CHAPTER II

GARDENS

A love for flowers and gardens in India can be traced back to ancient times. Early Buddhist literature, Sanskrit plays and Shilpa-texts have a multitude of references to gardens.¹ For example, Bana's Kadambari (first half of the seventh century) contains vivid accounts of palace-gardens and water-devices;² interesting references to artificial water-devices and water-houses appear in the Svaranapuruṣottamars of king Bhoj (1028-55 A.D.), the most renowned Partihar king.³ But the architectural specimens to substantiate these literary accounts are no longer extent.

The Sultans of Delhi also showed a considerable interest in laying out gardens. Firoz Shah Tughlaq (1351-88 A.D.) is said to have restored a number of gardens planted by Alauddin Khalji and laid out a large number of his own, in the vicinity of Delhi.⁴ But, unfortunately, no garden of the period prior to the advent of the Mughals has survived. It appears that up to this time, the concept of a garden in India was that of a grove of trees, free-flowing rivulets of water and beds of flowers. The splendid garden tradition which culminated under the great Mughals was certainly introduced by Babur who himself imbibed it from Central Asian and Persian traditions.⁵

Persian tradition of garden craft may be traced so far back as the Sassanian period (224-650 A.D.).⁶ It had been inspired from the much earlier Mesopotamian gardens.⁷ The craft received
impetus under the Muslims as they found in the Persian gardens an earthly counterpart of the promised Quranic paradise.

The Persian garden, almost as a rule, was a walled-in enclosure, as it gave protection from wild beasts and marauders. It ensured privacy and created a little ideal kingdom. The plan of the garden used to be a regular arrangement of four squares, often subdivided into smaller plots with a lily pond or pleasure-pavilion in the centre. This was called char-bagh plan.

The gardens, where they stood on the sides of the hills, were terraced. Water was the nucleus of every garden. It was manipulated beautifully in canals, lakes, ponds, cascades, chutes, fountains and waterfalls. It surrounded and flowed under and through the places. Canals and tanks were so constructed as to keep the water brimming to the level of the paths on either side. Walks and water-channels were bordered with flower-beds or straight lines of trees. Evergreen cypress and cool and refreshing shade-giving plane trees were favourite plantations.

The Persian tradition was carried to Samarkand where Timur (1335-1405 A.D.), after the conquest of Persia, laid many beautiful gardens. (Babur was a fifth generation descendant of Timur). The architects who planned these gardens, almost invariably, came from Iran. The gardens were planted on hill sides or on artificial hills and hence these were terraced. Describing their characteristic features, Edward Hyams writes that these gardens were "geometrical, architectural and formal, and were composed of many enclosures. Trees were of paramount importance....There were many pavilions, and there were streams....Even the orchards were regularly planted in enclosed courtyards whose walls were pierced by gateways...most beautifully ornamented with tile work in gold and blue."
Babur was fully acquainted with these traditions of gardening. He conquered Samarkand a number of times and describes its beautiful gardens in his Memoirs. His love for gardens is amply testified by the fact that he commemorated his victory over Ibrahim Lodi in the first battle of Panipat by laying there a garden, called the Kabul Bagh.

The pace and style set in gardening by Babur gradually "inflected to new conditions without losing its essential characteristics." The result was a native style of unprecedented beauty.

The laying of gardens became a ruling passion not only with Mughal emperors but also with their queens, princes and nobles. They planted gardens to create pleasure-resorts or to provide a picturesque setting to their palaces and mausolea. Their passion crystalized in the splendid gardens still extant in Delhi, Agra, Lahore and above all in the vale of Kashmir.

At least ten gardens were laid out within the region under study, during the heyday of the Mughal empire. But as the gardens are the most impermanent of man's architectural creations, eight of them have disappeared leaving little or no trace thereof. The two gardens that could survive extinction are - the little-known Asam Khas Bagh at Sirhind and the famous garden at PINJORE.

**Asam Khas Bagh at Sirhind (District Patiala)**

This garden is situated outside the town to the east of road to Bassi Pathana.

The garden has the distiction of place, as this is the only Mughal garden which has been evolving all through the Mughal period. In contrast, all other Mughal gardens were planned and
Laid out by single patrons. The origin of this garden can be traced to the period of Akbar.

Sultan Hafis Rakhna of Herat, the shinder or superintendent of Sirhind, laid out this garden and erected many other buildings, which, according to Bedsoni, had not parallel in Hind. In Akbar-nama, his name appears in the list of the officers who served the State during Humayun's exile. Here, he is introduced as a famir who got employment with Humayun. Gradually, he became an envoy and obtained honour in the time of Akbar.

Emperor Akbar visited Sirhind in 1556 A.D. when while chasing Mirza Muhammad Hakim, the rebellious governor of Kabul, he sojourned here. He was pleased to see the splendour of the bazaars and honoured Hafis Rakhna by entrusting the garkardari of Sirhind to him. But till this time we get no reference to the existence of the garden. The earliest references to this garden appear simultaneously in two works. The first one being the Commentary of Father S.J. Monserrat, the leader of the First Jesuit Mission to the court of Akbar. He visited Sirhind in 1581 A.D. and saw the garden for himself. At that time he was accompanying emperor Akbar. Abul Fazl also mentions Akbar's stay in this garden at Sirhind at that time. So this garden appears to have been laid out sometime between 1556 and 1581 A.D. Abul Fazl refers to a devastating flood at Sirhind which occurred in 1586 A.D. when "500 yards of the old garden was destroyed, and the 100 of the new one." It implies that the new garden was in the process of being laid out at that time.

Sultan Hafis Rakhna died in 1000 A.H. (the year began the 9th October, 1591) in his ninetieth year, and a beautiful chronogram
with an apparent reference to the garden was written at this occasion. 32 His small but beautifully inscribed black marble tomb is still extant to the west of the garden. 33 After Hafiz Rakhna’s death, the garden passed through many hands.

Jahangir mentions the garden in his memoirs, in the 14th year of his reign, i.e., 1617 A.D. He showed a deep concern for it by appointing Khwaza Waisi, the karori of Sirhind, to keep up the garden as he was well acquainted with the science of horticulture as well as of buildings. 34 He was specially instructed by the Emperor to remove all the trees that had no freshness about them and to plant new trees, to clean up the i'raband 35 and repair the old buildings and erect other buildings in the shape of hammers etc., at appropriate places. Khwaza Waisi accomplished the task carefully and skillfully within the short duration of forty days. 36 Jahangir was pleased to see it, though he keenly felt the lack of former freshness in it. 37 He applauded Khwaza Waisi and promoted him from the order of 700 to that of 1000 horses. 38

Again, on his way from Lahore to Agra during the 15th year of his reign, i.e., in 1618 A.D., Jahangir pitched his tent outside the town of Sirhind and amused himself by going round the garden. 39

In Badshah Nama, Abdul Hamid Lahori records Shah Jahan’s five visits to Sirhind. On his first visit, in 1626 A.D., he stayed here for five days. 40 During his stay here, he ordered the erection of a few more buildings including Pulat Khana-i-Khas or his personal palace, Shenikha Masharik or the interview window, Khabeerah or the sleeping apartments and Mehtabi Chaharbar, or the moonlit platform, on the sides of the tank. Mir Ali Akbar, the karori of Sirhind was entrusted by the emperor with the completion
of the structure. Before his departure, the emperor also ordered some modifications in the plans of the incomplete structures.

With the advent of Aurangzeb, a puritan zealot, an era of religious prosecution commenced. Guru Teg Bahadur's martyrdom at his hands brought him into direct conflict with the Sikhs. Wazir Khan, the governor of Sirhind, took cue from him. He not only assassinated two of the tenth Sikh Guru Gobind Singh's sons but also hired assassins who stabbed Guru Gobind Singh to put an end to his life. The Sikhs did not take it lying down. In 1708 A.D., the Sikhs under Sande Bahadur's command sacked Sirhind and killed Wazir Khan. Later, the town was plundered many times by the irate bands of the Sikhs. During their last attack in 1763 A.D., Sirhind was annihilated. It is therefore, obvious that the Aam Khas Bagh must also have suffered along with other buildings at the hands of the Sikhs.

When Alexander Cunningham came here in 1860's, the garden was being used as a public audience hall by the Patiala rulers. And perhaps they it were who rechristened this Mughal garden with the current name - Aam Khas Bagh. Previously, it was popularly known as Bagh-i-Naulakha.

The garden plan is almost wholly two-dimensional. The whole complex comprises three sections. The northern gate served as the main entrance to the first and the second enclosures. (Fig. I.

The first quadrangle of the garden complex measures 179 m. by 172 m. in area. It is enclosed by a four m. high brick wall, adorned with serrated battlements. The inner side of this wall is tastefully relieved with sunken panels. These panels were further
decorated with coloured borders, traces of which can still be seen here and there. The battlements also bear the marks of similar decoration.

Each of the four corners of this enclosure is marked with an octagonal bastion, surmounted with a domed pavilion. All the eight openings of the each domed pavilion are covered with cusped arches - so characteristic of Shah Jahan's period. Each dome is topped with a moulding resembling an inverted lotus flower which might have terminated into a metallic finial. The supporting rod is still extant there. Each bastion has a room below, perhaps meant for the use of watch guards.

On the inner side of the northern gateway is an extension of the gate in the form of a house. It appears to have been a much later addition, made probably when this gate was no longer in use as an entrance.

In the centre of this enclosure is the Mehtabi Chabutro. This double terraced platform was raised under the orders of Shah Jahan. It measures 15.1 m. square. Its first terrace is approached by a double flight of steps on each of the four sides. The second terrace is approached by two steps on each side. The lower terrace has a one m. broad water channel. The platform is adorned with four water chutes, one in the middle of each side, down which water rippled from one level to the other. As per its name, from this platform the emperor might have used to enjoy the spectacle of a moonlit night. Also, here he might have held his court in the open. This platform would probably have been covered with a carpet as well as a canopy or tent over it, to avoid the sun. The eastern and the western walls of this enclosure are also pierced by one
simple gateway each.

Through an opening in the southern wall of the first enclosure we enter the second one which is 183 m. by 145 m. in area. (Fig. II). In its centre is a large tank, 98 m. by 145 m. with a flight of eight steps on all the four sides. An arched bridge, 2.2 m. broad, passes over it. This bridge has an octagonal platform raised in its centre. Two screen walls flank the tank on its eastern and western sides.

Many travellers have given an illuminating account of this tank. Father Monserrate calls it a "deep artificial lake" made to meet the scarcity of water. He also makes reference to a tower in the middle of the tank, from which a pleasant view of the tank and the surrounding garden could be enjoyed. To William Finch, a British traveller who came here in 1611 A.D., it was a "summer house". Frey Sebastian Manrique, a Portuguese missionary who visited Sirhind in 1641 A.D., describes it as a "circular chapel". All the above views considered, the only probability of a structure in the centre of a tank can be that of a summer house. At present, only an octagonal platform in the centre of the tank survives.

It is not known for certain how this tank was filled with water. Father Monserrate writes that it was filled in the rainy season by the irrigation channels. But for Shah Jahan who visited the garden in 1628 A.D. and also afterwards, other visitors have described it to have been full of water. Shah Jahan in Bedshah Nama laments that it could never be filled with water. Also all the attempts recently made by the Punjab Tourism Department to fill this tank failed.
Piros Shah Tughlaq dug a canal to Sirhind in 1360 A.D. when he recast it into a separate district. Upto Jahangir's reign this tank was filled, presumably by the irrigation channels from the said canal of Piros Tughlaq. The canal may have gone dead sometime before Shah Jahan's ascendancy. Then after his visit and under his orders Kandi Beg, presumably a Mughal official, brought a canal to it from Satluj.

Adjoining the northern wall of the second enclosure of the garden is a double-storeyed building, known as Sheesh Mahal or the hall of mirrors. (Plate 1). Perhaps this is the building Shah Jahan refers to as the Jharokha Mubarak, ordered to be built by him. It measures 16.3 m. by 8.9 m. There are five rooms on the ground floor, three of which open into a covered verandah and the other two smaller rooms into the larger central one. The same plan is repeated on the upper storey. The building is covered with three double domes, the central one being comparatively larger. Originally, glazed tile mosaics adorned these domes, traces of which still remain. The main motif for decoration - the four pointed star, has been repeated effectively to create a rich pattern. The central upper hall has a domical ceiling while the rest of the rooms are covered with flat arched roofs. The walls of the rooms are adorned with sunken panels. But the rest of the decoration seems to be of a much later date. The monotony of the facade is again relieved with sunken panels. The curved line of the wide eaves is echoed by the tops of the domes which have been so constructed as to give a crown-like effect. Here is a structure embodying all the stylistic innovations of Shah Jahan's period, i.e., the cusped arch, the bent cornice, and the curved roof in consonance with the arches below. Elegance combined with simplicity is apparent in this Sheesh Mahal.
Opposite the Sheesh Mahal, across the tank, is a large suite, known as Neughara, literally a structure having nine rooms. This structure spreads on an area of 29.6 m. by 13.5 m. It completely identifies in location with the Khabgah ordered to be constructed by Shah Jahan during his first visit to the garden. 56

Adjoining the walls that enclose the second part of the garden are continuous suites of rooms meant, perhaps, for the queens and other family members who accompanied the emperor during his visit. Cunningham praises this enclosure for its spacious accommodation and additional buildings, which "must have contributed to the comfort and even the luxury of the place." 57 He concludes that the emperors once used to sojourn at Sirhind.

In the eastern and the western courts each, one platform still survives. Each of them measures 22.5 m. by 10.4 m. In the corners of this enclosure are stables for elephants and horses.

Most of the rooms of this portion are in ruins. 58 All of them were first covered with flat ceilings. Their walls have alcoves of various sizes. The cusped arch of the Shah Jahan's period is invariably used for the entrances to the rooms.

It may be inferred from the foregoing paragraphs that although the tank already existed at this place, yet both the first and the second enclosures were added to the garden by the orders of Shah Jahan later on.

Coming out of the Neughara on the southern side, where the second enclosure ends, we enter the open garden. It was once enclosed by a high wall of strong baked bricks. 59

There is a gateway in the northern wall of this open garden,
at its present western extremity which appeared to have served
as an original entrance to the garden part of the complex. Manrique
describes the existence of "four majestic and splendid gateways."
However, no trace of the remaining three gateways is extant. But
as was usual in the Mughal gardens, these three gateways must have
been on the three remaining cardinal sides, i.e., on east, west
and south. Due to the absence of the surrounding wall, now the
extremities of the garden on these three sides can not be determined
with certainty.

In front of the Naughara is a small tank. A shallow water
channel starting from the large well called Asmani Kuan or the
high well, extends across the breadth of the garden. Water from
the well fell in the channels in the form of a solid sheet in
front of a prominent alcove wall. These alcoves of Chini-khanas
as they were popularly called, housed golden vases of flowers by
day and earthen lamps or camphorated candles at night which
glittered through the sheet of water. Such niches are present
even in the earliest Mughal garden in Agra, i.e., Rai Bagh, laid
out by Babur. The inherent value of their superb effect was
gradually recognized by the Mughal garden planners. Hence the vogue.

From the Naughara, runs a causeway about 12 m. broad, leading
to the hammam. In the middle of this causeway runs a water channel,
punctuated with carved fountains, and adorned on both sides with
beds of flowers. In the midst of this causeway is a small tank,
where, there is said to have been a well of three m. diameter.

Manrique refers to a "very beautiful street or avenue, forty
feet wide, adorned on both sides with cool, green willows, planted
in orderly and compass-drawn lines, their shading and intertwining
tangled branches, which join overhead, making green leafy canopies
with which they resist the luminous Planet, whose sooc\thing
rays are lost among the foliage and fail to reach below. 64 This
causeway is also mentioned by Finch. 65 According to him, a small
river was cut from the tank to the king's garden along this
causeway. This causeway existed, most probably, in front of the
northern gateway of the garden, discussed above. Further discussion
about the buildings also tends to confirm this view. Also the
remaining part of the extension of water channels eastwards
testifies to the fact that the garden extended this way and the
present northern gateway was in the middle of the northern wall.
The garden was divided into four parts. 66

At the end of the present causeway is the hammam, built, most
probably, under the orders of Jahangir. 67 This building has fallen
prey to inappropriate restoration. A hammam is normally entered
through a single entrance which in this case is there on the
southern side. But the 'restorers' have opened four gates in the
northern wall also.

Exteriorly uninviting, this hammam is a block of three inter-
connected rooms, measuring 29.5 m. by 9 m. with a projection,
4.5 m. by 6.3 m. (Fig. III). It was not as magnificent an
establishment as the Turkish Sultana's Hammam or the Hakim's
Hammam at Fatehpur Sikri, but a prototype reduced to its essentials.
The earliest Muslim hammams, i.e., at Qusayr 'Amra and Hammam-as-
Sarakh, also have three rooms each. 68 By analogy, we can roughly
determine the purpose of each room in this hammam.

The entrance on the southern side leads into a vestibule A.
To its left is a small suit B having latrines. An opening in the
centre of the right hand wall of the vestibule leads to the corridor C which has one room to its right and two to the left. The room D might have been the Apydrarium where the bather undressed and left his clothes. The room E would have served as the Tepidarium or warm room and the room F as the Calidarium or hot room. Miniature tanks have been sunk in the walls of the latter room. In its western wall, there are tanks and furnaces G and H, with chimney holes above. In this last portion the mechanism of the hammam operated. The ceilings of all the rooms bear stucco stalactites. (Plate 2). A raised tank I is on the outside, to and from which lead a number of terracotta pipes, running through the masonry walls. However, nothing can be said with certainty about the working of the system.

To the south-east of the hammam stands a double-storeyed building, known as Diwan Khana-i-Khas, or special apartments, now in utter ruins.69 (Plate 3). It is an almost square building, measuring 22 m. by 21 m., comprising a central room, two storeys high and surrounded with smaller rooms. In the middle of the central room is an octagonal tank. The south-west corner of the room is occupied by an above well used to place small lamps. When water fell from above in front of these lamps, in the form of a plate, these reflected through it, thus offering a pleasing view. The whole building was tastefully painted with designs executed in bright colours, the traces of which still survive. Rodgers mentions two minarets surmounting this building.70 These minarets were extant not very long ago.

In front of this building are the remains of a number of beautiful fountains and tanks.
At a distance of about 20 m. from the Diwan Khana-i-Khas is the structure known as the Sarad Khana or cool palace. It measures 29.5 m. by 18 m. (Fig. IV). Through the projected portal A one enters a long corridor B. With a gentle slope it leads to the room C with the effect that the floor of this room is two m. lower than the ground level outside. The depth of level helped the rooms keep cool. In the southern wall of the room C is a water chute from which water rippled down to fall into the octagonal tank in the centre of the room. The room C is attached to other rooms F, G, K and D. The room D opens onto the well M. Terracotta pipes have been embedded in walls of the rooms. The small compartments H, I, J, K and L have a complex system of tanks and furnaces. From these compartments was operated the cooling mechanism of this building. How this system produced a cooling effect is a matter for further research.

The walls of the rooms bear traces of painted decorations. Such pleasure haunts were appropriated for the luxury of the voluptuous Mughals and their favourites in the harem.

In the south-west corner of the garden there are some traces of a structure, said to have been known as the Rang Mahal or a palace of pleasure. In all probability, the palace described by William Finch, Jahangir and Manrique is the same building having virtually little remains. William Finch describes it as "an eight square mohol with eight chambers for women, in the midst there of a faire tank; over these, eight other rooms with faire galleries round about; in the top of all a faire jounter [chabut]... the whole building curiously wrought in stone, with faire painting, rich carving and parfeting...."
of this extinct Rang Mahal are exactly in alignment with the
northern gateway from where the old causeway led. "Inch indicates
the location of this palace at the crossing of two main causeways. 75
The other causeway, then, most probably was that which joined the
eastern and the western gateways.

Wells were the major source of water for the garden. Two of
these still exist. The parapet of the largest well, the Asmani
Kuan was constructed very high so that water flowed through the
channels topping the enclosing wall of the garden. From these high
channels water rippled down the chutes, fell in the form of solid
sheets in front of chini-khanas and gushed out of the fountain's in
solid plumes. Then, it flowed leisurely in the ground channels,
finally falling into the tank.

Although such artificial devices add to the effect, the real
ornament of a garden are its flowers and trees. In this respect,
all Mughal gardens have most profoundly changed today. The planting
can be merely guessed at from the accounts of the contemporary
travellers. Henrique refers to funereal obelisk-shaped cypresses
which divided the garden into four sections. 76 One section
contained every kind of fruit trees, a second every kind of flowers
and odoriferous herbs in abundance, in the third section were
vegetables of all kinds and in the fourth palaces etc. The garden
yielded such a rich crop that it was annually leased for fifty
thousand rupees. 77

The Garden at Pinjore (District Ambala)

Situated by the Chandigarh-Kalka road, at a distance of about
20 km. from Chandigarh is the celebrated Mughal garden at Pinjore.
It was laid out under the aegis of Fidai Khan Koka, 78 the foster
brother of Aurangzeb, during the fourth regnal year of the emperor (20th April, 1661 - 9th April, 1662). His real name was Muzaffar Muhammad but he was commonly known by the appellation of Fidai Khan.

Previously, a garden at Pinjore is said to have been destroyed by Timur. It is an interesting coincidence that Babur in February, 1526, some weeks before his victory of Panipat, laid out his first Char-bagh at Pinjore.

It is said that after building this splendid garden, Fidai Khan did not live here for long and his flight from Pinjore is ascribed to a curious story. After his departure, the garden was occupied by the Raja of Nahan in 1675 A.D. But its later occupants appear to have taken little interest in its upkeep. On April 6, 1711, Ghazi Khan Behadur Rustam Jang, master of the horse, informed Behadur Shah I that the thieves had cut off the trees of the garden and only eight cypress trees remained there. Later, in 1778 A.D., Raja Amar Singh of Patiala bought the garden along with a considerable area for Rs 60,000 and annexed it to his state.

In the later part of the nineteenth century, Maharaja of Patiala leased the garden and the fruit trees there in to contractors for about Rs 1100 per annum. The garden, at some later date, was rechristened Yadvindra Garden, after the late Maharaja of Patiala State.

At present, the garden is under the Haryana Tourism Department. Most of its buildings have been 'repaired' and appropriated for offices, hotel, bar, restaurant etc.

Taking advantage of the natural slope running down to the Ghaggar torrent, this garden was laid out here in six terraces "in faithful tradition of Shalimar."
The whole garden, about half a kilometre in length, is enclosed by a high wall. The material for the enclosing wall appears to have been appropriated from the debris of ancient buildings. A large number of fragments of sculptures, built in the wall, can still be seen. As many as five entrances provide inlets to the enclosure, i.e., two on the northern side and one on each of the three remaining sides.

The gateway in the eastern wall served as the main entrance. It is 14.3 m. broad, 9.2 m. deep and rises, in two storeys, to a height of 8.8 m. including battlements. The facade is pierced by a 2.4 m. broad central arch. The entrance is flanked by two storeys of 1.8 m. deep recesses. Each lower recess gives access to a room, measuring 2.4 m. by 2.2 m. From the inner side, one flight of steps on either side ascends to the second storey room, measuring 2.4 m. by 1.8 m. Perhaps, the gateway provided living quarters for the caretakers of the garden.

The usual Mughal garden plan has been reversed at Pinjore as here we enter the garden from the highest terrace. This, 164 m. broad terrace stretches to a length of 88 m.

First we reach a rectangular platform having seats on three sides. The main stream of the garden starts from the back of the central seat. Water gushes out of a stone vase, once fed by a hill stream to which it was connected by an aqueduct. A set of rooms, measuring 10.6 m. by 9.6 m. is built across the stream. The structure is surmounted with a graceful pavilion having a curved roof and small side domes. Stuart refers to this building as baradari. Some people also call it Sheesh Mahal.

Through the walls flanking this little palace, doors open on to the second terrace, 2.3 m. lower than the first. It was
Purdah garden for the ladies and hence enclosed by high walls to ensure privacy. The water of the stream after running beneath the above-mentioned building falls over a projected ledge, in front of a wall having six rows of fifteen small niches each (Plate 4). The Am Khas Bagh also had such niched screens. Their bewitching effect can be visualised from the following description by Stuart: "When the little earthen lamps are lit, they twinkle through the shining falls of water like green glow-worms; while the rosy warmth of light within the white pavilion [the so-called Baradari] gives the illusion of some huge transparent shell, poised above the water fall, its curving back showing diably against the twilight sky and the darker blue of the mountain beyond."

The western side of the (87.5 m. long) second terrace is occupied by a palace called Rang Mahal (Plate 5). It measures 37.4 m. by 9.2 m. and comprises two sets of apartments on either side of an open hall, 14.4 m. broad. The wooden ceiling of the hall is supported on tapering and fluted double pillars. Similar single pillars have also been used in the upper storey recesses on the facade of the gateway. Under the archways of the hall flows the main canal.

The unsymmetrical super-structure, atop the said palace, apparently a later addition, is an eyesore.

The painted decorations of the lower apartments had been destroyed even before Stuart's visit. But the smallest room on the upper storey, according to him, retained its original decoration. "The walls of this room", praises Stuart, "were white, plastered with the old highly polished chunam (lime); and the delicate designs half painted and half moulded, brought back to mind inlaid work of Agra and Delhi.

"The Kashmir lacquer of the ceiling shone fresh as ever...."
even the old doorways were there, the woodwork painted with bouquets of flowers in vases - always a favourite Mughal design - against a dull green background." But all the rooms of the upper storey were erected, perhaps, by the rulers of Patiala State. Therefore, the said decoration belongs to a comparatively later period.

On this terrace, there is a block of rooms on the northern and southern sides also.

The water running under the Rang Mahal, passes in front of a prominent niche screen comprising nine rows of fifteen alcoves each. A tank measuring 14.1 m. by 9.1 m. receives the fall. There from, it ripples down a scalloped chute.

From the terrace of the Rang Mahal, steps descend through the thickness of the wall, coming out on the halfway platform and then continue in a second flight leading down to the third terrace which is 7.8 m. lower than the preceding one. In length, it is equal to the first terrace. But from here onwards, terraces become 347.4 m. broad, more than double of its earlier breadth.

A large tank, measuring 41 m. square, dominates the fourth terrace which is 108.3 m. long and 2.4 m. lower than the third. From the northern bank of the tank, a 2.4 m. broad causeway leads to a little water-palace. Now it has been changed into a restaurant. The building measures 9.5 m. by 6.8 m. with a 12.5 m. broad terrace in front. It is placed slightly to the northern side of centre of the tank "to leave an uninterrupted view down the main canal from the upper garden."\footnote{Plate 6}. Fountains jet orismatic plumes into the air around this little palace. On each side of the tank, Stuart witnessed a water-course which was dry.
even at that time, but which showed him where, in former days, canals from this tank led up to the gateways on the either side. Viewed from this terrace, the Rang Mahal, poised against the dramatic backcloth of the mountains, offers a picturesque sight.

The fifth terrace, 1.7 m. lower and 63.3 m. long, has no building.

The next terrace is 2.8 m. lower than the previous one. It is 90.8 m. long. The total drop here comes up to 17.0 m. At its far end is a platform of 22.0 m. by 7.5 m. size. The western wall has a stage-set gateway "intended more to complete the design than for any use it served." When Moorcraft and Trebeck visited the garden in March, 1820, besides Lombardy poplars it contained mango, orange, apple and pomegranate trees which bore fruit. Poppies and sugarcane were also cultivated in some of its divisions, and in another division, there were roses from which a small supply of scent was annually manufactured for the Raja's use.

This captivating garden was the last major expression of the Mughal garden art.
FOOTNOTES


3. Ibid., p. 83.


5. Stuart, op. cit., p. 4.


8. There are about 120 references to gardens in the *Quran*. (E.B. Moynihan, *Paradise as a Garden*, London, 1982, p. 154.)


10. Wilber, op. cit., p. 34.

11. The garden called Hasar Jarib at New Isfahan was made in twelve terraces. (Hyams, op. cit., p. 217.)

12. Ibid., p. 80.


17. Wilber, op. cit., p. 67.


19. Ibid.


21. For more details see op. 168-72 & thesis.

22. Sylvia Crowe, "The Persian Background", *The Gardens of*
Mughal India, Delhi, 1973, p. 21.

23. For some details of the extinct Mughal gardens see
Appendix A.


27. Ibid.


30. Ibid., p. 761.

31. A chronogram consists of grouping together, in a word
or in a short phrase, a group of letters whose numerical
equivalents, added together, provide the date of an event. The
chronograms are commonly included in inscriptions. For more
details on the art of composing chronograms, see


The chronogram runs as under:
"A fissure came to the garden, and the water flowed away." 
His name Rakhna means "fissure". The verse may also be rendered "Rakhna went to Paradise, the glory departed." The numerical value of bhash "garden" is 1003 and that of ab "water" is three, take three from 1003 and you get the date 1000. (Ibid.)

33. For a picture of this tomb and more places of the
garden, see
Subhash Parihar, "A Little Known Mughal Garden in India: An
Khas Bagh, Sirhind", Oriental Art, Vol. XXXI, No. 4, London,


35. The translators of the Tarik are not certain about
the meaning of the word. Most probably, it meant 'footpaths'.
(Ibid., f.n.)

36. Memoirs of Emperor Jahangir, tr. Major David Price,
Delhi, n.d., p. 233.
37. Ibid.
38. Ibid., pp. 233-34.
41. Ibid., pp. 115-16.
42. The Sikhs still think it a meritorious act to take away
a brick from the ruins of Sirhind and to drop it in the Satluj
or the Jamuna river.
43. The Punjab Government took steps to revive the old
cutlay of the garden in 1975-76 A.D. (B.K. Thapar, Indian
Archaeology (1975-76), New Delhi, 1979, p.141]
44. Alexander Cunningham, Archaeological Survey of India
45. Dr. Bhagat Singh, "Akhbar-i-Darbar-i-Mualla", The Punjab
46. Charles Rodgers had also prepared 81 ground plans of
a number of monuments in the region under study for his Report
of the Punjab Circle of the Archaeological Survey for 1888-89
(Calcutta, 1891.) But all the plates are missing from the
copies of the Report available in India and abroad. In this
concern, the present scholar wrote to the India Office Library,
London. Miss Dorothy Walker, Serials Librarian replied vide
letter no. 101R/PP/63 dated June 9, 1983 as follows:
"Our copy of the report (IOL:SW55) does not contain plates,
which are listed I - LXXXI in the preliminary pages. It seems
to me likely that the plates were not included in the report.
I looked into this question on behalf of another reader a few
years ago and at that time I asked our Prints and Drawings
Section if they had the photographs concerned in a separate
collection as in the late 19th century separate plates, either
printed or negative photographs, were often sent to the United
Kingdom separate from the reports. I am afraid they could not
trace these plates, we are unable to help you."
So, the present scholar has himself prepared all the fifty
ground plans included in the thesis.
47. Lahori, loc. cit.
49. William Foster (ed.), Early Travels in India, London,
1921, p. 198.
An account of this garden also appears in The Empire of the
Great Mogul (tr. J.S. Hoyland, Delhi, 1975, pp. 49-50.) This work
is an English translation of De Laet's Dutch original Description of India and Fragments of Indian History. But De Laet has drawn his account of the garden from Finch's work.


This article has also been reprinted in The Punjab Past and Present, Vol. II, Part II, Patiala, October, 1968, pp. 224-76.

51. Monserrate, loc. cit.

52. Lahori, loc. cit.


A part of a popular saying of this area refers to Kandi Beg and his canal thus:

Bale o Raja Kandi, Teri naheer chale Sirhind!
(Bravo o King Kandi, here flows your Sirhind canal)

55. Lahori, op. cit., p. 115.

56. Ibid.

Now this structure has been modified and appropriated for a restaurant by the Punjab Tourism Department.

57. Cunningham, op. cit., p. 212.

58. The remaining rooms have been modified to provide with accommodation for some government employees.


60. Ibid.


63. In this connection, the interviewed two persons:

1) Mr. Ved Parkash of Bassi Pathana, 4 km to the east of the garden and
2) Mr. Raman Khan of Patiala. Sirhind is the ancestral town of Mr. Ved Parkash. Mr. Raman Khan's family has been serving in the garden since generations. So both these persons are eyewitnesses to a number of now extinct buildings and wells etc. in this garden.

64. Macleagan, loc. cit.
65. Foster, loc. cit.

66. Ibid.


69. In local parlance, this building is also called Taivan Ghar or a place for dancing etc. Some other people think it to be Bhalbhailavan or a place for playing hide and seek.

70. Rodgers, op. cit., p. 7

71. Foster, loc. cit.

72. Memoirs, loc. cit.

73. Maclean, loc. cit.

74. Foster, loc. cit.

Such a pavilion was called Hasht-Bahisht or Eight Paradises and was a permanent feature of Persian gardens.

75. Ibid.

76. Maclean, loc. cit.

77. Foster, loc. cit.

78. Koka, more fully Kokaltash, is an eastern Turke word signifying foster brother. (S. A. A. Rizvi & V. J. A. Flynn, Pathmir-Bikri, Bombay, 1975, p. 81.)


83. Fidei Khan is said to have requested a hill Raja to send his bar to the garden for an interview with his wives. The Raja sent of his female servants who were suffering from goitre. Fidei Khan's wives were terrified on hearing that the climate bred such a disease and persuaded the Khan to leave the place. (Ambala District Gazetteer, Lahore, 1925, p. 139.) A similar story is narrated by Stuart in his book (op. cit., pp. 203-04.)


87. Objects of Antiquarian Interest in Punjab & Its Dependencies, Lahore, 1875, Part III, op. 4-5.


89. These sculptures were first noticed by Rodgers. (Op. cit., p. 30.)

90. The building was occupied by a Thanesar, on the part of the Raja of Patiala when William Moorcraft and George Trebeck came here in March, 1820. (Travels in the Himalayan Provinces and the Punjab in Ladakh & Kashmir, in Peshawar, Kabul, Kandah and Bokhara, Patiala, Rep. 1970, p. 21.)

91. The details of the buildings in the garden have been altered by Patiala rulers and recently by the Maryana Tourism Department. So the details of the buildings have not been described here.


93. Ibid., p. 212.

94. The Raja of Patiala used this building as a rest house during his visits to the garden (Ambala District Gazetteer, op. cit., p. 138.)

95. Stuart, op. cit., p. 220.

96. Ibid., op. 220-21.

97. Ibid., p. 224.

98. Ibid.

99. Ibid.

100. Moorcraft & Trebeck, loc. cit.

101. Ibid.