

A Study of Politically Aware Space of Mughal Gardens in India

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Abstract – Garden culture in India goes back to the old days when plants and flowers were grown. Indians set up gardens from the tiny baka to the tiny studyan, but architecture was unrelated to gardening in the Mughal periods. In early Buddhist and Sanskrit literature there is many references to gardens, but they were apparently simply luscious green gardens or sacred groves. The Delhi Sultan's kept and built gardens in India during the medieval period. For keeping Alauddin Khalji's garden, Sultan Firozsha Tughlaq was credited. In the surroundings of Delhi and elsewhere he set up innumerable gardens himself. The Mughal historians showed their disdain for the Sultanate garden because it was not well laid or symmetrical. Abu Fazl remarks in his Ain, "Former gardens have been planting without order but more methodical arrangement has been made since Babur's arrival in India." Abul Fasl's account is supposed to be the most prominent and revolutionary feature of Agra's first garden, called Hasht Bihisht, 'Plan with Pfades' (Tarhabandi-i khiyaban), in the Hindusan context. Ahmad Yadgar's statement (Garden of eight Paradise). The plan with walkingways in Hindustan was the first example. Mirza Kamran built another garden in Lahore on the pattern of this garden. Babur himself expressed his dissatisfaction with the 'irregular arrangement of the land and the lack of running water' in his autobiography and directed that the garden be made with running water through the means of rolls, "orderly (Siyag-dar) and symmetrically (tarh-dar)" (charkhaha). Thus, Babur started in India with the construction of the four-fold symmetrical gardens in the field of gardening. The overuse of the term "charbagh" was questioned in recent writings when interpreting the Mughal gardens, since it was found that the Mughal Gardens were not always symmetrical.

Key Words – Mughal Gardens, India, Garden Culture, Buddhist and Sanskrit Literature

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INTRODUCTION

Gardens were generally regarded as a worldly paradise, but simultaneously they showed political ascendancy and power. Garden in Mughal India is intended to be a center of multifaceted activities, and not merely 'a picture of paradise' or simply a place of pleasure.' So it is now essential for the 'après life' of the garden and to incorporate it into the political arena beyond the traditional notion of chárbaġh or garden design. "The garden is a cultural space, an esthetic way that combines the visual with olfactory and the auditory senses, a political arena, where power rituals are revealed, and resources are controlled, and a memory site preserved." This was quite justifiably pointed out.

The role played by the gardens in the lives of Muslims and in the lives of Mughals in general seems to be based on the concept of Paradise's 'ideal garden,' as described in the Quran. It has been repeatedly discussed in the Quran that anyone who does what is right and makes God happy shall be

awarded the "Garden of Paradise" (Jannat-ul Firdaus), the 'Garden of Eternity' (Jannat-ul Adnin) and the "Garden of Bliss." Therefore, the Quranic description of the paradise garden shows a lawn with winding streams, fruit-bearing trees, a place of comfort and pavilions occupied by virgins waiting for the elect to enter. Note that flowers, but the abundance of fruit trees, are not mentioned. The Paradise Garden is like many features of the Mughal Gardens, like a pavilion and a baradari, springs and fruit trees etc. Octagon pools are believed to symbolize the eight Paradise divisions, often found in Mughal gardens. The gardens of the Mughal therefore embody the Paradise Garden.¹¹¹

Inspired by Quranic gardens, many inscriptions were aimed at comparing gardens with Paradise. Man finds myriad gardens from all over Mughal India which directly compare gardens with Paradise, albeit in rare cases from the imperial gardens. A pigraph (dating from 1627) found by the Emperor Jahangir at the wall of the octagonal

tank of the Vernag garden of Kashmir, compared the lovely waterfall (abshar) (ju-i Bahisht). Another inscription of Zebun Nisa's garden in Lahore in 1641 AD shows that the garden was designed on the Paradise pattern. Bagh-i-Husam of Bidar was also referred to as cool as Paradise. Ekdilabad has been called the second paradise (khuld-i-sani) on the earth because of its prosperous Gardens (1629-32 AD) with flourishing cypress trees and orchards. 10 Moreover, Amner garden (Vidarba) built in 1692 AD by Husain(11 Ahmadnagar) was built in 1692-93 AD, by Jachangir Khan; Ajmer garden built at Cambay by Baqir Khan (1695-1996 AD) and Syed Abdullah (1703 AD); and Mahaldar Khan of Delhi garden built by Danish men during the reign of Muhammad Sha (1710).

In addition, a few other gardens, like Gulabi Bagh from Lahore, built by the Mirza Sultan Beg under Shah Jahan, dated 1655, were also considered as beautiful as the Gardens of Cashemire on Earth and the Garden of Paradise (1813 AD) were built by Husain during the reign of the Mir Bahr sultan; (Iram). The epigraphs poetically exaggerated the beauty of the gardens, claiming that the gardener of Paradise must louder its flowers. However, the extreme beauty of the gardens may be one of the reasons for the Mughal garden resemblance to the Paradises garden. The inscription of the beauty of the gardens, found at Fort Qandhar (1684 A.D.), indicated that one Muhammad had laid out a garden as a "tasvir," which was so lit up with a gaze of the garden that the black collyrium (surma) of the eyes would become the "divine light" (nur).

In the inscription of the Gulabi Bgah of Lahore, which narrate 'the garden is so beautiful that the poppy (lala) is marked by a spot (dagh) and the flora of the sun and moon is used to adorn it as a lamp (chiragh)' is another worldly metaphor. Therefore, in beauty, gardens were not compared only to Paradise gardens, but also to other natural natural things of the world. Persian chronicles also depicted the Mughal gardens, according to the epigraphic perceptions, like those of the Paradise Gardens. Salih Kambuh remarks that 'the Garden of Hayat Bakhsh is the model of the Garden of Syrim' in praise to the Hayat Bakhsh Gardens in Lal Qilah and continues to say in poetic terms that after having viewed the Paradise scene of the Fort, its Gardens, the louange voices of all and all from earth to heaven, "if there is a Paradise on earth, it's right here.

The author of Khulasat-ut Tawarikh, Sujan Bhandari, portrays the same image and records that 'water reservoirs, elevated fountain trees, eternal spring gardens, fruity trees are reminiscents of a land of Paradise.' Commenting upon the heavenly shape of the Mughal garden, however, James Wescoat quite rightly points out that the Mughan Gardens expressed a denotation but not a connotation of Islamic Paradise. The Mughals wanted practically to

create a paradise metaphor, not a real paradise. Ralph Blakstad has criticized the stereotype idea of Paradise that Paradise garden, as a physical fact is not a Paradise, is an allegorical description of a psychic state and garden. Mughal garden was esthetically created with the imagery of the Quranic Paradise, but its philosophical intent was related to the profane world.

The royal Mughal gardens can be considered as a symbol of royalty, a reflection of kingship and of territorial control in addition to its conceptual metaphysical aspect. While the Mughal Garden initiator Babur named his first garden as Hasht Bahisht, his writing does not refer to paradisiacal overtones. 29 Babur's gardens really reflect the territory's quest, and furthermore they were a metaphor of his governing ability for him. In Baburnama he never mentioned his quest for mosques or madrasas after taking Kabul in 1504 AND and Hindustan in 1526 AD but he wrote about the construction of new gardens with abundance.

The explanations are imperial, administrative and cultural. The building of large gardens and territorial and geographical growth, be it Timur in Samarqand; Shah Abbas in Isfahan; or Akbar in Hindustan, have been directly linked. When the first year of the conquest of Kabul Babur annexed it, in 1504 AD (reconstructed by Jahangir) he built the famous Nimla garden and in 1508-1509 AD he set up Bagh-i Wafa, the champion of the Chaharbagh. After Hindustan had been annexed, he laid out a garden first and foremost. Babur denied the weather conditions by building gardens in the conquered places, particularly Agra, because he wanted to expand the area. Babur created a favorable political climate.

POLITICALLY AWARE OF MUGHAL GARDENS

Akbar renewed the territorial aspect of making gardens following the Kashmir annexation. Cashmere was the best place for building gardens because of its environment and beauty. In its entirety, Kashmir was to Akbar, as the Abul Fazl and Badauni have both described it as "private garden." Jahangir also said Kashmir was an everlasting spring garden. Wescoat described this shift very aptly as 'a permanent shift from the Jamuna river corridor and back to the origins in Kabul and the locations of its future development in Cashmir,' in the Mughal Garden design center.

The Mughal nobles in Cashmir have built countless gardens, which have also been trying to bring the Cashmir garden style to the north plains. There is therefore no forgetting the synthesis that exemplifies the Baburnama garden design with the territorial expansion and geographical

sciences. His successors Akbar, Jahangir, Shah Jahan and other regional leaders continued this process more intensively. Amal-i Salih's author tries to equalize the prosperity of Shah Jahan to the garden imagery. He writes, 'Hindustan has been gradually transformed into the rose garden on the earth, and its rule (the Shah Jahan) is the beret of prosperity and is the spring season of the young age.

Emperor Akbar was frequently compared to garden pictures earlier. The Garden as a symbol was used to pray for the prosperity of his reign. The king's kingdom's garden will always be green and flourish through the canals of the Lord; fountains of the mercy and generosity of the King may continue to flourish with evergreen freshness; the king's tree of greatness and brightness, and the fruit of good luck will continue to thrive through the constant irrigations of the grace of God. The well-ordained Lahore Gardens, the gardens along the banks of the river Agra, Ahmadabad and mountain gardens of the city, etc. became a symbol of Mughals and their nobles, who were well-ordered.

For royal ceremonies like coronations, enthronement, and camping, the garden served as a basis. In the gardens were crowned the Mughal emperors Akbar and Aurangzeb. Obviously the tradition was followed by its ancestors. In a garden there was even a coronation of Babur. 38 In 1556 AD Akbar began his kingship from the garden of Kalanaur (Punjab), where Bairam Khan approved his enthronement.

Akbar stayed in the gardens with women compañeros before the coronation, as a young child, during the exile of his father Humayun. Once Jahangir stopped and remembered the coronation of his dad in the same garden. In 1657 AD, in Delhi, the later Successor Aurangzeb also took up the throne of Alamgir, "the seizer of the universe," in the Aizzabad garden, also known as the Shalamar Garden. Many Hindu leaders held their crowning ceremony in their garden following the steps of the Mughal foot. Raja Chet Singh's coronation ceremony was held in the Shis Mahal garden, in the suburbs of Kamachcha, southeastern Banaras in 1770, a Mughal style chaharbagh.

In addition to coronation or throne, the gardens served to celebrate the victory. Timur's history goes back to the time of building gardens for celebrating the political victories. In 1404, when Timur came back victorious from his long camp, Timur built his last garden called Bagh-i Naw at Samarkand. In 1504 A.D. at Nimla, and Baghi Wafa at Kabul, in 1508-09 A.D., Babur constructed a garden soon after Kabul's victory.

Babur designed his victory garden Bagh-i Fatah, just below the place, after his victory over Rana Sanga of Mewar in the battle of Khanwa in 1527 A.D. In 1571, after returning as winner from Ajmer, Akbar decided

to construct his victorious city, Fatehpur Sikri. In Panipat, Dholpur, Gwalior, Agra and Fatehpur Sikri he built the gardens for the progress of Babur towards Delhi-Agra. It is said that in all large cities, Babur ordered the building of symmetric gardens and gardens. On the auspicious occasion of the foundation of Fatehpur, Akbar ordered the creation of a "City of Victory" in the "periphery and center" of the Orchard (Basatins) and the Gardens (Baghat).

In 1564, after an annexation to Mandu, Akbar had ordered the construction in the Agra region of pleasant houses (imarati-dilkash). In addition, Mughal nobles also followed the notion of Mughal gardens as a symbol of territorial expansion and victory. After victory over Muzafar III in Sarkhej on the bank of the Sabarmati River in Ahmadabad, Abdur Rahim Khan-i Kahanan built Fateh Bagh. Similarly Saif Khan, the Gujarat subedar of Jahangir, laid out a garden and gave it the Indian name Jeet Bagh (Victory Garden) to commemorate the triumph over Prince Khurram's (Shah Jahan) rebels on the other side of the Sabarmati River, opposite the Fateh Bagh.

Muhammad Qasim Firishta, the chronicler in the court of Ibrahim Adil Shah II, told us that much previously, in 1490, the Sultanean army of Ahmad Nizam-al Mulk Bahri, the rebellious Bahmani noble, was routed and set up a garden to celebrate the victory at the battle site, and he became independent ruler named Ahmad Nizam Shah. The fight was called jang-i bagh (war of garden). The royal palace was constructed in the same garden and in the town surrounding it, which was later referred to as Bagh-i Nizam, four years later when Ahmad became strong enough to build a capital city at the Ahmadnagar.

The garden was also used as a military base or Royal Mughal camp. Babur used his gardens as a camp and carvansarai during military campaigns. 55 In actual fact, Baghi Jafar was a camping ground of the armies built by Nawab Jafar, governor of Bihar under Shah Jahan. During the Maratha disturbances, officials encamped in the Gardens of Gujarat. The officials of the Mughal government, Momin Khan, Jawanmard Khan and Rustam Khan were only in Ahmadabad after the revenue dealings were settled with Maratha in the Shahi Bagh, Nagina Bagh and Amin Khan and Meher Khan Garden and were thus only able to enter Ahmadabad.

PLANTS AND OTHER STRUCTURES OF THE MUGHAL GARDENS:

Mughals were great plant lover of all kinds. From fruit trees to ornamentals besides shrubby perennials were grown in large scale. Paradise gardens to avenues, inner courtyard to peripheral areas, and all areas were planted with selected plants species of choice. Their fascination for

flowering plants and fruit trees were well depicted in the form of paintings, carving and murals on the building walls. These provide an in depth accounts of availability of various kinds of plants during that era. Mughals were very fond of fragrant flowers and used to grow in the gardens. A brief account of the various trees and plants grown during that era which were planted in the gardens and other areas are given below.

Table 1: List various plant species (ornamentals) grown by the Mughals in various regimes in their gardens

| Sl. No. | Common Name | Botanical Name | Category | Specialty |
|---------|-------------------------|-------------------------------|-----------------|--|
| 01. | Hibiscus | <i>Hibiscus rosa-sinensis</i> | Perennial shrub | Large flowers in red colour, round the year blooming. |
| 02. | Hibiscus | <i>Hibiscus syriacus</i> | Perennial shrub | Flowers large, attractive, flowering round the year. |
| 03. | Olender / Kaner | <i>Nerium odorum</i> | Perennial shrub | Funnel shaped flowers in white, yellow and pink colour; round the year blooming. |
| 04. | Caraunda | <i>Carissa carandus</i> | Perennial shrub | Coloured berries are attractive. |
| 05. | Screwpine | <i>Pandanus odoratissimus</i> | Palm like tree | Leaves grow in clusters at the branch tips, with rosettes of sword-shaped, stiff (leather-like) and spiny bluish-green, fragrant leaves. In summer, the tree bears very fragrant flowers, used as perfume. |
| 06. | Willow | <i>Salix alba</i> | Tree | The leaves are typically elongated, but may also be round to oval, frequently with serrated edges. |
| 07. | Jasmine | <i>Jasminum grandiflorum</i> | Perennial shrub | Summer blooming with white fragrant flowers. |
| 08. | Champa | <i>Michelia champaca</i> | Tree | Large flowers in golden yellow colour, fragrant. |
| 09. | Chinar / Oriental Plane | <i>Platanus orientalis</i> | Tree | Palmate or maple like leaves is borne alternately on the stem, deeply lobed, attractive. |
| 10. | Mulseri | <i>Mimusops elengi</i> | Tree | Leaves elegant; |

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|-----|---|--------------------------------|----------------------|--|
| | | | | flowers small star shaped, fragrant. |
| 12. | Jasmine | <i>Jasminum sambac</i> | Perennial shrub | Small white flowers; fragrant; summer blooming. |
| 13. | Cypress | <i>Cupressus sempervirens</i> | Tree | The crown with level branches and variably loosely hanging branchlets, foliage attractive. |
| 14. | Star Apple/ Chalta | <i>Dillenia indica</i> | Tree | Perennial tree, bears large cup shaped white flowers. |
| 15. | Juhi (Jasmine) | <i>Jasminum auriculatum</i> | Perennial shrub | Small white compact and fragrant flowers; summer blooming. |
| 16. | Narcissus | <i>Daffodil sp.</i> | Bulbous plant | Cup shaped flower in various colours and forms. |
| 17. | Fragrant Padri Tree | <i>Sterospermum suaveolens</i> | Tree | Flowers fragrant, borne in large lax panicles, pinkish, sepal cup bell-shaped, |
| 18. | Harsinger / Parijat | <i>Nyctanthus arbortristis</i> | Perennial shrub | Small star shaped white flowers with yellow tube. |
| 19. | Rangoon Creeper | <i>Quisqualis indica</i> | Perennial Climber | Pink flowers borne in clusters in summer, rainy season. |
| 20. | Blue Bell Vine | <i>Clitoria turnatea</i> | Perennial Climber | Flowers in deep blue colour. |
| 21. | Midday Flower | <i>Pentapetas phonicea</i> | Seasonal Shrub | Small bright scarlet flowers bloom during midday in rainy season. |
| 22. | Dhak Palas (The Flame of the Forest Tree) | <i>Butea frondosa</i> | Tree | Mass flowering in orange-red colour. |
| 23. | Date Palm | <i>Phoenix dactylifera</i> | Tree | Ornamental foliage and attractive fruits. |
| 24. | Saffron | <i>Crocus sativus</i> | Perennial Corm plant | Ornamental flowers and source of saffron. |
| 25. | Rose | <i>Rosa grandiflora</i> | Perennial shrub | Flowers ornamental and fragrant. |

(Source:- www.asiaexplorers.com/india/shalimar_bagh_mughal_garden.html)

Besides plants, Mughal gardens had many ornamented structures viz. decorated partition walls, perforated cement wall, carvings on the walls, and decorated pillars, enclosures of various types depicting masonry art work. These

structures magnified garden beauty in manifold in combination with other garden features.

SYMBOLIC OR CLIMATE RESPONSIVE OF MUGHAL GARDENS IN INDIA

The word paradise is derived from the Old Persian term *pairi daeza*, meaning 'enclosed park'¹ (Marashi and Jazayery, 1994). The concept of Paradise in Islam is highly influenced by Islamic Gardens as defined in the Holy Qur'an. Muslims embraced the original technology and combined it with their knowledge in the new edifices by spreading Islam and conquering new territories. The merging of Islamic architecture proliferated in different regions. The Islamic Gardens, Arab, Turkish and Persian, have three precedents. The esthetic value of the Persian style gardens was visible to visitors, while the Turkish gardens were used as rests. The scholars have recognized Persian gardens as "park gardens" as "courtyard gardens."

The main difference between Turkish and Arab gardens is that the former had a garden in the building and the second had a garden. The three styles have been mutually influential in their culture, which was at some point intertwined by their contemporary nature and their spread from Central Asia to India in the East and from Istanbul to Spain in the West. But in India, a Persian and Turkish style influenced the concept of Mughal gardens. The invasion of the Mughal influenced the garden style in India remarkably.

The idea of the Mughal Gardens is not only confined to the *Chahar Bagh* but also includes its symbolic nature as a paradise and its character for an environmentally friendly living both within and outside the buildings. In this article, the author discusses paradise as an inspiration to Mughal gardens as explained by the Holy Quran and its importance as a microclimate improviser for comfortable spaces in and around buildings. The current global demand for sustainable development has demonstrated the importance of gardens in the construction of the surroundings and urban development. Gardens were found in this context as shade providers in warm climate and air humidifiers by evapo-transpiration. Waterbodies (still, fluid, waterfall or fountain) make the air damp, thus increasing comfort in the inner surroundings of buildings. The Mughal Gardens could be an inspiration for the contemporary world, on the one hand reducing energy resource burdens and on the other a symbol of paradise.

According to Muslim views, a garden (*jannah*) is viewed by someone living in a straight path as a final and eternal dwellingplace. The Holy Qur'an explains eight levels of *Jannah*: *Jannatul Firdaus*, *Jannatul adn*, *Jannat al Mawa*, *Dul Khuld*, *Darul Maqam* *Jannah* is eight levels (Mala, 2013). These have been described as 'junctions under which rivers flow' in more than 120 verses almost 30 times *Jannatin*

tajri min tahtiha el-anhar (Islamic Arts and Architecture, 2016). The water that flowed under the road was inspired by this verse. The *Surah Rahman* has the best explanation of a paradise for garden as *Kausar* (2005) explains.

The following verses of this *Surah* tell about the paradise garden, including shady trees, water wells, fountains, etc., which have led to the design of gardens in the Islamic world. 'But there are two gardens for those who fear standing before his Lord. What are you denying, of the good things of your Lord? The branches are spreading. What do you deny of your Lord's favors? Two wells are flowing. What of your Lord's favors do you deny? Where is all fruits in pairs. And two other gardens are next to them, Out of your Lord's favour, what are you denying? Foliage dark green. What is it that you deny of the favor of your Lord? Two abundant springs of which are they?' five (Pickthall, 1953) Mughal Gardens are the symbols of the paraís as a couple of poets written by famous poet *Amir Khusru* is written in the black pavilion at *Shalimar Bagh*, in *Cashmers*, 'gar *Firdau's barōy-e zamin ast*, *hamin ast-o hamin ast*.'

A symbolic divine throne was required for the King's image as a god among Mughals. The tombs had to be built with a garden as a paradise symbol even after the emperor's death. The grave gardens were open to the people and were occasionally used as a place to rest. In the eighth century, inventing the water wheel in Persia made irrigation easy and triggered the idea that manmade water channels flow through the gardens. The water was drawn from lakes, reservoirs, natural or man-made basins, rivers, canals, rainwater cisterns etc. in order to maintain pressure and flow. The water bodies were either higher or raised to a higher point by a water wheel from where gravity flows down. *Chahar Bagh's* four channels symbolize *jannah's* four flowing water, sweet wine, and milk channels.

Quran says 'A Garden similar to those who obey Allah: there are unpolluted rivers of water, and flowers of milk whose taste does not change, and flowers of wine that drink deliciously and rivers of clear-cut honey; there is all sorts of fruit in them, forgiving from their Lord. (Are they those who enjoy all this) like those who in the Fire are immortal and drink boiling water to divide their intestines?' (47:15) (47:32) (Pickthall, 1953).

Trees were used in the Mughal Gardens on the outskirts of the *Chahar Bagh* quadrants and in the waters (Petruccioli, 1998). Cypress trees were for Mughal's sake a symbol of eternity because of their evergreens, while in Persian culture they were also a symbol of feminine beauty. *Humayun* and his people observed a great deal of

contemporary architecture during their long period of exile in Persia and brought it to India.

The further development of the Mughal architecture in India could be seen as its reflection. Similar to Mughal, landscape architecture is greatly influenced by Persian concepts, such as the narrow water channels in Humayun's grave with waterfalls (Fig.1 and 2). Ray (1948) claims that many Gardens in Persia were visited by Humayun. The water pond facing the building symmetricizes the monument to its horizontal axis and Ardalan (1974) claims this unity from above and below symbolizes the sky.



Fig.1. Water channel at Humayun's tomb

(Source:
http://www.gardenvisit.com/history_theory/garden_landscape_desi_gn_articles/historic_heritage_restoration/humayun_tomb_garden_restoration)

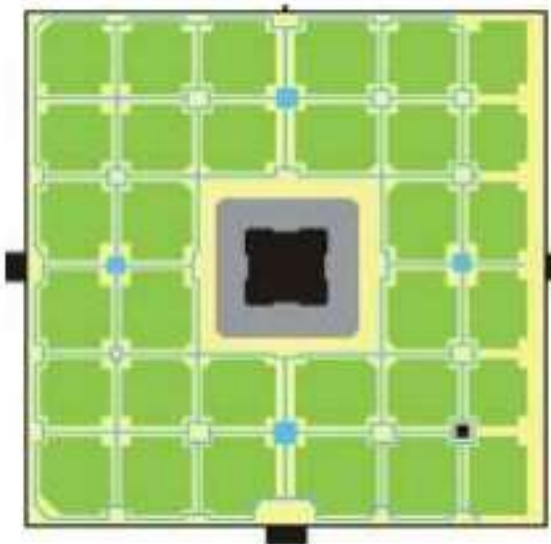


Fig.2. Char Bagh at Humayun's Tomb

(Source:
http://www.gardenvisit.com/history_theory/garden_landscape_desi_gn_articles/historic_heritage_restoration/humayun_tomb_garden_restoration)

CHANGING CULTURAL SPACE OF MUGHAL GARDENS

Zaheeruddin Babur, who had witnessed the beauty of the Timurid gardens in Central Asia in his early days, was initiator of the Mughal Gardens in India. Moreover, the picture-oriented description of the gardens of Firdausi, Sa'adi, Hafiz, Khayyam, Nizami, Persian poetry influenced him greatly. In India, Babur systematically arranged the gardens. Basically, in the enclosed towns with provisions for water canals, cascades, water tanks, and fountains, in the Mughal Gardens, buildings were symmetrically arranged. The Mughals therefore kept the tradition of building a symmetrical four-fold (chaharbagh) garden. However, Babur used the term chaharbagh in its broadest sense, which encompasses the mountain slopes' terraced gardens with its extravagant rock cut garden, the Dholpur Baghi Nilufar. After Babur, during Shah Jahan's time, the tradition of constructing Chaharbagh reached its peak. In contrast to the Timurid Gardens in the area between the axial canal and the surrounding walls it was not always followed by a rigid cross intersected by tracks but in less sharply built plots and beds.

However, the excessive use of the term Chaharbagh in Mughal Gardens, as it was not always symmetrical, is increasingly questioned by modern scientists. This view is also supported by archeology. The Mughal Garden excavated at Wah (12 km west of Taxila) near the Mughal emperors Hashan Abdal, Akbar, Jahangir and Shahjahahah reveals the pattern and overall design on the first and second terraces, not symmetrical. The irregular arrangement of an umbrella garden is depicted in a small painting by Farrukh Chela on the outskirts of Diwan-i Hafiz. However, there were other features of the structure in the excavated Wah garden such as platforms, water channels and terracotta water pipes, the baradari, the cascade and the channel decorations in a chevron motif, vessels of flora, flower motifs, creeper designs and geometrical patterns representing some of Mughal architecture's elements. Baradari in the Wah garden is flat and domed roofs are noticed in alternative bays.

The characteristic feature of the architecture On the highest terraces there are some buildings in Shalamar Gardens in Kashmir and Lahore, especially women's buildings (zanana). However, it is rightly pointed out that the characteristic features of Mughal gardens were not fulfilled in all Mughal India gardens. There were also ordinary orchards and gardens or fruit and flower gardens. As for the location, in selecting places of great natural beauty the Mughal emperors were particularly important. Such as Bagh-i Shalamar and Bagh-i Nishat in Kashmir, Shalamar garden at Lahore and Mughal gardens at Wah (Hasan

Abdal), etc., they were often selected on mountain slopes, with water to layout gardens.

MUGHAL GARDENS AND MONUMENTS

Almost all of the Mughal Gardens had important buildings such as residential buildings, strongholds, mausoleums, and mosques. The Gardens became a key characteristic of almost all Mughal monuments and related to the monuments of:

- (i) Imperial palaces, forts and gardens, which embellished private residence of the nobiliary people.
- (ii) Religious structures and holy structures, such as gardens and mosques, and
- (iii) Public resort and gardens for the pleasure of the public building.

The Mughal Imperial Palaces were built around 'Gardens' in Agra, Delhi and Lahore. The first Mughal emperor Babur made his garden outside of the palaces of the fortifications of pre-Mughal rulers as a symbol of land-seizure, as Caterina and Wescoat had agreed. Later, however, the palaces in the garden were built as a metaphor for Paradise on earth, as can be found in the merging of the Palace and the Gardens in the Delhi Palace fortification of Shah Jahan.

Shah Jahan's palace, with its Hayat Bakhsh (Life Gift) garden, is proclaimed by court poets and historians Salih Kambuh as a terrestrial image of paradise like a new Iram (Fabulous Garden), with its plants and beautiful decorations. In fact, in Iran and Central Asia and in India the Persians borrowed in the gardens from the Qur'aan the concept of building monuments. The verses in the Quran mention several times the presence in the Garden of Eternity of beautiful mansions (masakin) (Jannat-i Adnin).

Apart from religiousness, Ebba Koch observes, this Paradise Palace Gardens also have a certain political significance as "they were designed as an image of the king's reign and empire as garden, the paradise of an idle king with a new golden age of infinitely spring-like governance. The Palace of Red Fort was intersectioned with beautiful gardens, but also all the other Mughal palaces situated in Agra, Lahore, Delhi and Kashmir, etc. Manucci offers the Mughal Empire's vivid picture of the beautiful gardens of running water of all three main emperor's seats, Delhi, Agra and Lahore.

However, it appears that nearly every Mughal palace was decorated with garden areas and not just the aforesaid palaces. The garden in Sirhind Rafiz Rakhna, called Aam Khas Bagh, is named because this walled garden has a palace and a sarai. It shows the sense of its nomenclature. This garden laid out during Akbar's reign, by Sultan Hafiz Rakhna of

Herat, the Sriaqtar (superintendent) in Sirhind with some constructions inside, which were, in Badauni's words, unparalleled in Hind. Shah Jahan became very interested in developing gardens and visited Sirhind Gardens six times.

CONCLUSION

In Mughal India, garden and monuments became a 'inseparable part' among themselves. The interconnection of gardens with monuments is determined by the presence in the gardens of the Sufi saints' palaces, khanabaghs, havelis, mosques, tombs and shrines. There were also some kind of buildings in pleasant gardens without these structures. There was a number of structures, such as Diwan-i am (diwan-i khas), baradari, hammam, and zanana buildings, which were usually designed for administrative, political, and cultural activities, for example. In the Shalamar pleasure gardens in Cashmir and Lahore. Other structural features, such as plataforms and water tanks with wells, waterways and terracotta pipes to supply water, cascades and decorations of vases, floral designs, creepers' designs and geometric designs represent some of the most famous elements of Mughal architecture, were also displayed in the Mughal Gardens. The English and Dutch gardens located on the outskirts of Surat showed certain features of Mughal garden, including four long walks through the garden with chatrri, lovely rooms, water tanks, fruit trees and flower beds, etc. The Mughal garden's central theme was "water," sometimes considered even more significant than "soil." So one of the most important and initial things in gardens management of water was permanent source of water supply. Lakes and tanks, wells and fountains, river canals, and natural sources were there. Different equipment had been used for drawing water from outside to within the garden, for example, to lift the water and get enough pressure to gardens, such as the charas (skin bucket) noria (surface wheel) or rahent / saqia (persian wheel). Hydraulic laws such as 'siphoning' and 'the law of Boyle' were implemented. Garden was an important part of 'urbanization' and urbanization provided a stimulus for 'garden' development. Gardens were the center of economic activities as they contributed a lot to the urbanisation process. In both the arrangement and maintenance of the gardens, high expenses were required. Gardens have generated revenues economically through the sale of fruits, flowers and vegetables. These revenues were generated by commercial sub-letting of the gardens, yet the revenue was ever lower than the costs. In the end, it led to a disparity in the number of gardeners and boxes sanctioned and actual. To address the deficiency, concessions were occasionally given by the

Mughal emperors in the Garden Tax (Sar-i Darakhti).

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