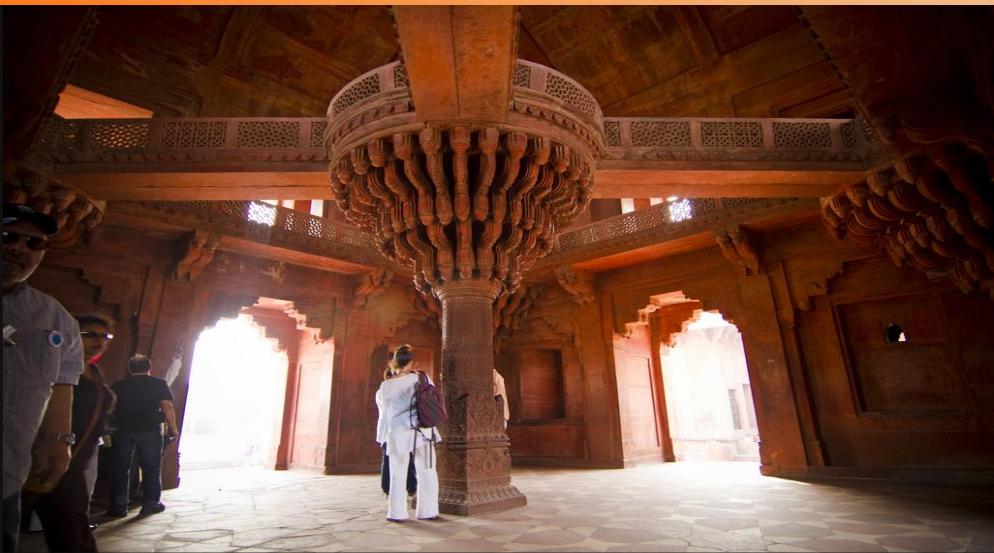
# PLAN OF THE IMPERIAL PALACE



# PACHISI COURT AND THE DIWAN-E-KHAS



**DIWAN-E-KHAS OR HALL OF PRIVATE AUDIENCE** IS SITUATED IN THE NORTHEAST CORNER OF THE ROYAL COMPLEX WITH A HUGE AND RICHLY CARVED PILLAR IN THE CENTER. THE CENTRAL PLATFORM ATTACHED TO THE PILLAR WAS THE SEAT OF THE EMPEROR WHILE THE DIAGONAL GALLERIES ARE BELIEVED TO BE THE SEAT OF MINISTERS AND NOBLES THAT WERE ENTERTAINED HERE.

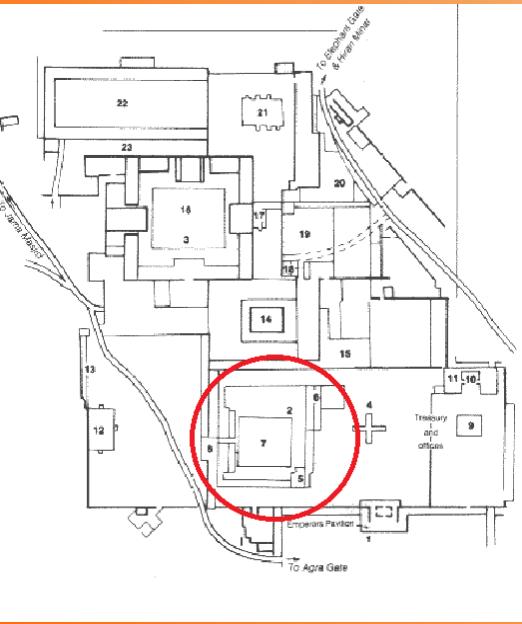




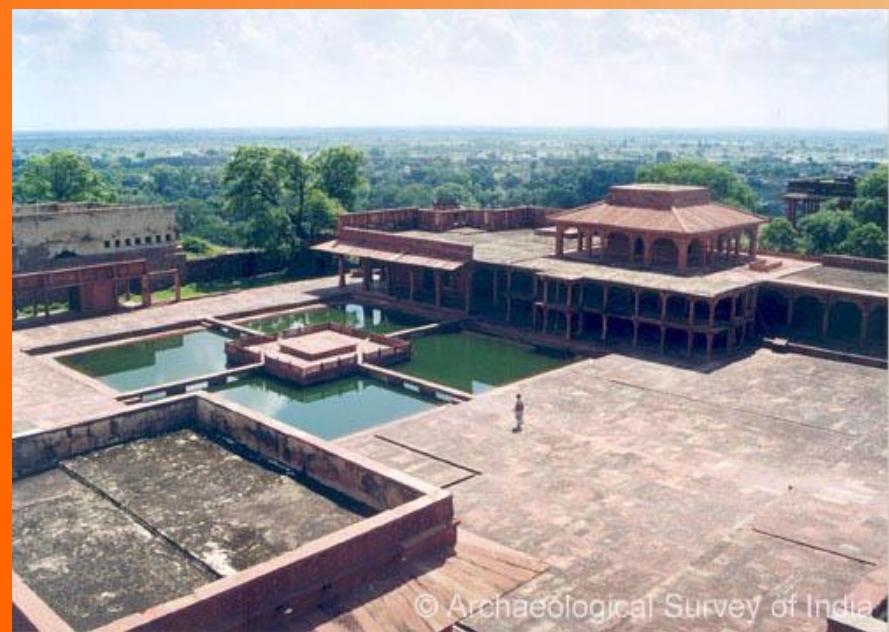
THE PANCH MAHAL IS A FIVE-STORIED PALATIAL STRUCTURE, WITH THE TIERS GRADUALLY DIMINISHING IN SIZE, TILL THE FINAL ONE, WHICH IS A SINGLE LARGE-DOMED CHHATRI. ORIGINALLY PIERCED STONE SCREENS FACED THE FAÇADE, AND PROBABLY SUB-DIVIDED THE INTERIOR AS WELL, SUGGESTING IT WAS BUILT FOR THE LADIES OF THE COURT. THE FLOORS ARE SUPPORTED BY INTRICATELY CARVED COLUMNS ON EACH LEVEL, TOTALLING TO 176 COLUMNS IN ALL.

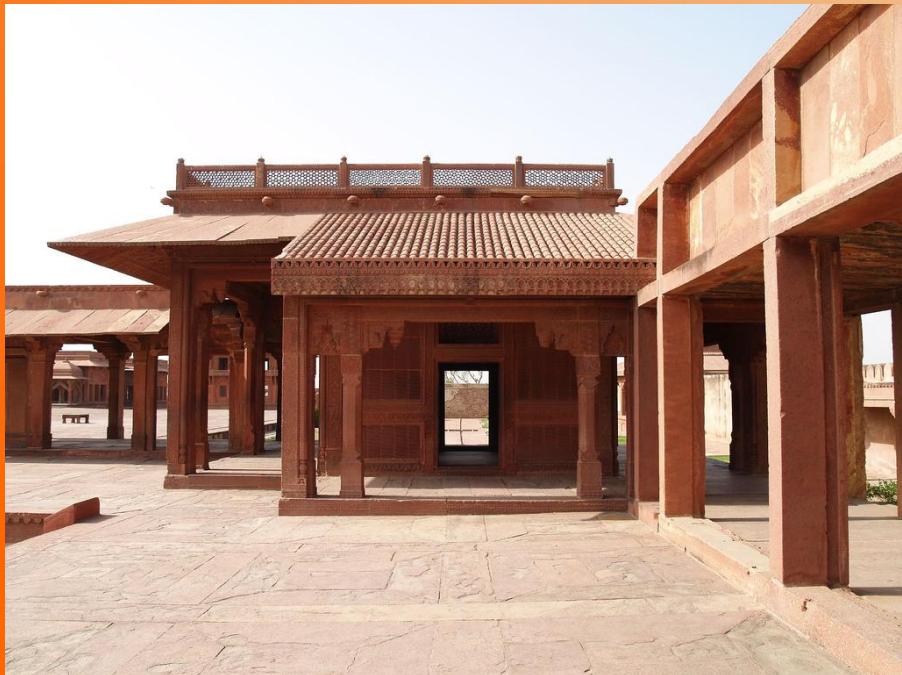
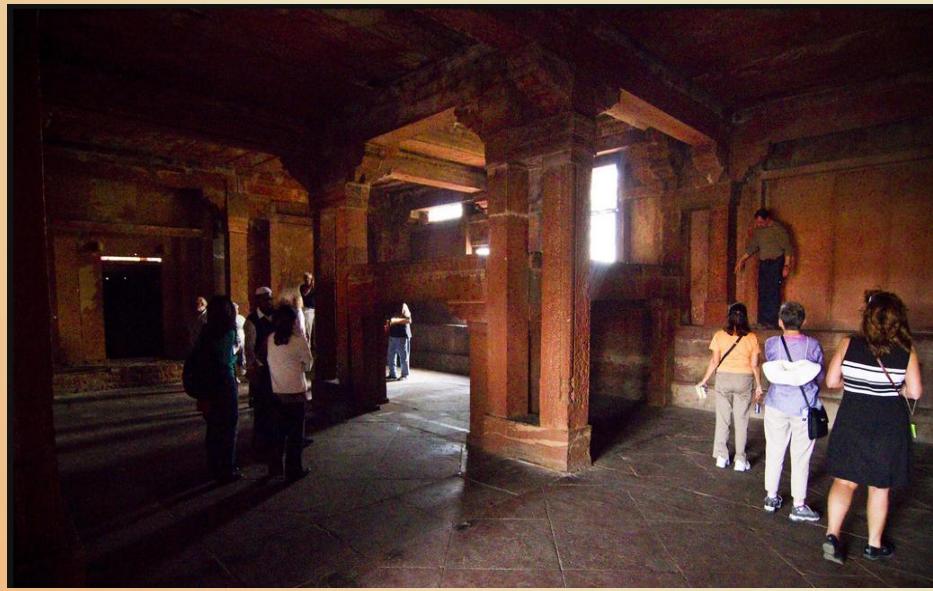
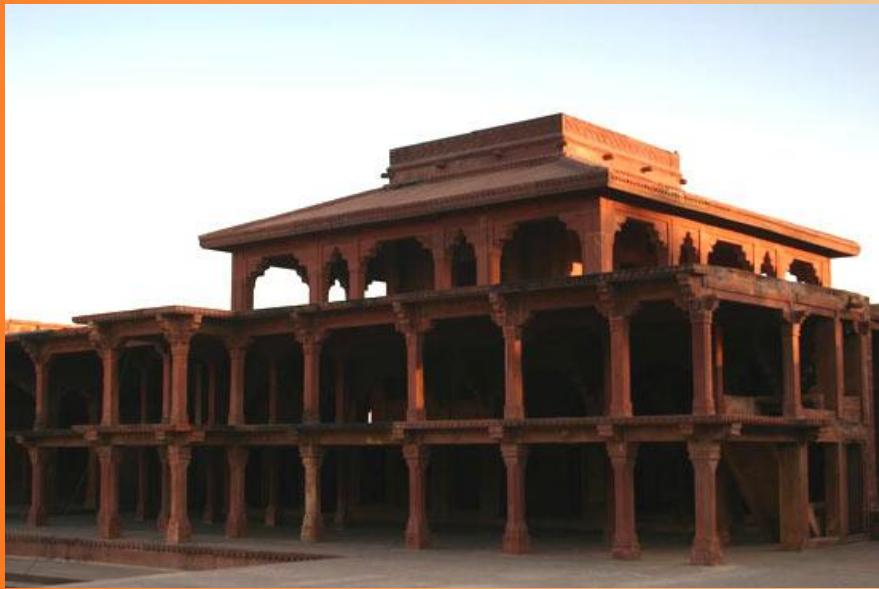




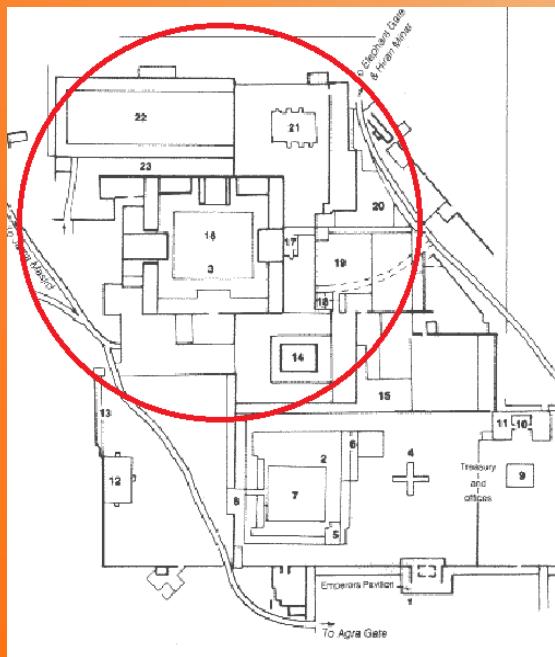


**ANUP TALAO AND KHAWABAGH (HOUSE OF DREAMS) –  
EMPERORS QUARTER**

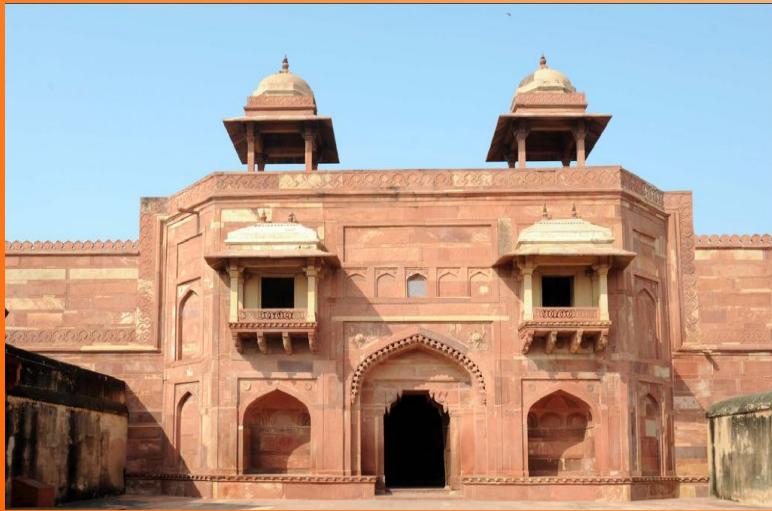
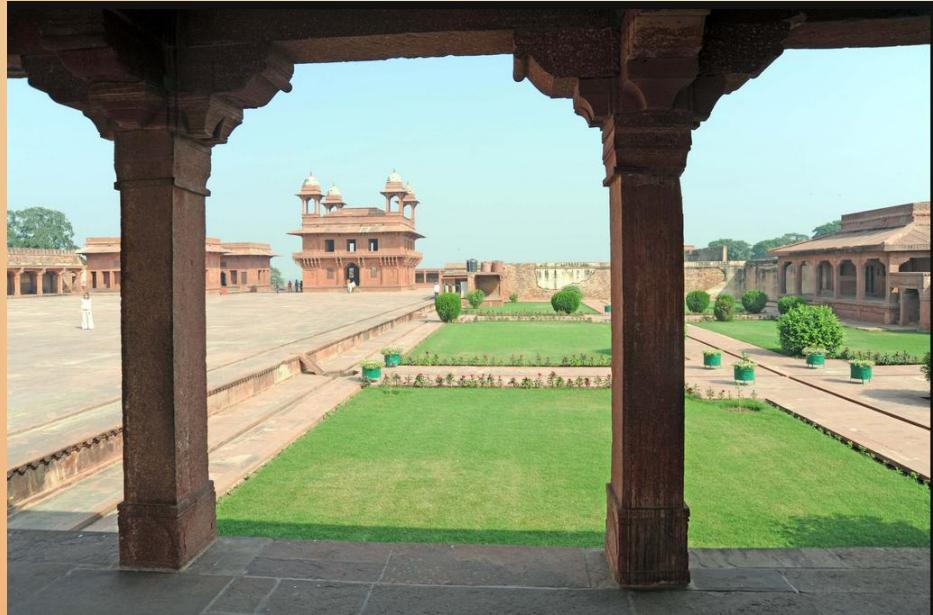




**ANUP TALAO PAVILLION**

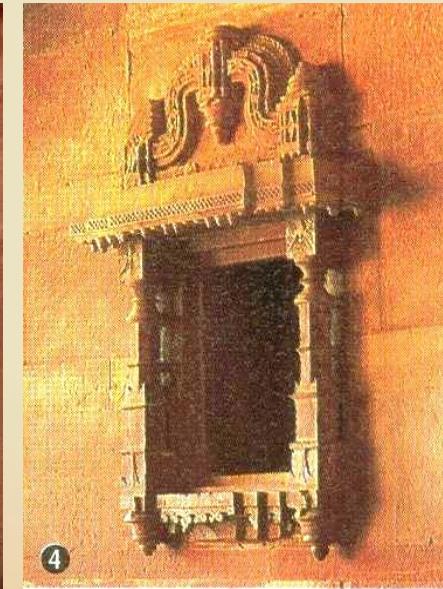
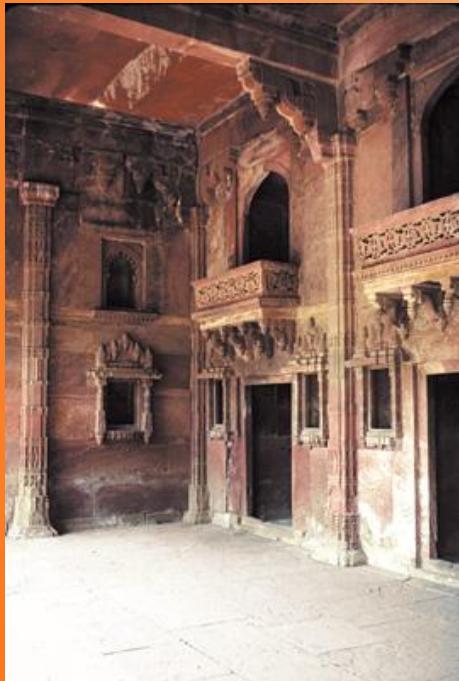


## THE IMPERIAL HAREM

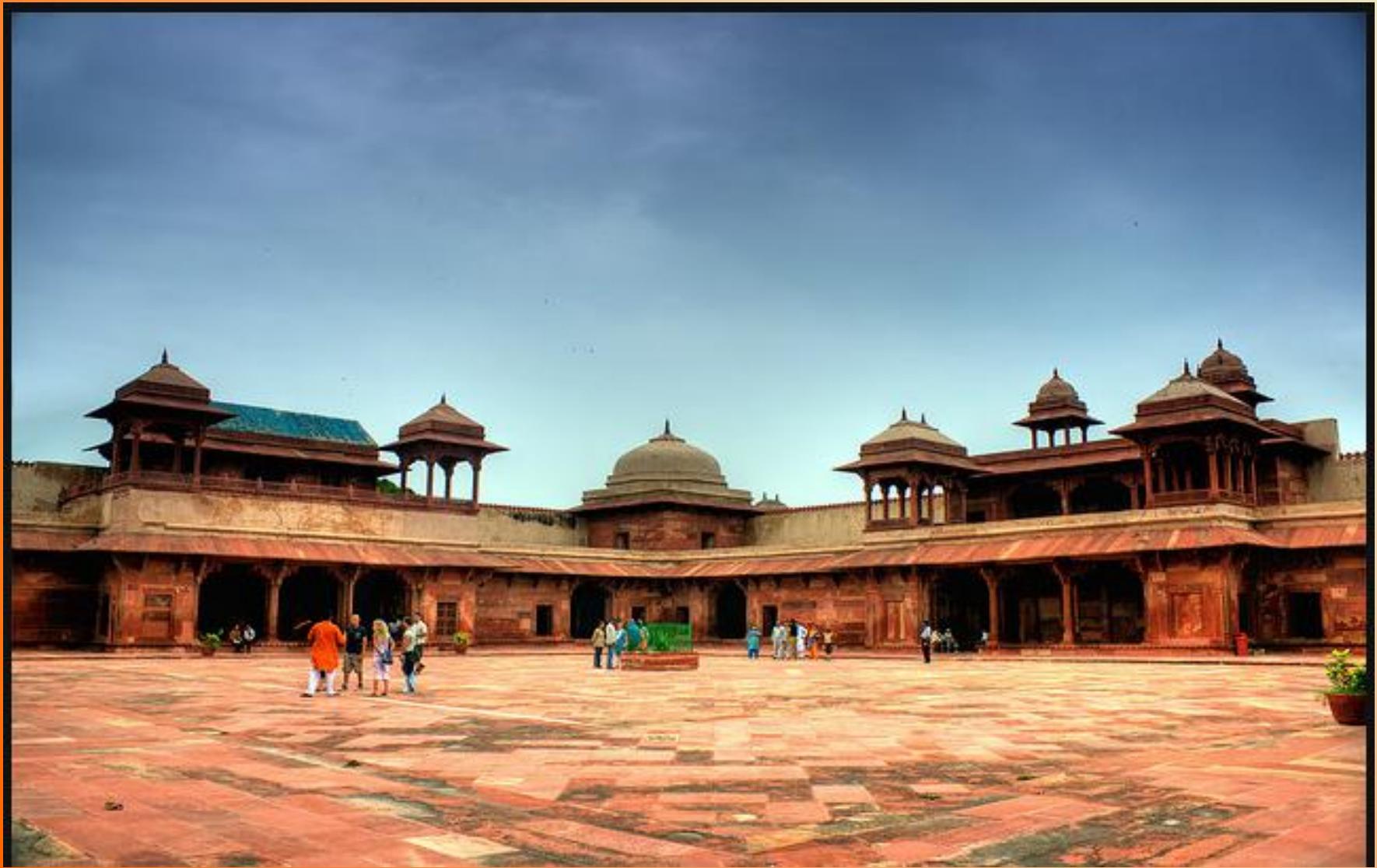


## JODHA BAI PALACE

THE BUILDING OF AKBAR'S WIFE, MARIAM-UZ-ZAMANI SHOWS GUJARATI INFLUENCE AND IS BUILT AROUND A COURTYARD, WITH SPECIAL CARE BEING TAKEN TO ENSURE PRIVACY



JODHA BAI'S PALACE IS THE LARGEST AND MOST IMPORTANT PART OF IMPERIAL HAREM, HAVING ALL FACILITIES, PROVISIONS AND SAFEGUARDS. THE PALACE BUILDING CONSISTS OF A RECTANGULAR BLOCK WITH A SINGLE MAGNIFICENT GATEWAY ON EASTERN SIDE, WHICH WAS PROTECTED BY GUARD ROOMS, HAVING TRIANGULAR CEILING AND OTHER APARTMENTS. SEVERAL HINDU MOTIFS HAVE BEEN USED IN THE BUILDING, WHICH CONFIRMS THAT OCCUPANT OF THE BUILDING WAS A HINDU LADY. HINDU MOTIFS LIKE HAMS (SWAN), PARROT, ELEPHANTS, LOTUS, SRIVATSA MARK, GHANT MALA ETC ARE DECORATED IN THE INTERIOR. THE COLONNADED DALAN CONTAINS CURVILINEAR SQUARE PILLARS WITH BEAUTIFUL MOLDINGS AND EXTREMELY GRACEFUL BRACKETS.



JODHA BAI'S PALACE AND THE IMPERIAL HAREM COURTYARD



### BIRBAL'S PALACE

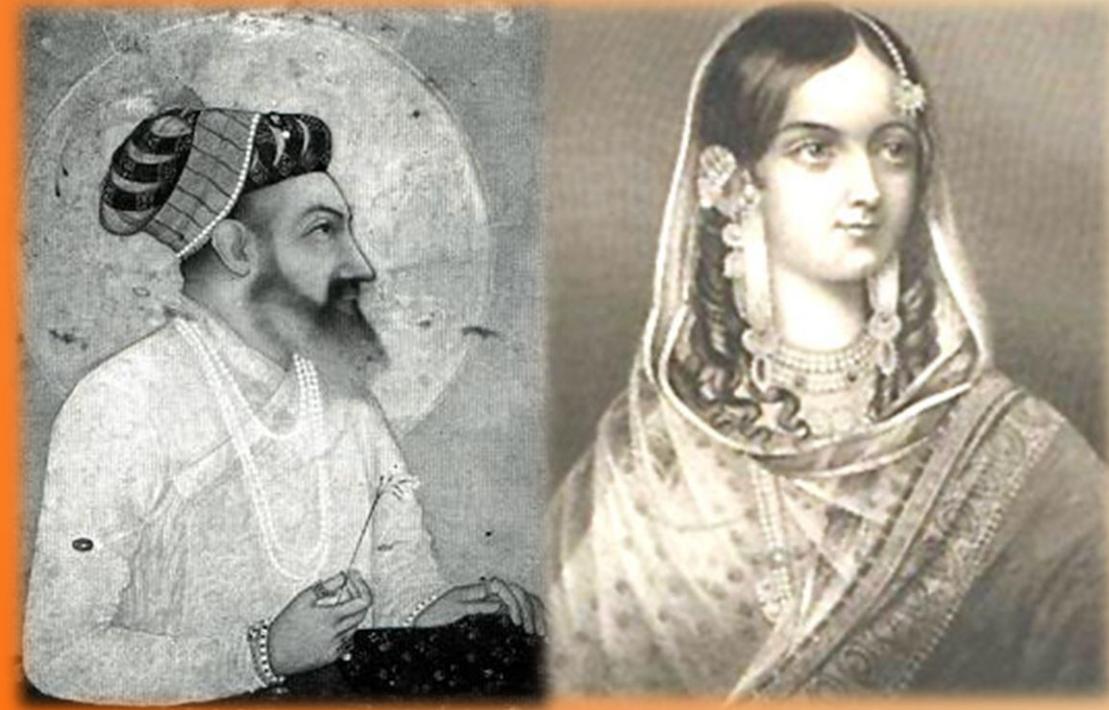
WAS BUILT IN 1571. IT CONSISTS OF FOURS-SQUARE ROOMS, ALL INTERCONNECTED THROUGH OPEN DOORWAYS AND TWO OBLONG ENTRANCE PORCHES ON NORTHWEST AND SOUTHEAST CORNERS. WHILE ALL THE FOUR ROOMS, HAVE FLAT CEILINGS, PORCHES HAVE TRIANGULAR CHHAPPAR CEILING WITH PYRAMIDAL ROOF. THE HOUSE OF AKBAR'S FAVORITE MINISTER, WHO WAS A HINDU. NOTABLE FEATURES OF THE BUILDING ARE THE HORIZONTAL SLOPING SUNSHADES OR CHAJJAS AND THE BRACKETS WHICH SUPPORT THEM



THE LADIES GARDEN

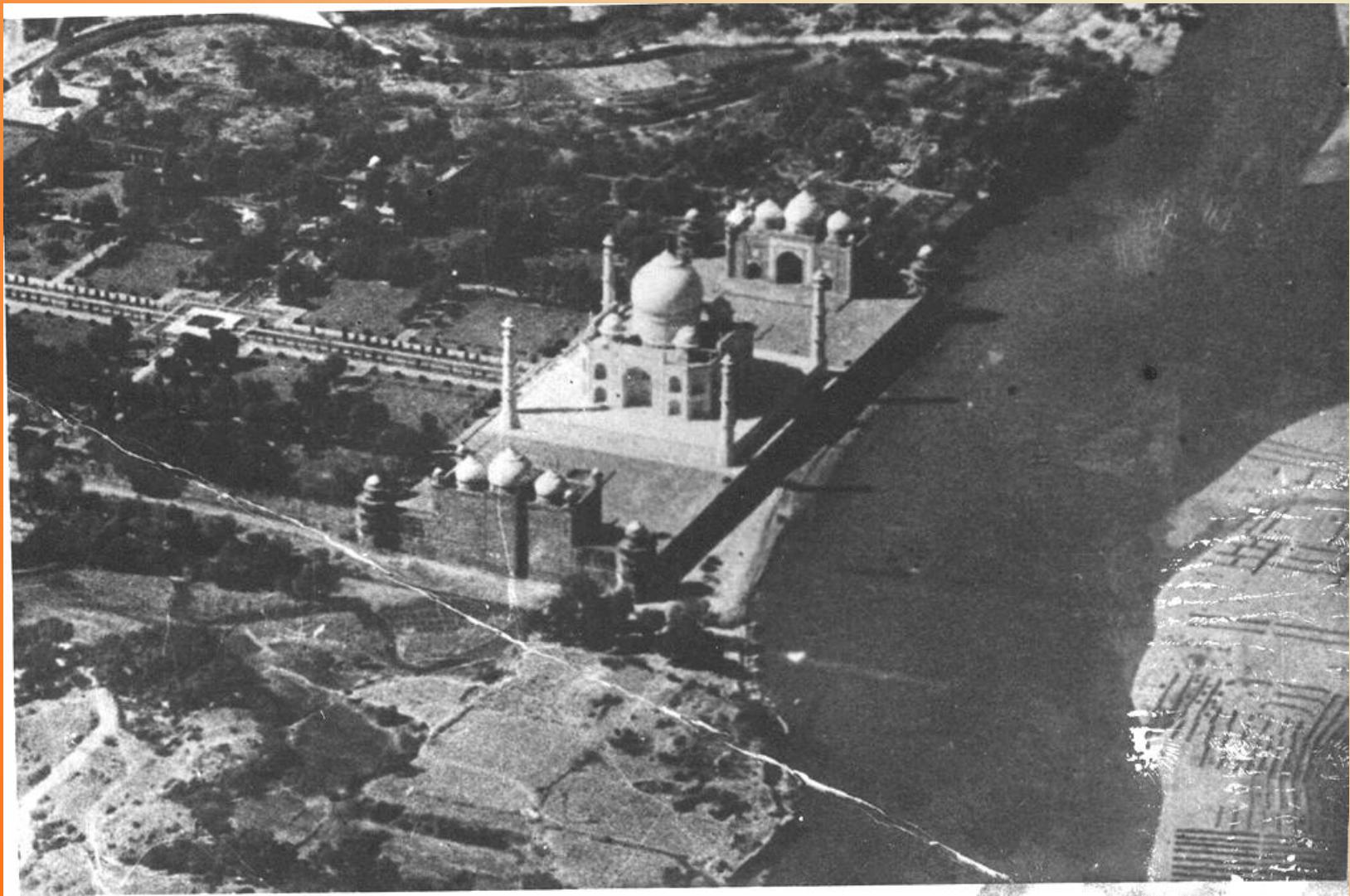


**TAJ MAHAL: THE TOMB AND THE GARDEN**

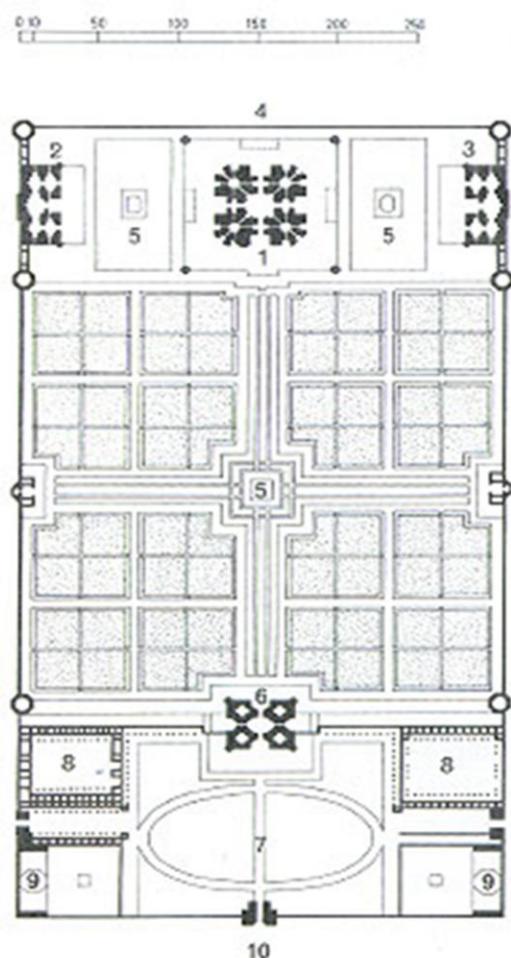


**TAJ MAHAL WAS BUILT BY MUGHAL EMPEROR SHAH JAHAN IN MEMORY OF HIS THIRD WIFE, MUMTAZ MAHAL.**

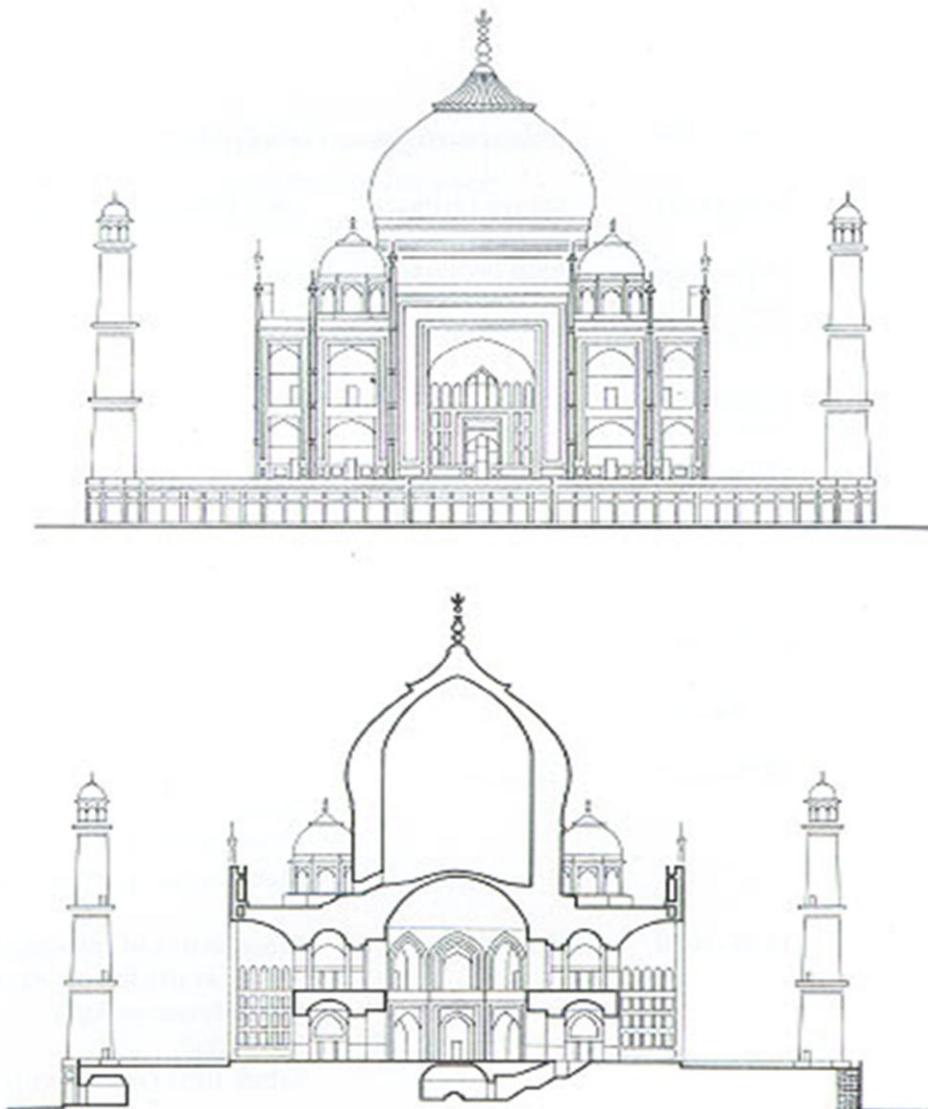
TAJ MAHAL IS THE FINEST EXAMPLE OF MUGHAL ARCHITECTURE, A STYLE THAT COMBINES ELEMENTS FROM PERSIAN, TURKISH AND INDIAN ARCHITECTURAL STYLES. THE TAJ MAHAL IS LOCATED ON A TERRACE ON THE BANKS OF THE JUMNA RIVER . THE BUILDING IS PART OF A COMPLEX WHICH INCLUDED MANY BUILDINGS BESIDE THE CENTRAL TOMB AND GARDEN; TO THE SOUTH IS A COMPLEX KNOWN AS THE 'CHAUKI-JILAU KHANA', OR CEREMONIAL FORECOURT, WHICH WAS FLANKED BY FOUR COURTYARDS (TWO ON EACH SIDE) CONTAINING APARTMENTS FOR THE TOMB ATTENDANTS; DIRECTLY SOUTH OF THESE IS A FURTHER AREA DIVIDED INTO FOUR CARAVANSERAIS BY TWO INTERSECTING STREETS, AND SOUTH OF THIS ARE TWO MORE CARAVANSERAIS AND A BAZAR BUILT AROUND A SQUARE.

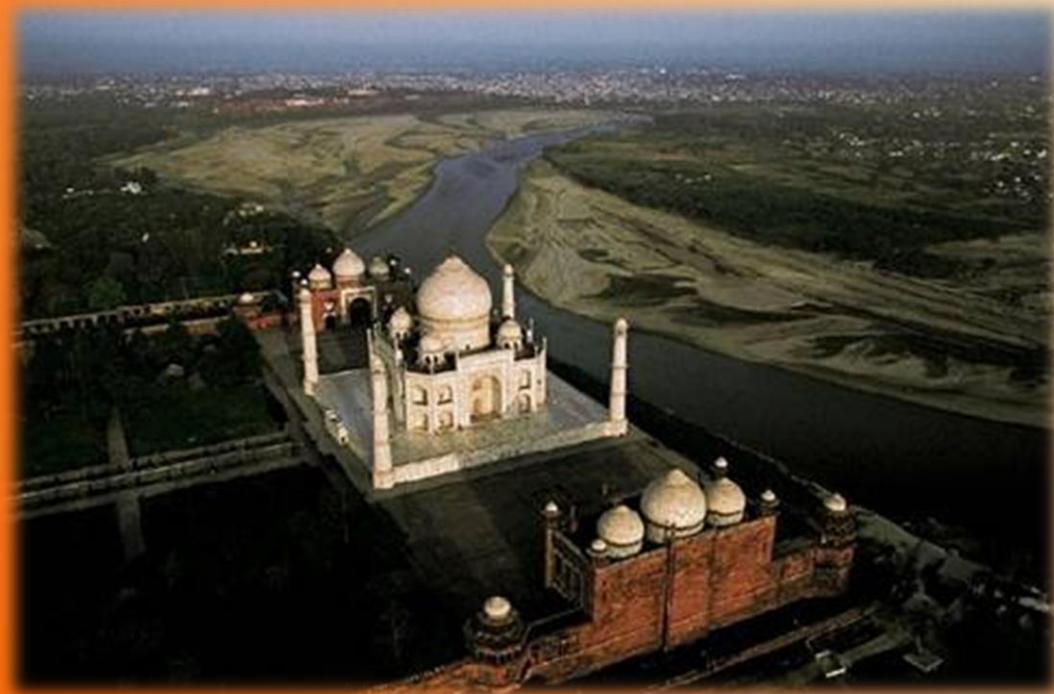


THE CONSTRUCTION BEGAN AROUND 1632 AND WAS COMPLETED AROUND 1653, EMPLOYING THOUSANDS OF ARTISANS AND CRAFTSMEN. THE CONSTRUCTION OF THE TAJ MAHAL WAS ENTRUSTED TO A BOARD OF ARCHITECTS UNDER IMPERIAL SUPERVISION, INCLUDING ABD UL-KARIM Ma'MUR KHAN, MAKRAMAT KHAN, AND USTAD AHMAD LAHAURI, LAHAURI IS GENERALLY CONSIDERED TO BE THE PRINCIPAL DESIGNER.

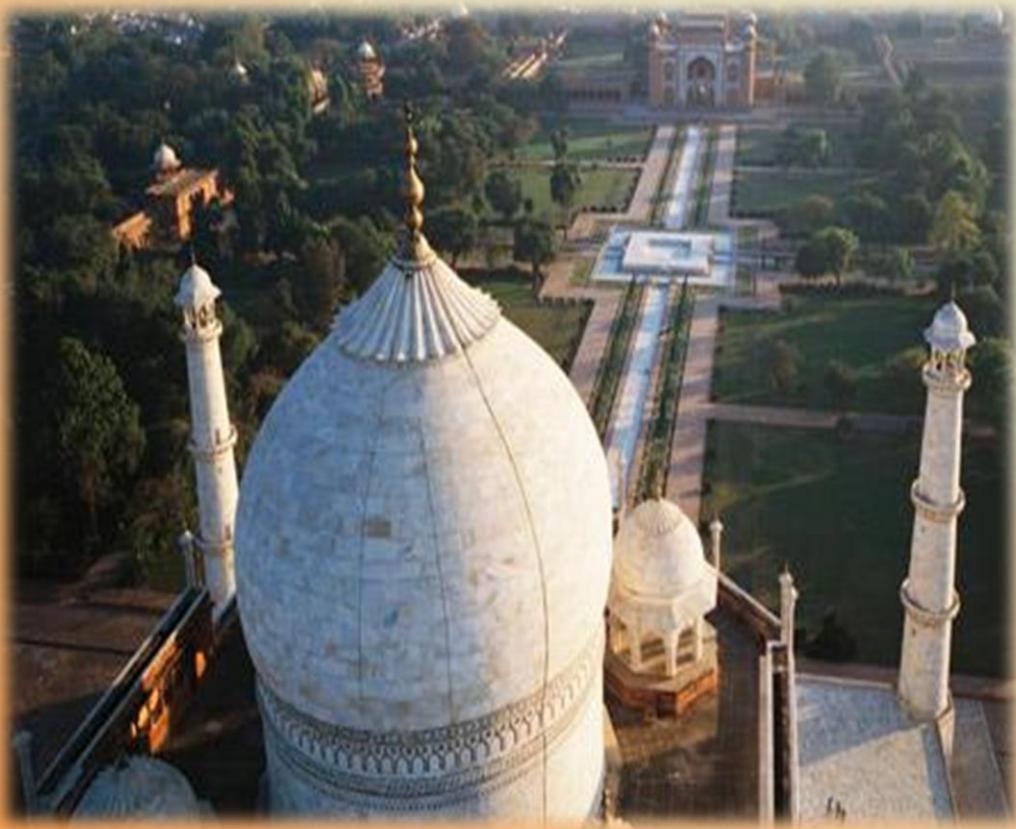
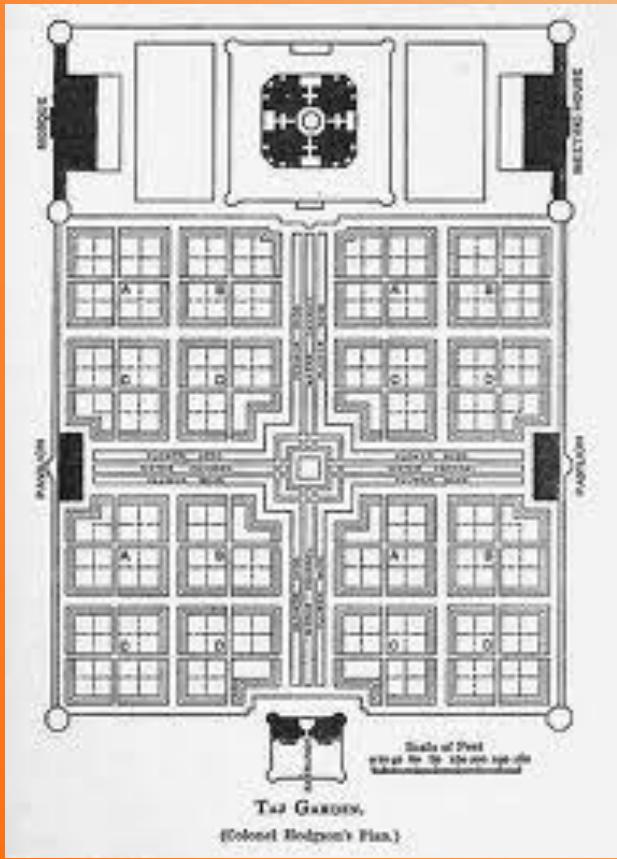


- 1. Tomb
- 2. Mosque
- 3. Guest house
- 4. Yamuna River
- 5. Ornamental pool
- 6. Main Gate
- 7. Forecourt
- 8. Servants' quarters
- 9. Royal tombs
- 10. Mumtazabad (Taj Ganj)

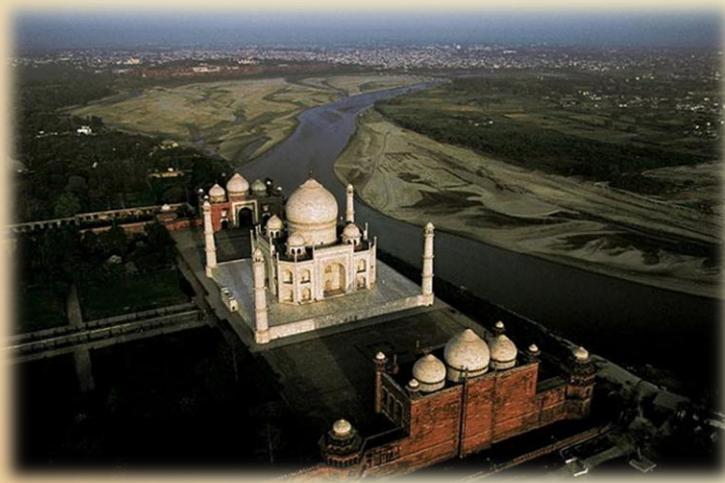
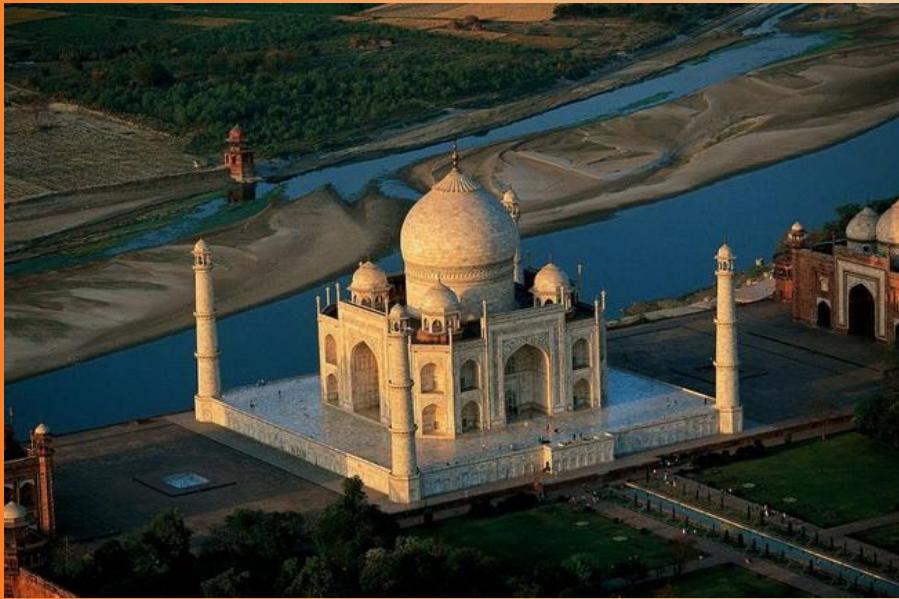




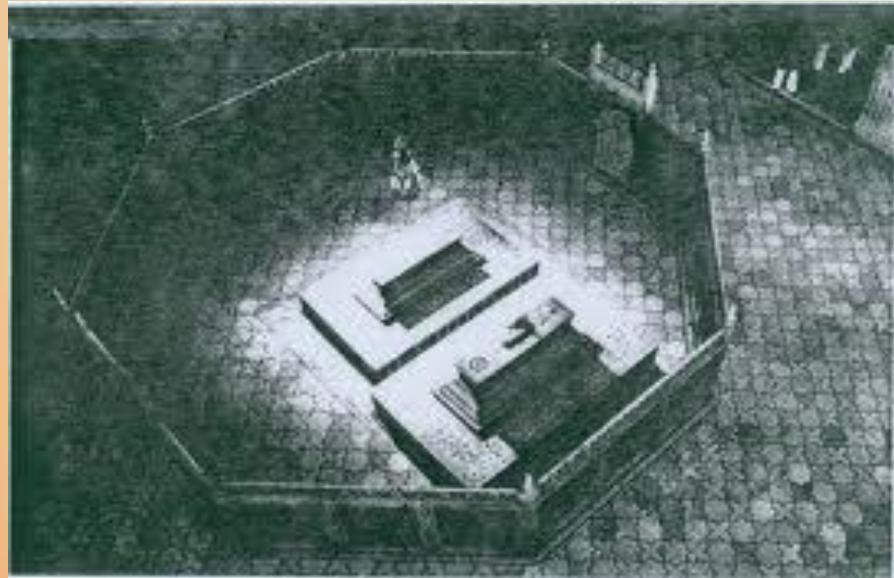
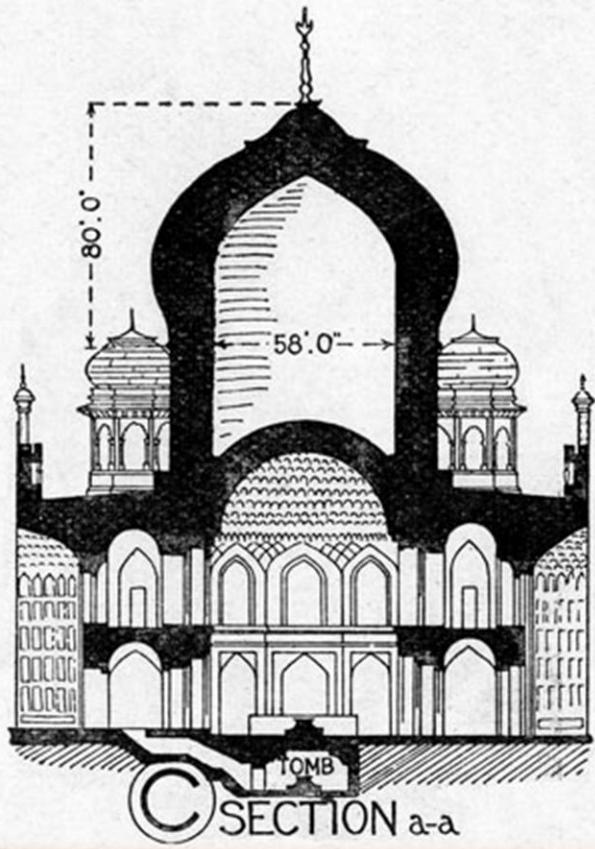
**THE TAJ MAHAL COMPLEX: THE CENTRAL PART OF THE COMPLEX IS RAISED ON A RECTANGULAR PODIUM DECORATED WITH ARCADES OF BLIND NICHES**



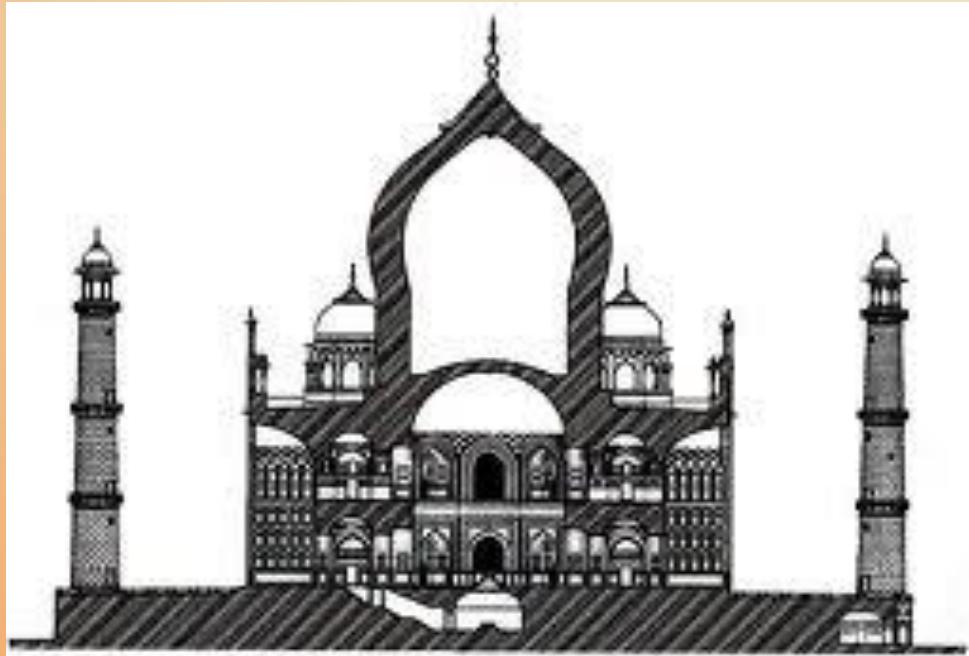
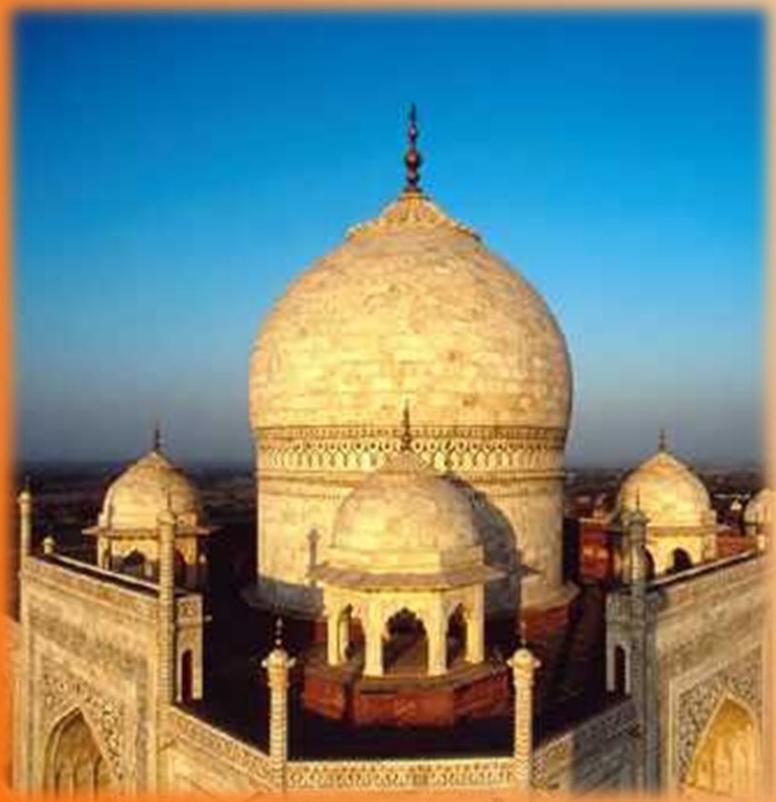
AT EACH CORNER OF THE PODIUM IS AN OCTAGONAL BASE FOR A MINARET WHILST THE TOMB STANDS IN THE CENTRE. THE GATE IS DIRECTLY IN LINE WITH THE CENTRE OF THE DOME ON THE TOMB, A SYMMETRY WHICH IS EMPHASIZED BY THE MINARETS, TWO EITHER SIDE OF THE TOMB. LONG POOLS DIVIDE THE GARDEN INTO FOUR PARTS, ONE RUNNING EAST-WEST AND THE OTHER RUNNING NORTH-SOUTH FROM THE GATE TO THE TAJ MAHAL.



AT EITHER END OF THE EAST-WEST AXIS ARE LARGE TRIPLE-DOMED BUILDINGS WITH A CENTRAL IWAN. THE BUILDING ON THE WEST SIDE IS A MOSQUE WHILST THAT TO THE EAST IS KNOWN AS THE 'JAWAB', OR ECHO, AS IT HAS NO OTHER FUNCTION THAN TO BALANCE THE VIEW WITH THE MOSQUE ON THE OTHER SIDE. THE NORTH-SOUTH POOLS FURTHER EMPHASIZE THE CENTRAL AXIS OF THE GATEWAY AND DOME.



**THE MAIN CHAMBER HOUSES THE FALSE SARCOPHAGI OF MUMTAZ MAHAL AND SHAH JAHAN; THE ACTUAL GRAVES ARE AT A LOWER LEVEL.**

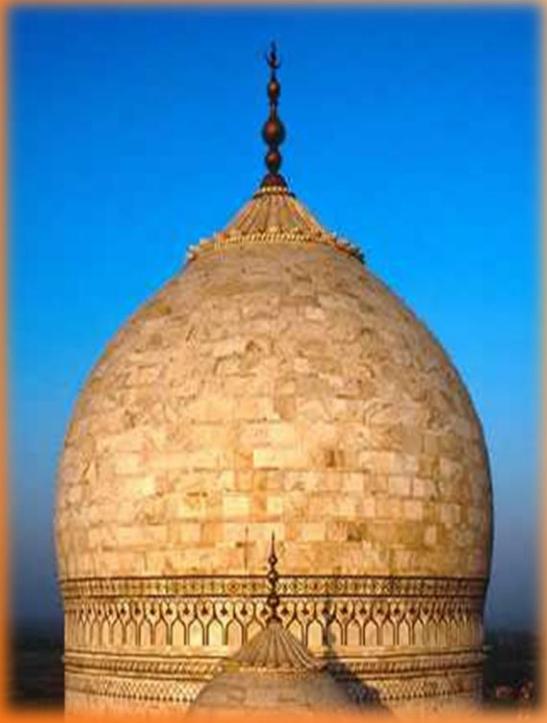


Section of the Taj Mahal (1631-48)

**THE TOMB:** THE MARBLE DOME THAT SURMOUNTS THE TOMB IS THE MOST SPECTACULAR FEATURE. ITS HEIGHT OF AROUND 35 METRES IS ABOUT THE SAME AS THE LENGTH OF THE BASE, AND IS ACCENTUATED AS IT SITS ON A CYLINDRICAL "DRUM" WHICH IS ROUGHLY 7 METRES HIGH. BECAUSE OF ITS SHAPE, THE DOME IS OFTEN CALLED AN ONION DOME OR AMRUD (GUAVA DOME). THE MINARETS, WHICH ARE EACH MORE THAN 40 METRES TALL, DISPLAY THE DESIGNER'S PENCHANT FOR SYMMETRY. EACH MINARET IS EFFECTIVELY DIVIDED INTO THREE EQUAL PARTS BY TWO WORKING BALCONIES THAT RING THE TOWER. AT THE TOP OF THE TOWER IS A FINAL BALCONY SURMOUNTED BY A CHATTRI THAT MIRRORS THE DESIGN OF THOSE ON THE TOMB. THE CHATTRIS ALL SHARE THE SAME DECORATIVE ELEMENTS OF A LOTUS DESIGN TOPPED BY A GILDED FINIAL.



THE MINARETS WERE CONSTRUCTED SLIGHTLY OUTSIDE OF THE PLINTH SO THAT, IN THE EVENT OF COLLAPSE, (A TYPICAL OCCURRENCE WITH MANY TALL CONSTRUCTIONS OF THE PERIOD) THE MATERIAL FROM THE TOWERS WOULD TEND TO FALL AWAY FROM THE TOMB.



THE TOP IS DECORATED WITH A LOTUS DESIGN, WHICH ALSO SERVES TO ACCENTUATE ITS HEIGHT. THE SHAPE OF THE DOME IS EMPHASISED BY FOUR SMALLER DOMED CHATTRIS (KIOSKS) PLACED AT ITS CORNERS. THE DOME AND CHATTRIS ARE TOPPED BY A GILDED FINIAL, WHICH MIXES TRADITIONAL PERSIAN AND HINDUSTANI DECORATIVE ELEMENTS.



THE TAJ MAHAL STANDS AT ONE SIDE OF A GARDEN LAID IN THE TRADITIONAL CHARBAGH (PERSIAN STYLE GARDEN) STYLE, WITH ITS SQUARE LAWNS BISECTED BY PATHWAYS, WATER CHANNELS AND ROWS OF FOUNTAINS. HALFWAY DOWN THE PATH THERE IS A SQUARE POOL, ITS LIMPID WATERS REFLECTING THE MARBLE TOMB. UNLIKE OTHER TOMBS, TAJ MAHAL STANDS AT ONE END OF THE GARDEN INSTEAD OF THE CENTRE. THIS WAS DONE DELIBERATELY, TO LEAVE ITS VISTA UNCLUTTERED BY ANY OTHER BUILDING.



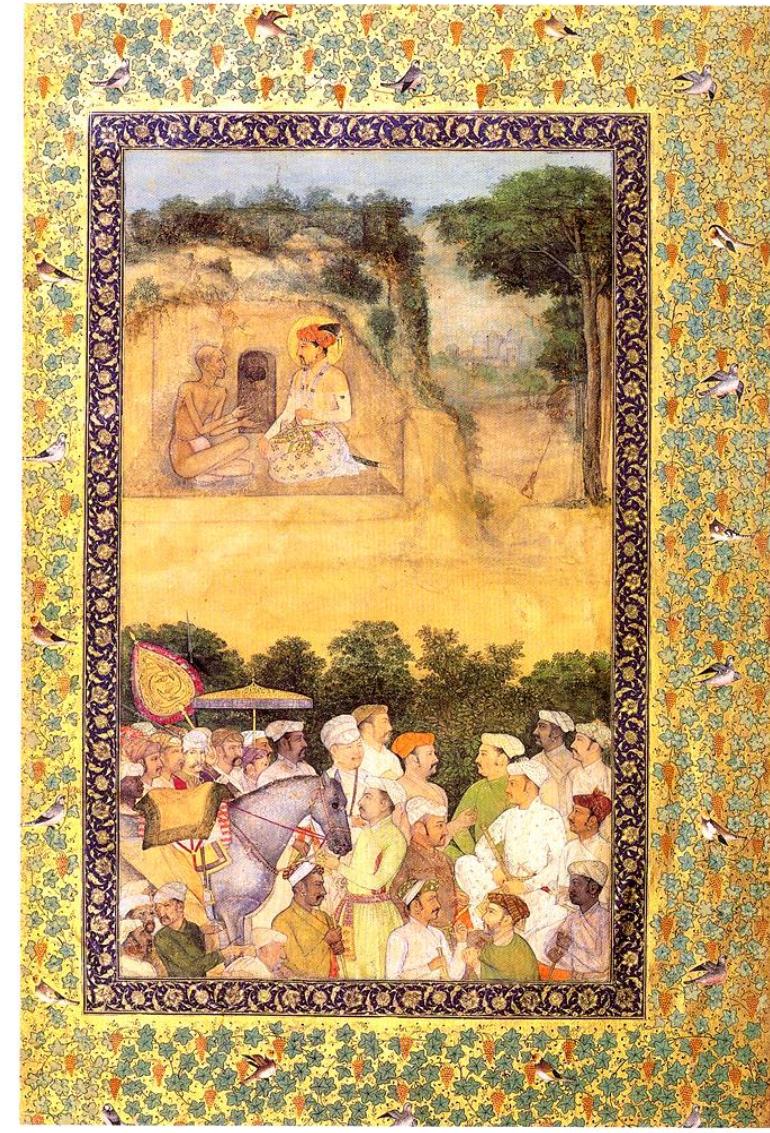
**TAJ MAHAL GARDEN USES RAISED PATHWAYS THAT DIVIDE EACH OF THE FOUR QUARTERS OF THE GARDEN INTO 16 SUNKEN PARTERRES OR FLOWERBEDS. A RAISED MARBLE WATER TANK AT THE CENTER OF THE GARDEN, HALFWAY BETWEEN THE TOMB AND GATEWAY WITH A REFLECTING POOL ON A NORTH-SOUTH AXIS, REFLECTS THE IMAGE OF THE MAUSOLEUM.**



THE CHARBAGH GARDEN, A DESIGN INSPIRED BY PERSIAN GARDENS, WAS INTRODUCED TO INDIA BY THE FIRST MUGHAL EMPEROR, BABUR. IT SYMBOLISES THE FOUR FLOWING RIVERS OF JANNAH (PARADISE) AND REFLECTS THE PARADISE GARDEN DERIVED FROM THE PERSIAN PARIDAEZA, MEANING 'WALLED GARDEN'. IN MYSTIC ISLAMIC TEXTS OF MUGHAL PERIOD, PARADISE IS DESCRIBED AS AN IDEAL GARDEN OF ABUNDANCE WITH FOUR RIVERS FLOWING FROM A CENTRAL SPRING OR MOUNTAIN, SEPARATING THE GARDEN INTO NORTH, WEST, SOUTH AND EAST. THE CHAR BAGH, SEPARATED BY THE WATERCOURSES ORIGINATING FROM THE CENTRAL, RAISED POOL, WERE DIVIDED INTO 16 FLOWER BEDS, MAKING A TOTAL OF 64. THERE WERE 400 PLANTS IN EACH BED. ALL THE TREES, EITHER CYPRESS (SIGNIFYING DEATH) AND FRUIT TREES (SIGNIFYING LIFE) WERE PLANTED TO MAINTAIN SYMMETRY.



**JAHANGIR'S TOMB AND GARDEN,  
LAHORE - PAKISTAN**



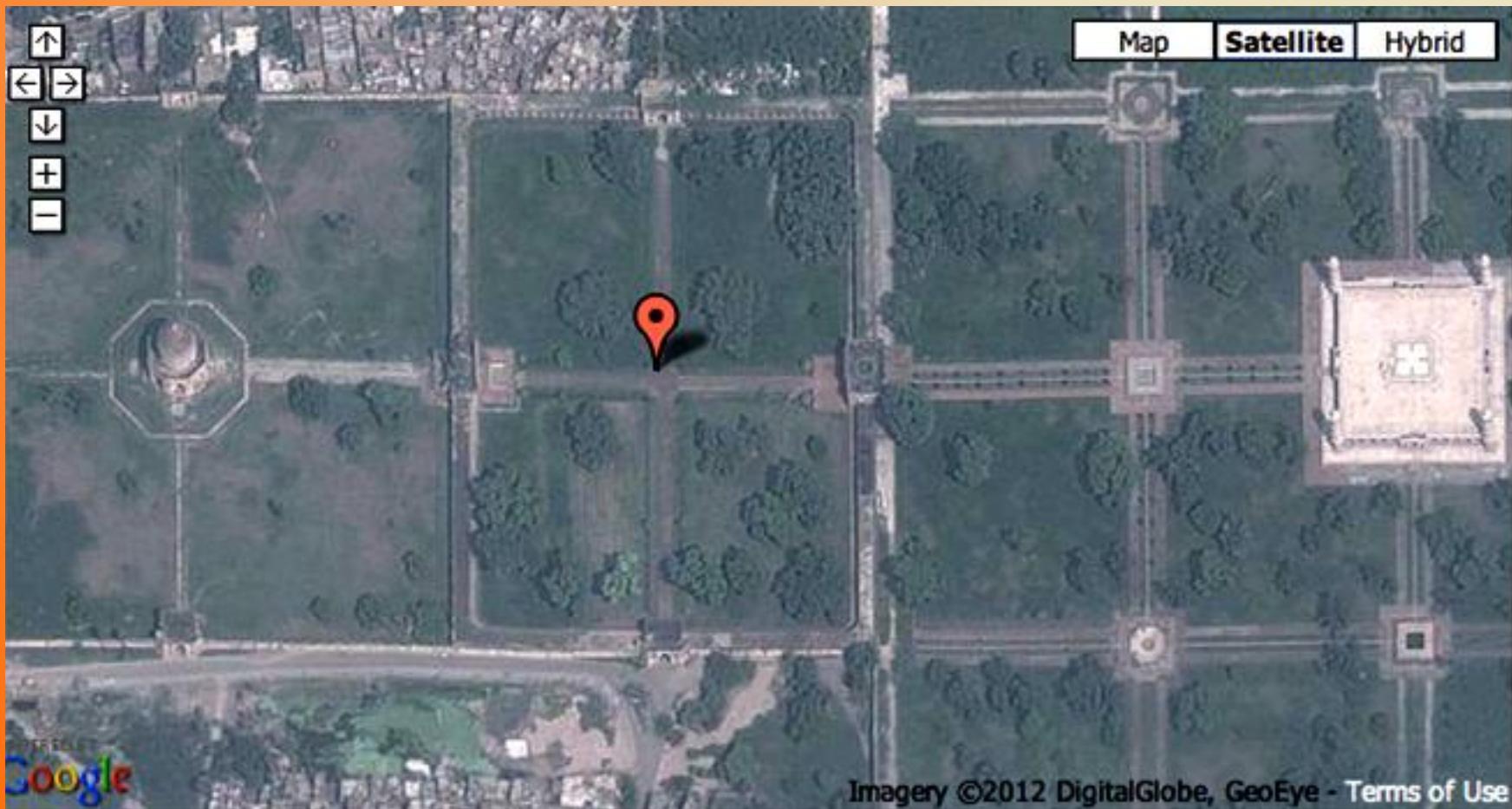
**JAHANGIR MUHAMMAD SALIM "JANNAT MAKANI"**  
**4TH MUGHAL EMPEROR OF INDIA (20 SEPTEMBER 1569 - 8 NOVEMBER 1627)**



BEGUM NUR JAHAN (1577-1645), ALSO KNOWN AS MEHR-UN-NISAA, WAS AN EMPRESS OF THE MUGHAL EMPIRE. SHE WAS AN AUNT OF EMPRESS MUMTAZ MAHAL, EMPEROR SHAH JAHAN'S WIFE FOR WHOM THE TAJ MAHAL WAS MADE. BEGUM NUR JAHAN WAS THE TWENTIETH AND FAVOURITE WIFE OF MUGHAL EMPEROR JAHANGIR, WHO WAS HER SECOND HUSBAND. THE STORY OF THE COUPLE'S INFATUATION FOR EACH OTHER AND THE RELATIONSHIP THAT ABIDED BETWEEN THEM IS THE STUFF OF MANY (OFTEN APOCRYPHAL) LEGENDS.

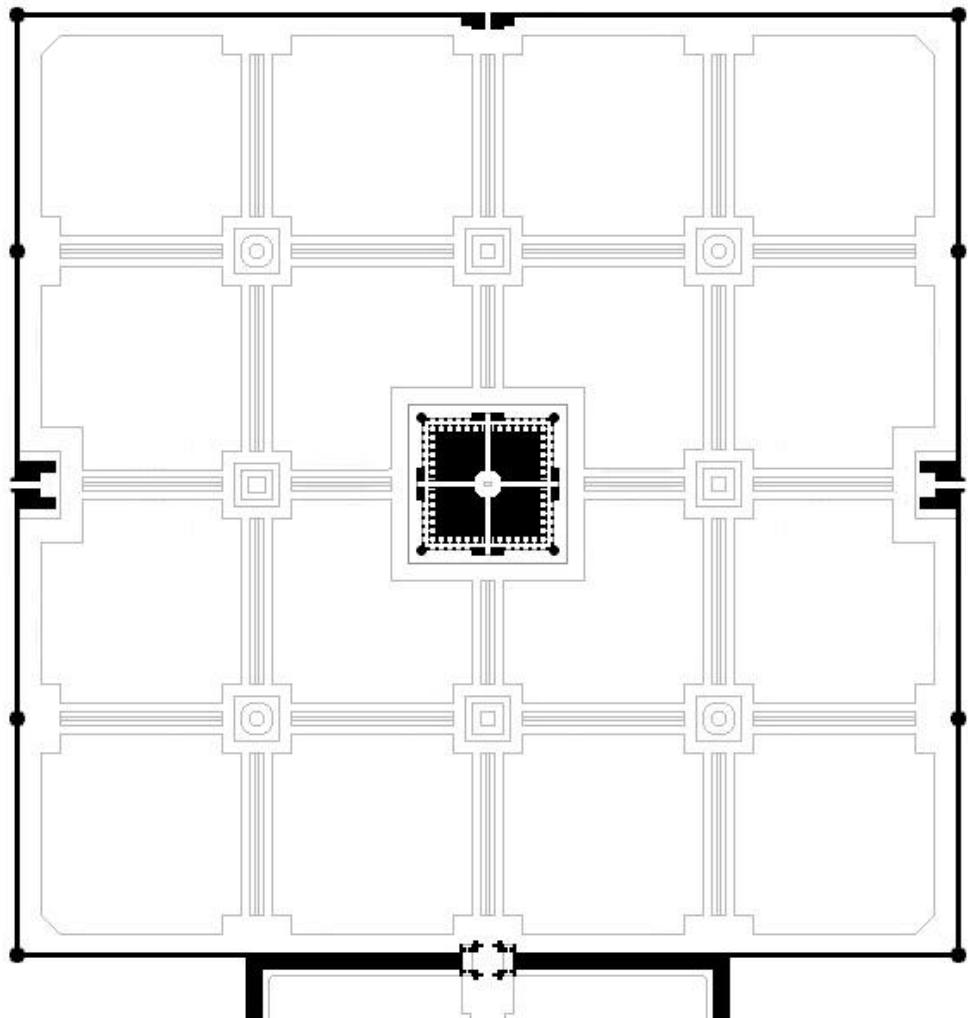


**GENERAL VIEW OF THE COMPLEX**



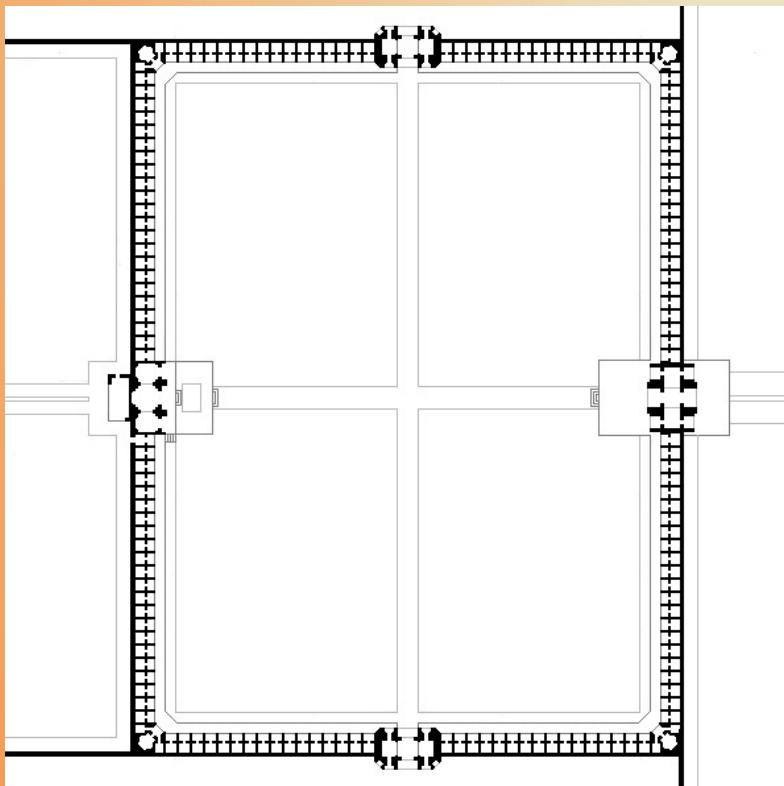
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PLAN OF JAHANGIR'S TOMB

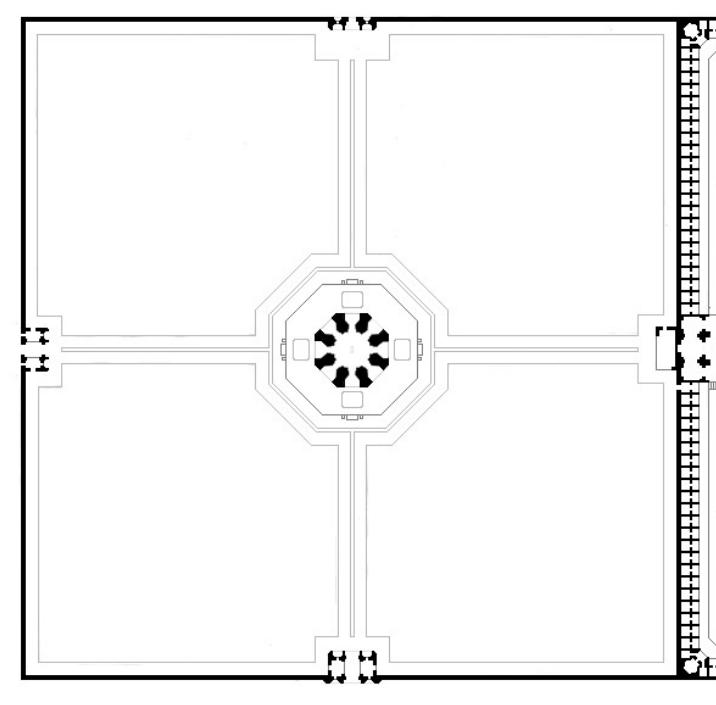




THE SO-CALLED AKBARI SERAI IS AN 470 BY 365 METER COURTYARD SITUATED BETWEEN JAHANGIR'S TOMB TO THE EAST AND ASAF KHAN'S TOMB TO THE WEST. ALTHOUGH COMMONLY REFERRED TO AS A SERAI, OR CARAVAN MARKET, THE COURTYARD WAS INTENDED BOTH AS A STAGING AREA FOR OFFICIAL VISITS TO THE TOMB AND AS A PLACE OF RESIDENCE FOR THE HUFFAZ (CARETAKERS) WHO WORKED AT THE MAUSOLEUMS. THE 180 HUJRA, OR CELLS, AROUND THE COURTYARD WERE USED AS LIVING AREAS AND STORAGE SPACES FOR LUGGAGE, WEAPONS, AND OTHER GEAR CARRIED BY VISITORS TO THE TOMBS. ITS FUNCTION AND GENERAL DESIGN IS SIMILAR TO THE JILAUKHANA (LITERALLY, 'FRONT OF THE HOUSE') FOUND AT THE TAJ MAHAL BUILT BY JAHANGIR'S SON, SHAH JEHAN.



THE MOSQUE AND THE AKBARI SERAI 1640s



ASAF KHAN WAS THE BROTHER OF NUR JAHAN, FOREMOST OF EMPEROR JAHANGIR'S TWENTY WIVES. HE WAS ALSO THE FATHER OF MUMTAZ MAHAL, WIFE OF EMPEROR SHAH JAHAN AND THE WOMAN FOR WHOM THE TAJ MAHAL WAS BUILT. ASAF KHAN'S CLAN ROSE TO POWER AS HIS SISTER GAINED ENTRY INTO JAHANGIR'S COURT. JAHANGIR HAD LONG BEEN ADDICTED TO OPIUM AND ALCOHOL, AND AS HIS ADDICTION WORSENED HE RELIED MORE AND MORE ON HIS CLOSE AIDES FOR DAY TO DAY GOVERNING OF THE EMPIRE. ASIF KHAN'S SISTER, NUR JAHAN, USED THE OPPORTUNITY TO TAKE POWER FOR HERSELF. IN 1625 SHE USED HER INFLUENCE TO OBTAIN THE GOVERNORSHIP OF LAHORE FOR HER BROTHER, ASAF KHAN. HE HELD THE POSITION FOR A MERE TWO YEARS BEFORE EMPEROR JAHANGIR DIED IN 1627. IN THE STRUGGLE FOR SUCCESSION THAT FOLLOWED, ASAF KHAN BROKE RANKS WITH HIS SISTER AND SIDED WITH HIS SON IN LAW, THE FUTURE SHAH JAHAN, IN HIS BID FOR SUCCESSION. WHEN SHAH JAHAN EMERGED VICTORIOUS NUR JAHAN WAS PLACED UNDER COMFORTABLE HOUSE ARREST AND LIVED OUT THE REMAINDER OF HER DAYS AS A POETESS AND SPONSOR OF THE ARTS. ASAF KHAN WAS PLACED IN COMMAND OF AN ARMY ATTACKING BIJAPUR IN 1632 BUT HE FAILED TO TAKE THE CITY. SHAH JAHAN RETAINED HIM IN THE COURT BUT HE NEVER REACHED THE HEIGHTS OF POWER THAT HE HAD PREVIOUSLY ENJOYED. HE DIED IN JUNE 1642 WHILE FIGHTING THE FORCES OF THE REBEL RAJA JAGAT SINGH PATHANIA. HE WAS ACCORDED HIGH HONORS IN THE PLACEMENT OF HIS TOMB JUST A FEW HUNDRED METERS TO THE WEST OF EMPEROR JAHANGIR'S OWN TOMB. OCTAGONAL TOMBS WERE NEVER USED FOR EMPERORS BUT THEY WERE COMMONLY EMPLOYED FOR BURIAL OF HIGH-RANKING NOBLEMEN SUCH AS ASAF KHAN. THE BULBOUS DOME THAT CROWNS THE TOMB IS AN INNOVATION OF SHAH JAHAN'S ERA THAT WAS USED TO GREAT EFFECT AT OTHER SITES SUCH AS THE TAJ MAHAL.



ASAF KHAN'S TOMB 1642

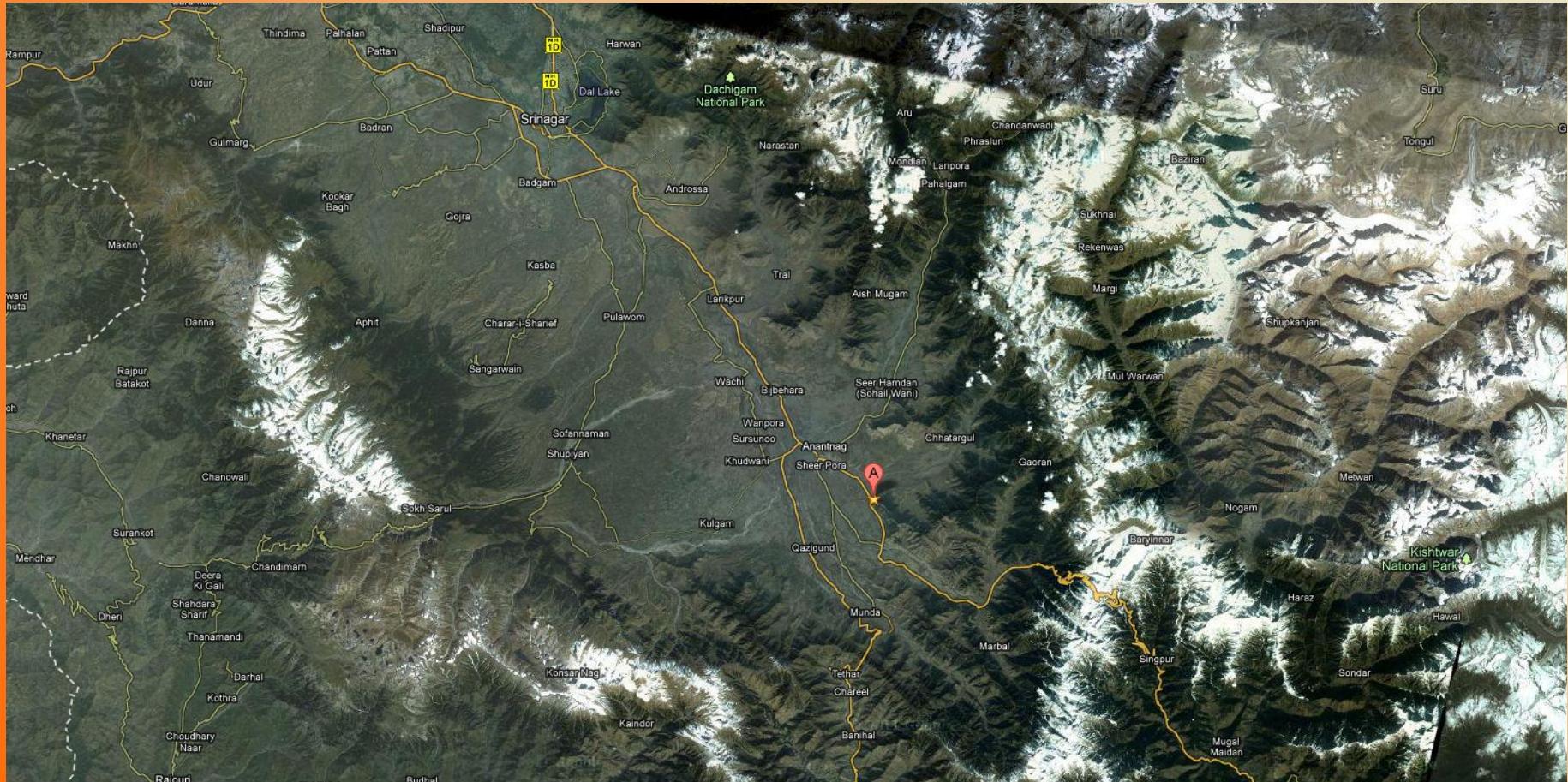








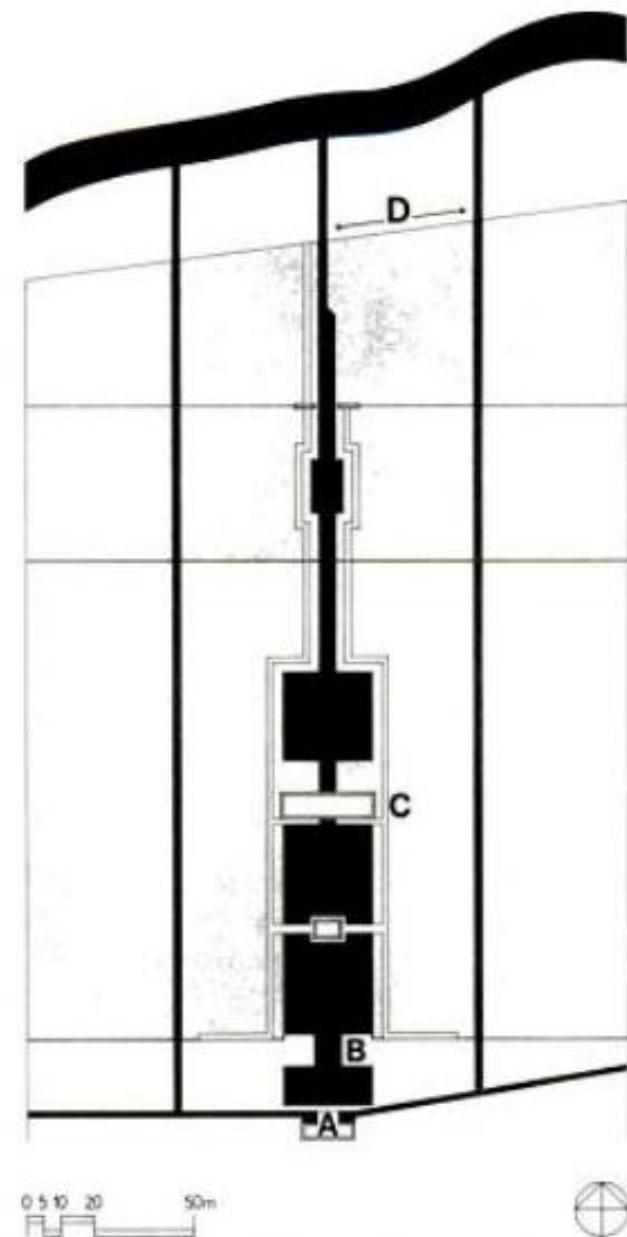
# ACHBAL GARDEN



**THE ACHABAL GARDEN IS LOCATED IN THE NORTH OF INDIA, SOUTHEAST OF THE KASHMIR VALLEY SOSANWAR HILLS (THE HIMALAYAN MOUNTAINS)**

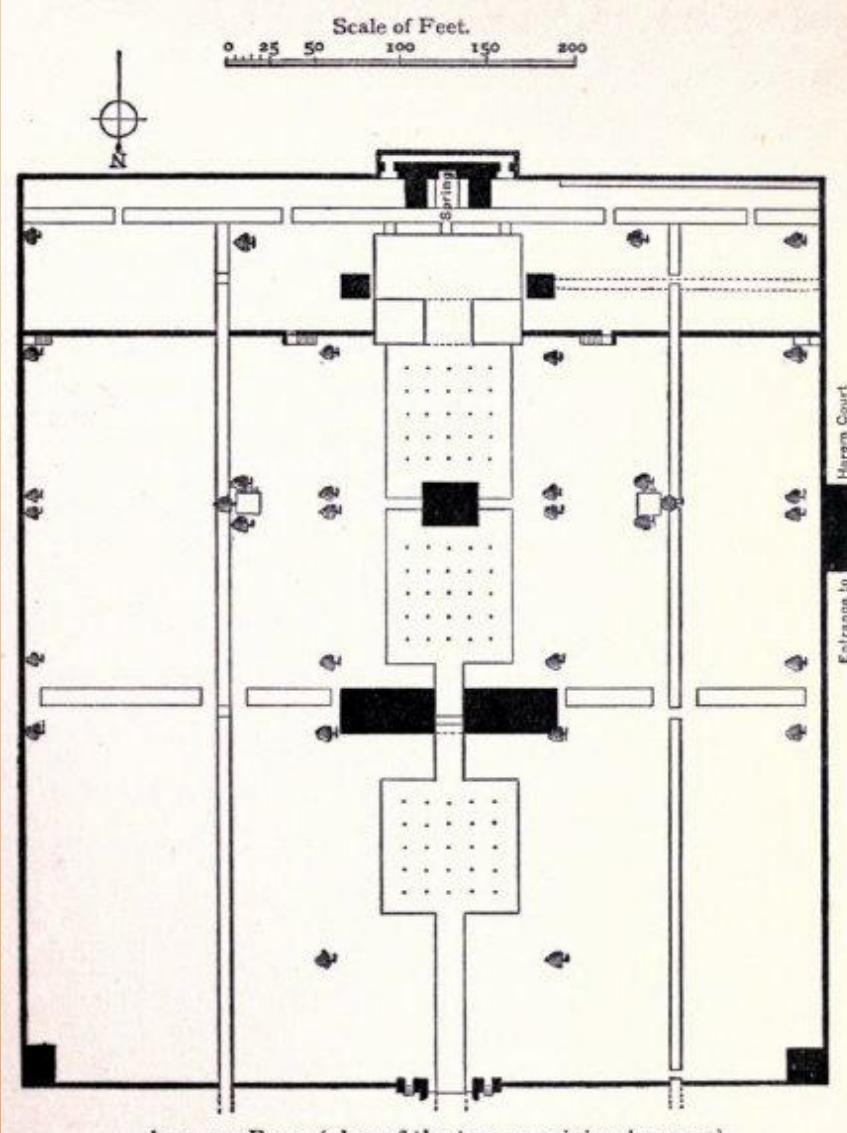
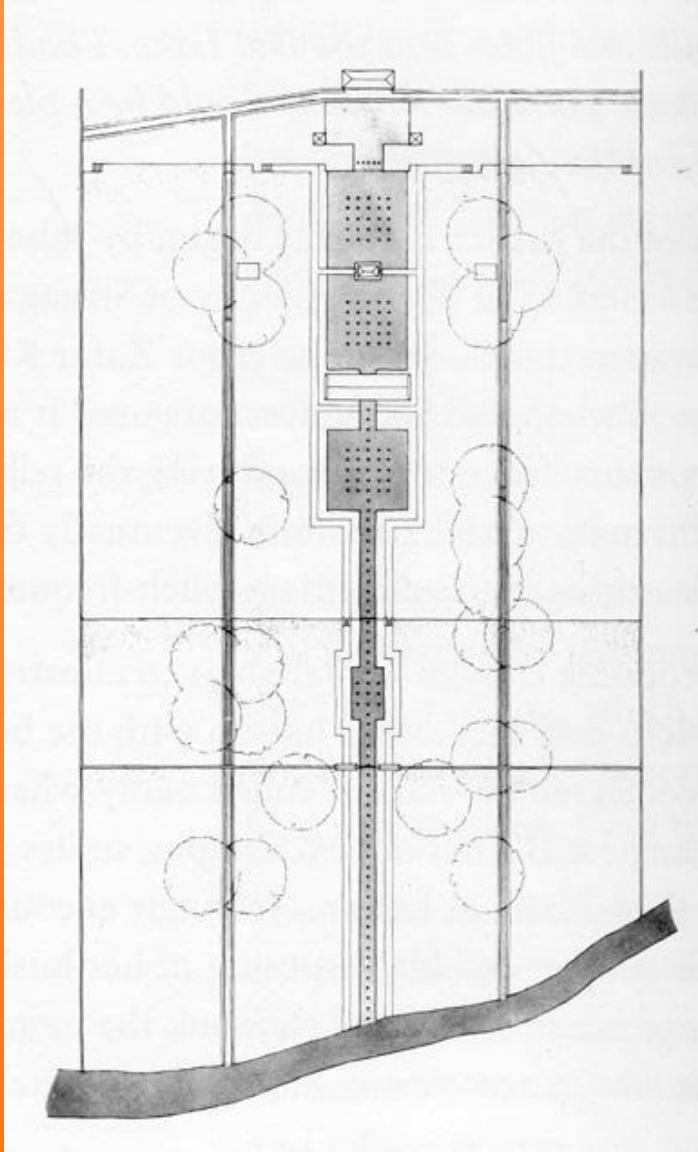


**ACHABAL IS LOCATED ON A HILLSIDE, WITH ITS WATER SOURCE AT THE TOP ONE OF THE SMALLER MUGHAL GARDENS IN VALLEY OF KASHMIR. THE ACHABAL GARDEN IS MAY HAVE FORMERLY BEEN A HINDU SACRED SITE KNOWN AS "AKKSHAVALA". THE ACHABAL GARDEN WAS BUILT C. 1620, LATER REMODELED BETWEEN 1634-1640 BY SHAH JAHAN'S DAUGHTER JAHANARA**



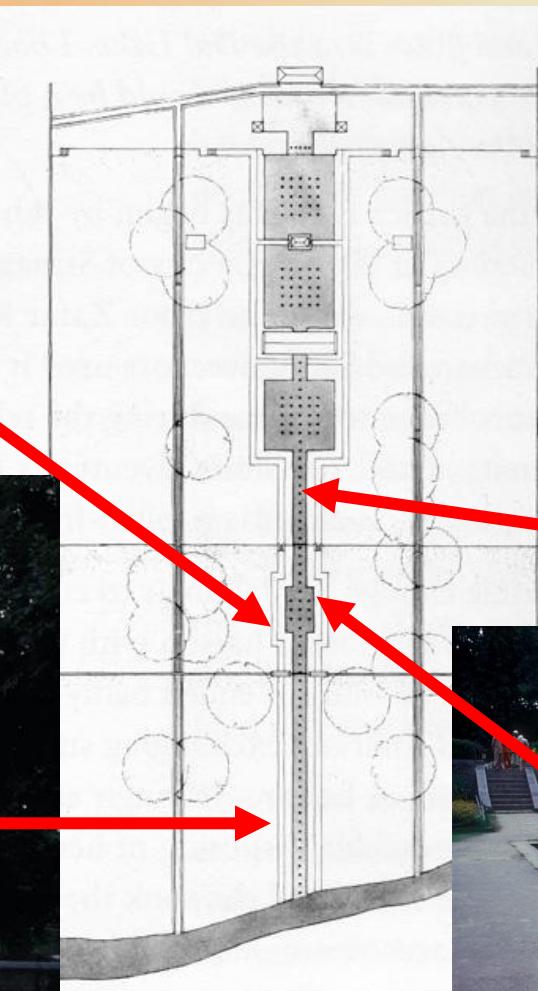
181 There is a year-round abundance of water at Achabal. Flowing rapidly over the *chadars*, its texture is broken before it resumes its swift flow down the canals.

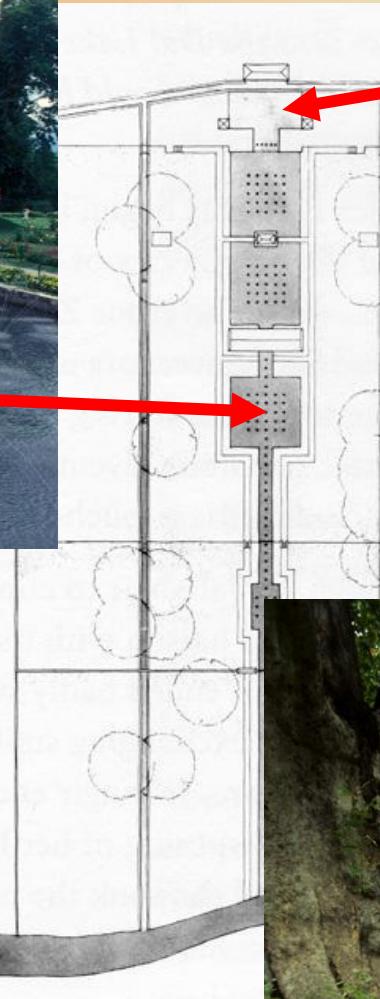
Plan 34 Achabal, Kashmir. The Kashmir gardens exemplify linear design, with flowing water linking different levels. At Achabal, water from the spring (A) descends by a cascade (B) to a large rectangular pool with central platform. After going underneath the pavilion (C) it eventually reaches the river, near a modern road (D).



ACHIBAL BAGH (plan of the two remaining terraces).

**PLAN OF THE GARDEN, SHOWING THE AXIAL WATER STREAM, SIDE CHANNELS, FOUNTAIN POOLS AND TERRACES. THE PLAN IS ORIENTED WITH SOUTH FACING UPWARDS**







GENERAL VIEW LOOKING SOUTH FROM THE SECOND *BARADARI* SHOWING THE SOUTHERN HALF OF THE THIRD POOL. THE SECOND *CHADAR* (RAMP TRANSFERRING WATER) ALSO APPEARS AT THE FAR RIGHT



EXTERIOR VIEW LOOKING NORTH SHOWING THE SECOND AND FIRST *BARADARI*. ALSO VISIBLE ARE THE WESTERN ENTRANCE AND WALKWAY OF THE SECOND *BARADARI*







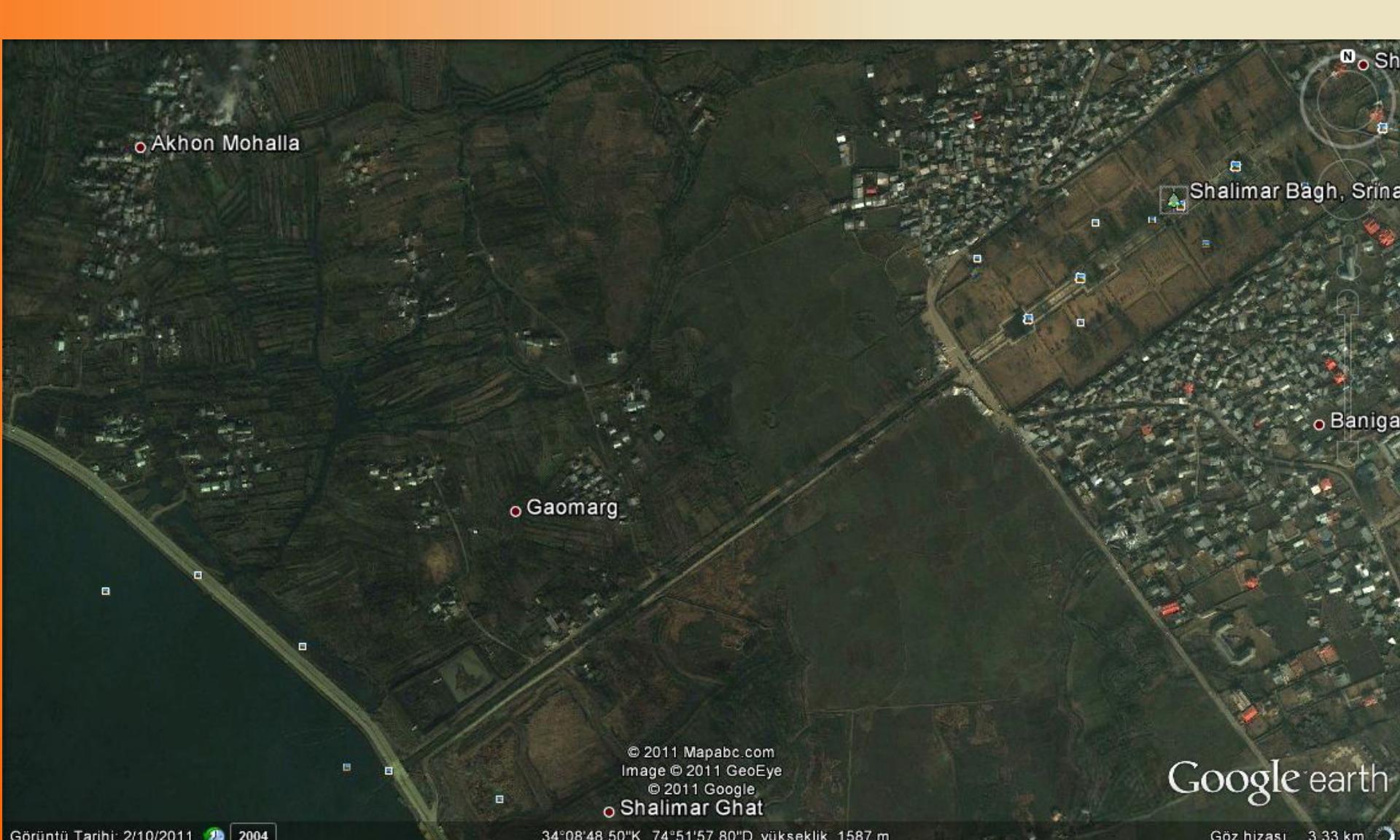
**SHALAMAR GARDEN IN SRINAGAR, INDIA**



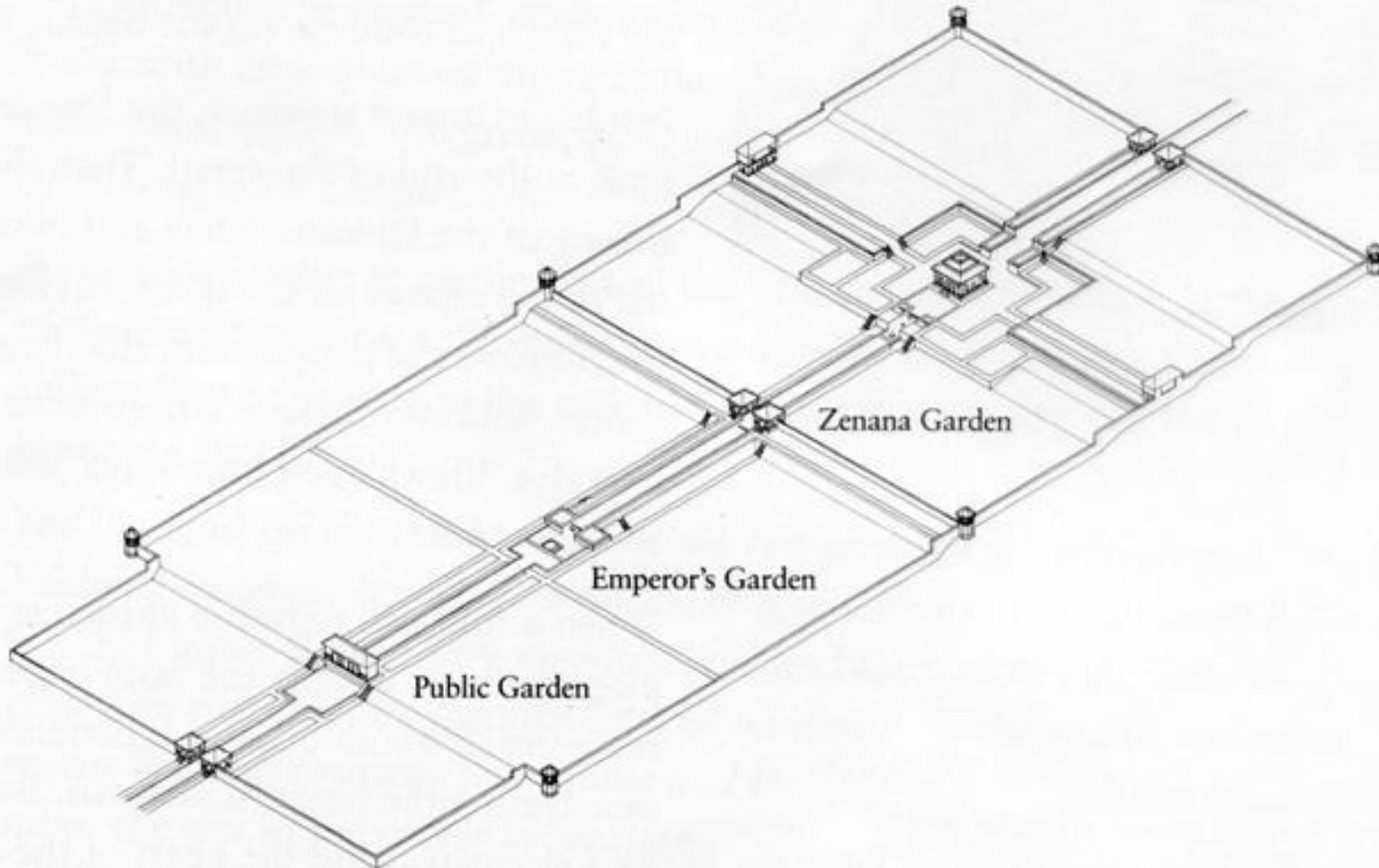
**IN SECOND CENTURY, PRAVERSENA II FOUNDED THE CITY SRINAGAR AND HAD BUILT A COTTAGE FOR HIS STAY AT THE NORTHEASTERN CORNER OF THE DAL LAKE AND HAD NAMED IT SHALIMAR WHICH MEANS "ABODE OR HALL OF LOVE". IN THE TIME OF EMPEROR JAHANGIR OF THE MUGHAL DYNASTY, THE ANCIENT GARDEN TURN INTO A ROYAL GARDEN TO PLEASE HIS WIFE, NUR JAHAN. THE OTHER NAMES OF THE GARDEN IS FARAH BAKSH (THE DELIGHTFUL) AND FAIZ BASKH (THE BOUNTIFUL).**



□ GOOGLE EARTH IMAGE OF THE SHALIMAR BAGH

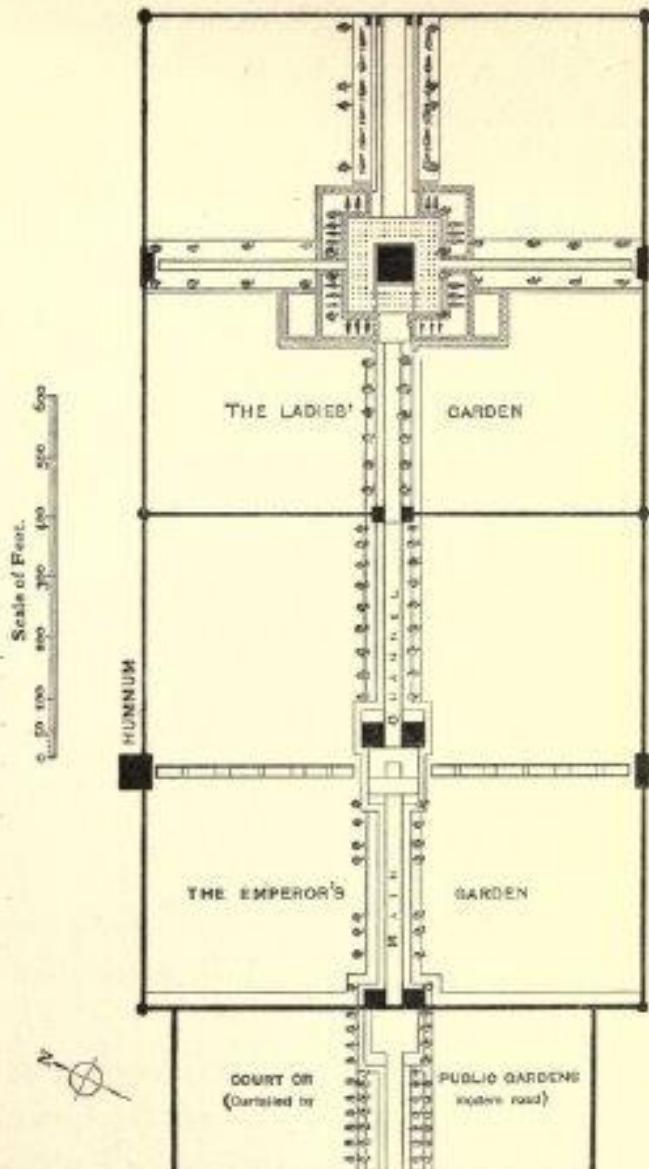


## □ THE WATER CONNECTION BETWEEN THE DAL LAKE AND THE GARDEN



**THE SHALIMAR GARDEN CONSIST OF THREE TERRACES:**

- \***FIRST TERRACE IS A PUBLIC GARDEN NAMED DIWAN-I AMM**
- \***THE SECOND TERRACE IS DIWAN-I KHASS WHICH WAS ACCESSIBLE ONLY TO THE NOBLEMEN OR GUESTS OF THE COURT, EMPEROR'S GARDEN**
- \***THE THIRD ONE IS ZENANE GARDEN (HAREM)**



SHALIMAR BAGH (KASHMIR).



GENERAL WIEV FROM NOUTHERN SIDE, ENTRANCE





THE DIWANI AMM IS A PUBLIC AUDIENCE HALL, WHERE THE EMPEROR HELD HIS DAILY COURT WHEN IN KASHMIR, IS LOCATED JUST ABOVE THE ENTRANCE GATES. A BLACK MARBLE THRONE SURROUNDED BY WATER CASCades FORMS THE CENTRAL FEATURE OF THE DIWANI 'AMM.



□ INTERIOR VIEW FROM THE DIWAN-I-AM LOOKING SOUTHEAST  
SHOWING THE WATER CHANNEL AND THE UPPER TERRACES



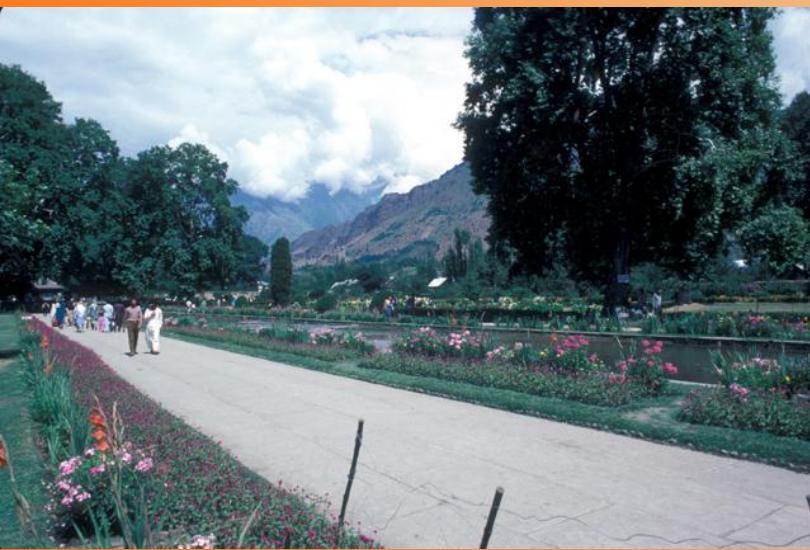
**VIEW FROM SOUTH, INTERIOR OF DIVAN-I AMM**



**WATERFALL**



**FIRST TERRACE GARDEN**



**DIVAN-I KHASS** THE SECOND TERRACE GARDEN ALONG THE AXIAL CANAL, SLIGHTLY BROADER, HAS TWO SHALLOW TERRACES. THE FOUNTAIN POOL OF THE DIWAN-I KHASS SUPPLIES THE CANAL AS IT RUNS DOWN TO THE DIWAN-I 'AMM, AND IN TURN, IT IS SUPPLIED BY THE FOUNTAIN POOL ON THE THIRD LEVEL, THE ZENANA GARDEN.



ZENANE GARDEN / THIRD TERRACE: TWO SMALL PAVILIONS ( GUARD ROOMS) MARK THE BEGINNING OF AND CONTROL THE ACCESS TO THE THIRD LEVEL, WHICH WAS RESERVED FOR THE ROYAL HAREM.



- **VIEW LOOKING NORTHEAST SHOWING THE CASCADE WITH STEPPING STONES ACROSS IT, PRECEEDING THE FOUNTAINS THAT LEAD TO THE THIRD TERRACE VIA THE TWO GUARD PAVILIONS AND THE NICHES UNDER THE CASCADE**



- THE ZENANA GARDEN HOUSES A *BARADARI* OF BLACK MARBLE CALLED THE BLACK PAVILION, WHICH IS SURROUNDED BY A FOUNTAIN POOL THAT IS SUPPLIED FROM A HIGHER TERRACE. BEHIND THE PAVILION, A DOUBLE CASCADE FALLS AGAINST A LOW WALL WITH SMALL NICHES (*CHINI KHANAS*) CUT INTO IT. TWO SMALLER, SECONDARY WATER CANALS LEAD FROM THE BLACK PAVILION TO SMALL *BARADARI*. ABOVE THE THIRD LEVEL, TWO OCTAGONAL PAVILIONS DEFINE THE END WALL OF THE GARDEN.



VIEW FROM SOUTHERN SIDE



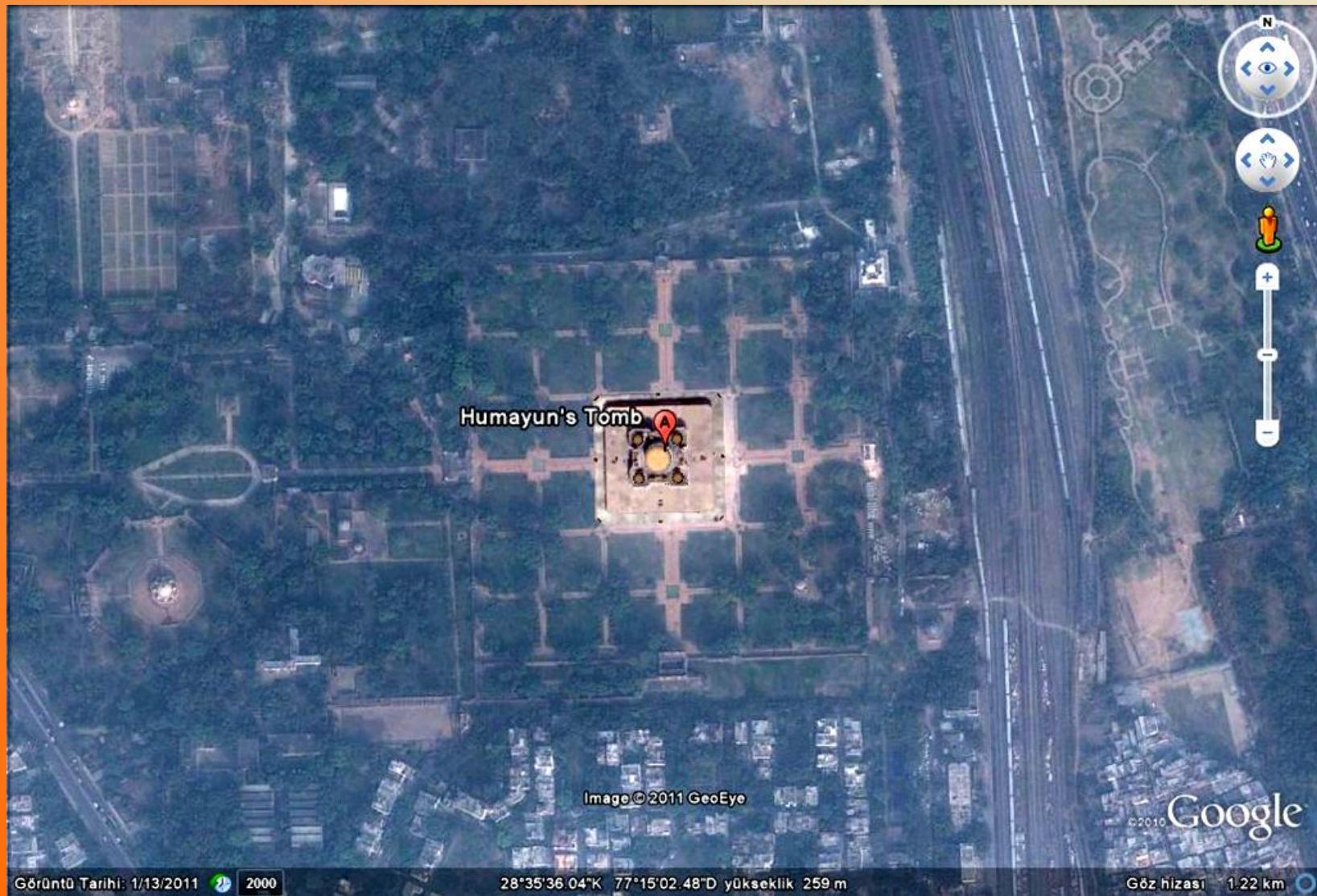
THE WOMEN'S PAVILION (ZENANA) AND ITS WATER BASIN WITH FOUNTAINS

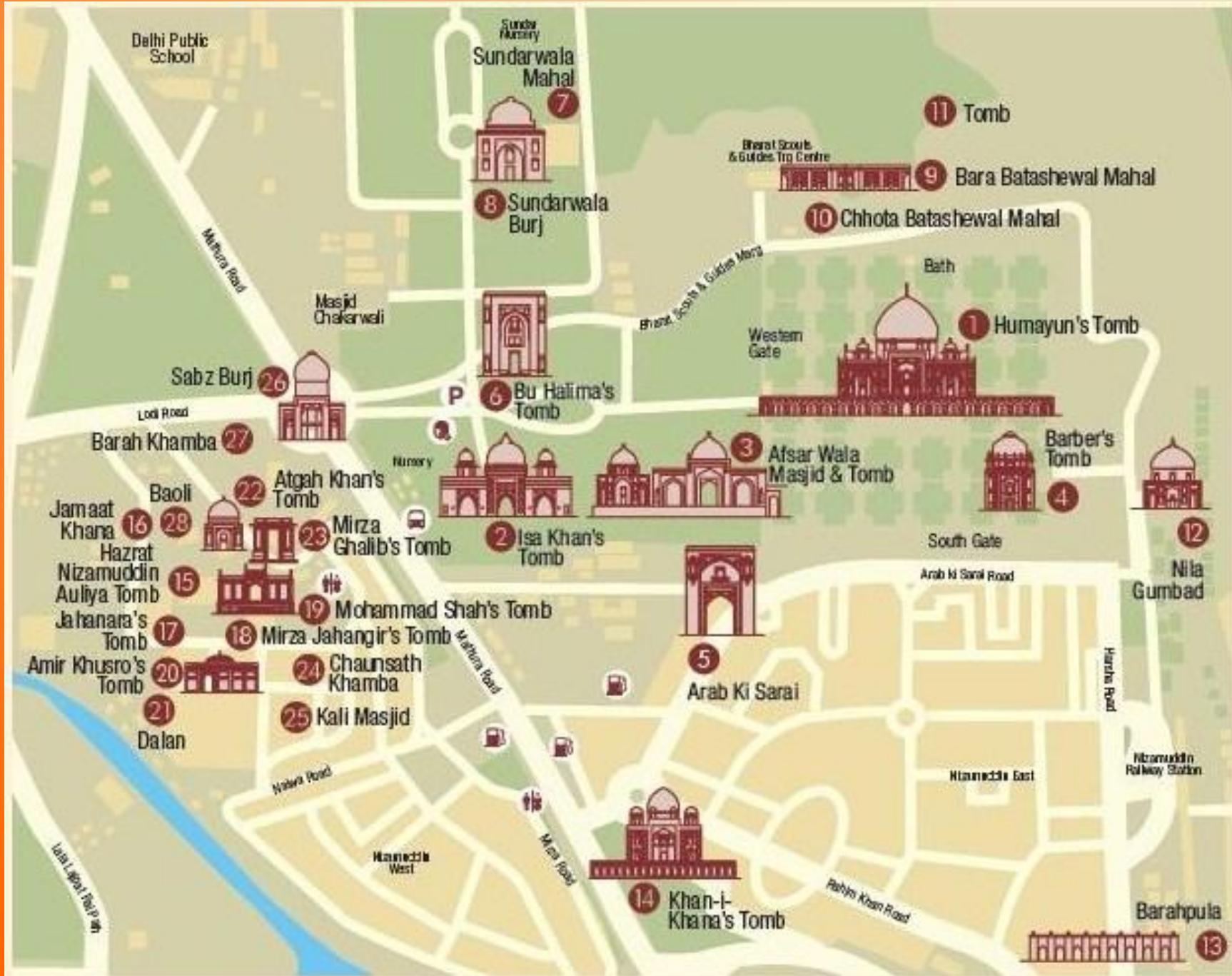


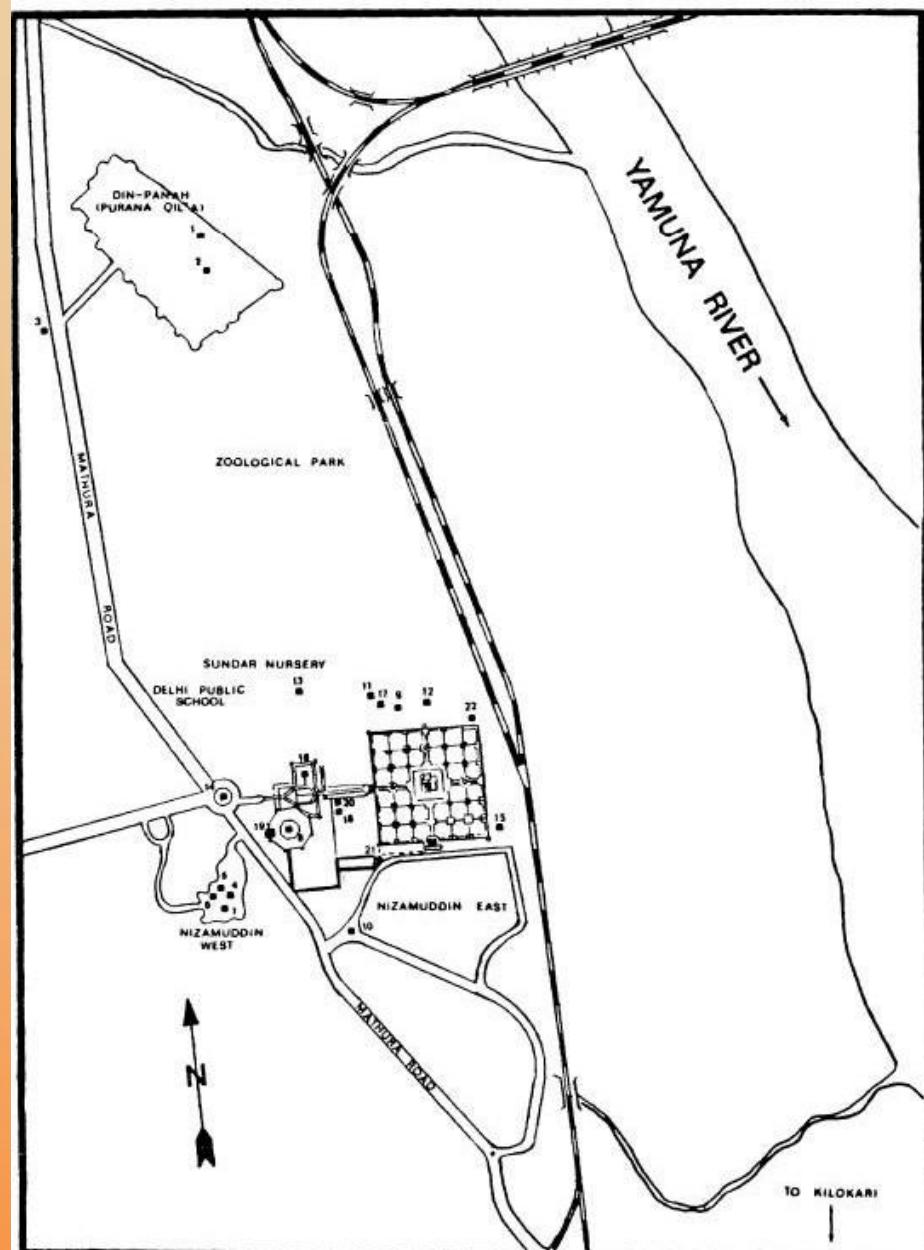
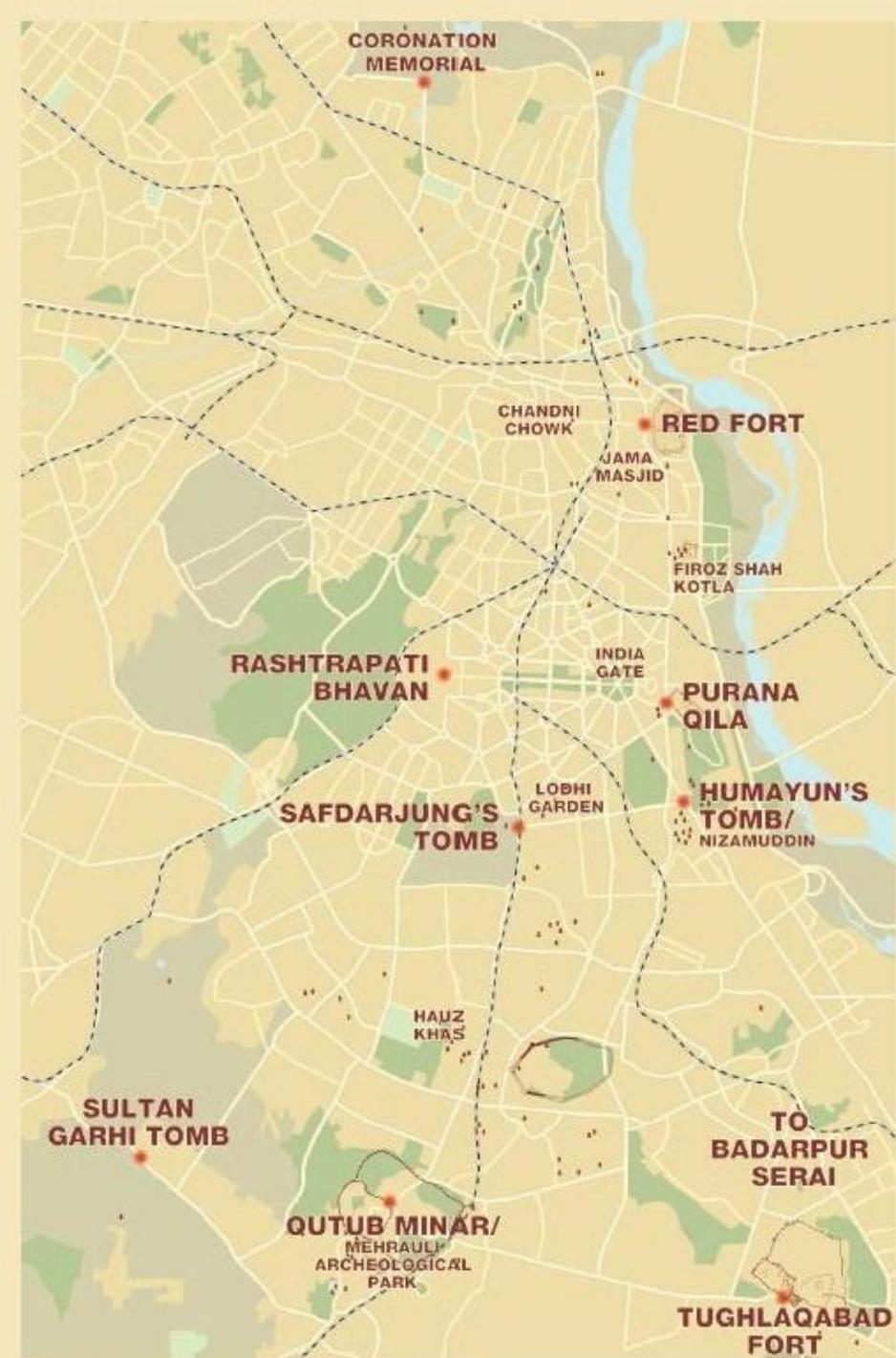
**THIRD TERRACE GARDEN**



HUMAYUN'S TOMB (DELHI) WAS BUILT UNDER THE AEGIS OF HUMAYUN'S SENIOR QUEEN, HAMIDA BANU BEGUM, BETWEEN 1564 AND 1573. APART FROM THE EMPEROR HUMAYUN, WHO DIED IN 1556, MANY LATER MEMBERS OF THE MUGHAL ROYAL FAMILY ARE BURIED HERE.



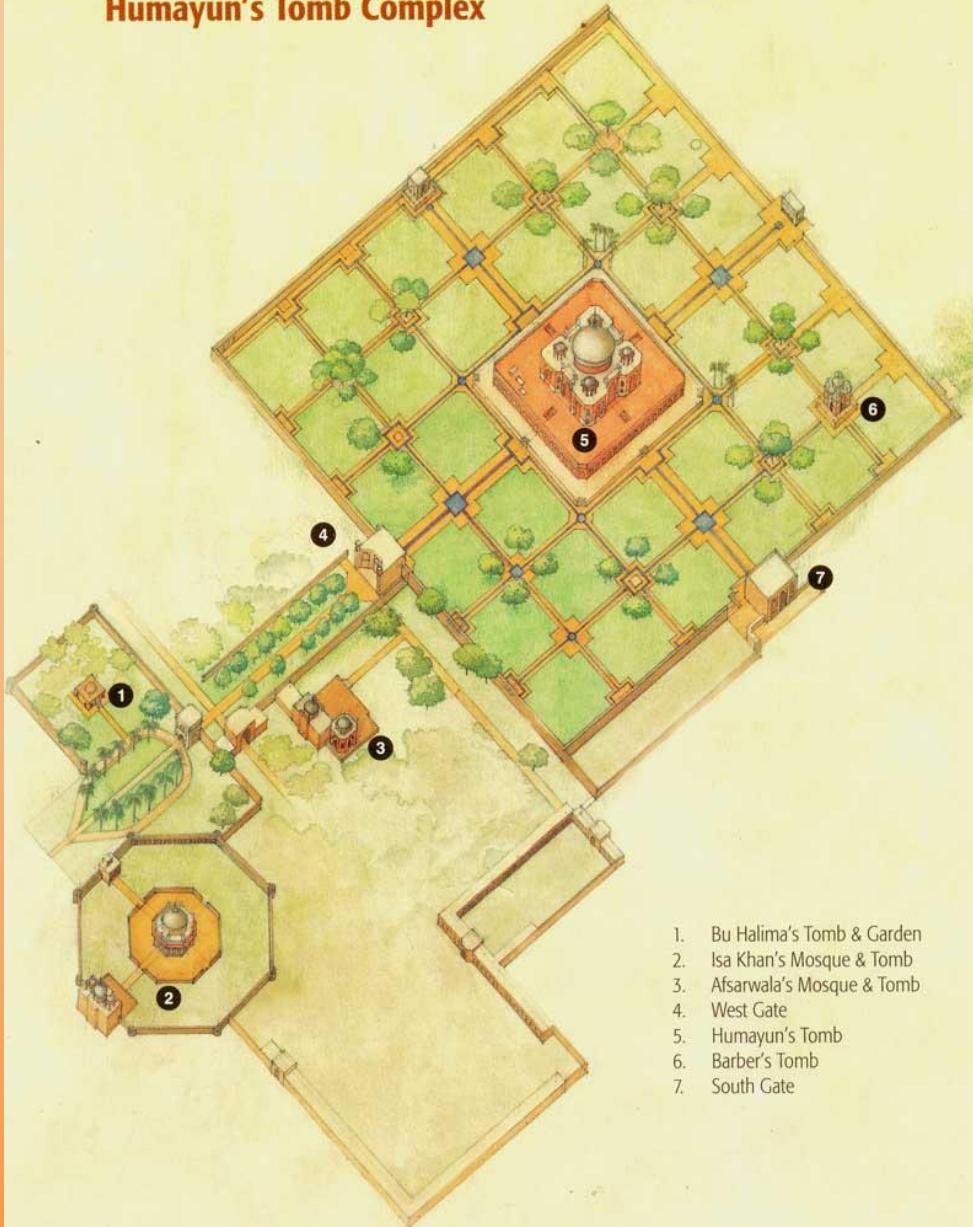






**THIS IS THE FIRST MAJOR EXAMPLE OF A PERSIAN STYLE GARDEN TOMB IN INDIA. TWO GATES, ONE ON THE WESTERN AND ONE ON THE SOUTHERN SIDE, LEAD TO THE GARDEN.**

## Humayun's Tomb Complex





**HIS FATHER, BABUR, IS CREDITED WITH HAVING INTRODUCED THE PERSIAN CHAHAR BAGH TO INDIA.**  
**HUMAYUN'S GARDEN IS A GEOMETRICALLY PERFECT EXAMPLE OF THE GENRE BUT DIFFERS FROM BABUR'S GARDENS IN HAVING A BUILDING AT ITS CENTRE. THIS MAKES THE GARDEN INTO A SETTING FOR A BUILDING, RATHER THAN A PLACE TO BE ENJOYED FROM A PAVILION.**  
**THE GARDEN SYMBOLISES THE EMPEROR'S PLACE IN PARADISE. IT WAS NOT THE FIRST EXAMPLE OF THE TYPE, BUT IT IS THE OLDEST TO SURVIVE IN GOOD CONDITION.**



ENGLISH GARDEN-STYLE ROUNDABOUTS REPLACED THE SQUARE CENTRAL TANKS OF THE CHARBAGH GARDEN IN 1860

**Humayun's Tomb**  
1565-72 A.D.

Hamida Banu Begum, his grieving widow, built Emperor Humayun's mausoleum. Precursor to the Taj Mahal, it stands on a platform of 12000m<sup>2</sup> and reaches a height of 47m. The earliest example of Persian influence in Indian architecture, the tomb has within it over 100 graves, earning it the name, 'Dormitory of the Mughals'. Built of rubble masonry, the structure is the first to use red sandstone and white marble in such great quantities. The small canopies on the terrace were originally covered in glazed blue tiles, and the brass finial over the white marble dome is itself 6 m high.









