Appendices

A. Table
### Table

**List of Inscriptions related to gardens in Mughal India**

<table>
<thead>
<tr>
<th>S. No.</th>
<th>Name</th>
<th>Find spots</th>
<th>Date</th>
<th>Name of the builders</th>
<th>Language(s)</th>
<th>Remarks</th>
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</thead>
<tbody>
<tr>
<td>01</td>
<td>Naim bagh</td>
<td>Ahmadnagar</td>
<td>1572-73</td>
<td>----</td>
<td>Persian</td>
<td>EI (A&amp;P), 1933-34, p.11</td>
</tr>
<tr>
<td>02</td>
<td>Farah Bakhsh</td>
<td>Ahmadnagar</td>
<td>1574-75</td>
<td>Nimat Khan on the order of Murtaza Nizam Shah</td>
<td>Persian</td>
<td>EI (A&amp;P), 1933-34, pp.11-12</td>
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<tr>
<td>04</td>
<td>----</td>
<td>Ahmadnagar</td>
<td>16th C.</td>
<td>during the time of Nizam Shah</td>
<td>Bilingual, Persian &amp; Marathi</td>
<td>EI (A&amp;P), 1939-40, p.30</td>
</tr>
<tr>
<td>05</td>
<td></td>
<td>Sherpur, Bengal</td>
<td>1582</td>
<td>Nawab Mirza Murad Khan, son of Jauhar Ali Khan Kakshal</td>
<td>Persian</td>
<td>EI (A&amp;P), 1937-38, pp.21-22</td>
</tr>
<tr>
<td>06</td>
<td></td>
<td>Munger, Bihar</td>
<td>1598-99</td>
<td>Makhsus Khan, brother of the governor of Bihar</td>
<td>Persian</td>
<td><em>Corpus A&amp;P Insc of Bihar, pp.178-79</em></td>
</tr>
<tr>
<td>07</td>
<td></td>
<td>Golkunda Fort</td>
<td>1602</td>
<td>Khairat khan, an envoy to Persia During the time of Sultan Abdullah Qutub Shah</td>
<td>Persian</td>
<td>EI (A&amp;P), 1913-20, p.55</td>
</tr>
<tr>
<td>08</td>
<td>Vernag garden</td>
<td>Vernag, Kashmir</td>
<td>1620</td>
<td>Jahangir, the Emperor</td>
<td>Persian</td>
<td>Noted in 2014 (personal)</td>
</tr>
<tr>
<td>09</td>
<td>,,</td>
<td>,,</td>
<td>1627</td>
<td>Haidar on the order of Jahangir</td>
<td>,,</td>
<td>,,</td>
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<tr>
<td>10</td>
<td>A garden</td>
<td>Rohtas, Bihar</td>
<td>1636</td>
<td>Malik Wisal, <em>darogha</em> of the fort of Rohtas under Shahjahan</td>
<td>Persian</td>
<td><em>Corpus A&amp;P Insc of Bihar, pp.235-36</em></td>
</tr>
<tr>
<td>11</td>
<td>Bagh-i-Azam Khan</td>
<td>Ranpur, Ahmadabad</td>
<td>1641</td>
<td>Azam Khan, viceroy of Gujarat under Shah jahan</td>
<td>Persian</td>
<td><em>Corpus Insc. Bhav., p.46</em></td>
</tr>
<tr>
<td>12</td>
<td>Zebun Nisa Garden</td>
<td>Lahore</td>
<td>1646</td>
<td>Zebun Nisa or Zebinda Begu, given to her female attendant Mian Bai</td>
<td>Persian</td>
<td>Latif, pp.188-90</td>
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<tr>
<td>No.</td>
<td>Place</td>
<td>Location</td>
<td>Date</td>
<td>Person</td>
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<td>13</td>
<td>Bagh-i-Usam</td>
<td>Udgir in Bidar</td>
<td>1649</td>
<td>Husam-ud-Din Khan</td>
<td>EI (A&amp;P), 1987, pp.23-26</td>
<td></td>
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<tr>
<td>14</td>
<td>Bagh</td>
<td>Ekdil, a village, Etawah</td>
<td>1629-32</td>
<td>Ekdil Khan, an eunuch under Shah Jahan</td>
<td>EI (A&amp;P), 1967, pp.44-45</td>
<td></td>
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<tr>
<td>15</td>
<td>Dostan-i-Bustan</td>
<td>Lucknow</td>
<td>1630-31</td>
<td>Muhammad Ashraf, brother of Mutamid Khan, the historian</td>
<td>Masir-ul-Umara, III (i), p. 434</td>
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</tr>
<tr>
<td>16</td>
<td>Gulabi Bagh</td>
<td>Near Shalamar, Lahore</td>
<td>1655</td>
<td>Mirza sultan Beg</td>
<td>Latif, p.134</td>
<td></td>
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<tr>
<td>17</td>
<td>Farh Bagh</td>
<td>Bidar</td>
<td>1671</td>
<td>Mukhtar Khan under Aurangzeb</td>
<td>Yazdani, Manumunts, p.178</td>
<td></td>
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<tr>
<td>18</td>
<td>Near Qandhar fort</td>
<td></td>
<td>1684</td>
<td>By Muhammad….(missing) during the reign of Aurangzeb</td>
<td>EI (A&amp;P), 1919-20, p. 23</td>
<td></td>
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<td>19</td>
<td>Patna city</td>
<td></td>
<td>1688-9</td>
<td>Buzurg Umeed Khan, subedar of Bihar under Aurangzeb</td>
<td>Corpus A&amp;P Ins of Bihar, pp. 287-88</td>
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<tr>
<td>21</td>
<td>Rahat Bakhsh</td>
<td>Govt. museum, Madras</td>
<td>1692-93</td>
<td>Jahangir Khan (unidentified)</td>
<td>EI (A&amp;P), 1955-56, pp.103-4</td>
<td></td>
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<tr>
<td>22</td>
<td>Lal Bagh</td>
<td>Cambay</td>
<td>1695-96</td>
<td>Mirza Baqir, probably incharge of Cambay for some time during the subedari of Shujat Khan</td>
<td>Commissariat, II, p. 191</td>
<td></td>
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<tr>
<td>22</td>
<td>Shahpur subdivision, Thane</td>
<td></td>
<td>1701</td>
<td>Mir Syed Zainuddin Ali Khan during the reign of Aurangzeb</td>
<td>EI (A&amp;P), 1957-58, pp. 21-23</td>
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<tr>
<td>23</td>
<td>Ajmer</td>
<td></td>
<td>1703</td>
<td>Built by Danish at the instance of Syed Abdullah during the reign of Aurangzeb</td>
<td>EI (A&amp;P), 1959-60, pp.45-46</td>
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<tr>
<td>No.</td>
<td>Location</td>
<td>Event Date</td>
<td>Description</td>
<td>Author</td>
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<tr>
<td>27</td>
<td>Shalamar Bagh</td>
<td>1703-1741</td>
<td>Jahangir &amp; Shah Jahan</td>
<td>Persian</td>
<td><em>Graffiti</em> noted down by Prof. Irfan Habib (Personal)</td>
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<td></td>
<td>(1620)</td>
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B. Documents
**Document: I**

*Yaddasht to maintain the garden*

The *Yaddasht*, dated 1124 AH/1712 AD, executed in the first *julus* of Farrukhsiyar, under the seal of Nelan, an official of Maharaja Jai Singh, records that the land of *haveli* and garden situated in *qasba* Mathura was assigned to Gosain Jagannath. Furthermore, it directs him to administer the garden with care and maintain it properly to enhance the revenue.

The document, written in fair *shikasta*, bears the surname Huwal Fayyaz, and is preserved in *National Archives of India* (Accession No. 2691/a), New Delhi, (Vide CAD, III, S. No. 171).
Document: II

Parwana for the exemption of sar-i darakhti (garden tax)

A parwana issued by Syed Abd Allah khan Qutub al Mulk Zafar Jung to the mutasaddi of pargana Badayun, Sarkar Shahjahanabad, in 1126 AH/1714 AD, ordered the exemption of sar-i darakhti of two gardens of Syed Muhammad Murad on the condition that if the expenditure exceeded the income.

The document, written in shikasta, with the seal of Qazi-ul Quzzat Shariat Khan, is preserved in National Archives of India (Accession No. 2323), New Delhi, (Vide CAD, I, S. No. 332).
Document: III

Farman of Akbar: Garden exempted from tax

The farman, issued by Akbar in 987 AH/1579 AD, notified that 75 bighas of land was granted in mauza Jaudanpur, pargana Jalu, Sarkar Sambhal, to Bhagwat and others. In addition, most importantly, the farman states that the land would be free from all levies.

The document is written in shikasta-taliq, bearing the surname Allah-u Akbar, the tughra ‘farmana-i Jalaluddin Muhammad Akbar Badshah-i Ghazi’, with the seal of the Emperor including a number of seals, and is preserved in National Archives of India (Accession No. 2122), New Delhi, (Vide CAD, I, S. No. 26)
C. Plans
Plan: I

A simple Plan of a Chaharbagh with its water channels

A simple water plan of a chaharbagh, Mehtab Bagh in Red Fort, Delhi, drawn by R.A. Barraud and Ebba Koch, shows the four divisions of the garden and its water channels.

Source: Ebba Koch, ‘Mughal Place gardens’, op. cit., p.156.

Plan: II

Water lifting Plan into three stages

Plan shows water-lifting process in which water has been raised from the river (Yamuna) through three sets of pur and supplied from the outside tanks into the garden (Taj Mahal) through pipe.

Source: Moynihan, Paradise as a Garden, p.133.
Courtesy: Ebba Koch

Courtesy: Moynihan
Plan: III

The Plan of three formal versions of *Chaharbagh*

The plan shows Ebba Kosh’s division of the architecture of Mughal gardens into three formal versions of *chaharbagh*: (i) a canonical cross-axial: the tomb of Humayun (ii) terraced: Shalamar garden, and (iii) waterfront: Taj Mahal

Cou\textit{r}tesy: Ebba Koch
Plan: IV

Plan showing arrangement of flowerbeds

A comparative plan shows the star-shaped stone parterre flowerbeds of the garden of Taj Mahal and the octagon shaped brick parterre flowerbeds of Shalamar gardens at Lahore.

Courtesy: Villiers Stuart
D. Plates (Paintings & Photographs)
Plate: I

Irregular arrangement of garden and a party scene

A sixteenth century (1585-95 AD) miniature painting of the illustrated manuscript of Diwan-i Hafiz by Farrukh Chela exhibits the irregular arrangement of a walled garden at Mughal Lahore. It also depicts pleasure party in surrounding of trees and flowers.

The painting, originally preserved in the Raza Library, Rampur, India is reproduced by Barbara & Desai, Mughal and Persian Paintings, Plate. No. 170.
Courtesy: Raza Library, Rampur. After, Barbara & Desai.
Plate: II

Palace garden and entertainment

The painting of the Eighteenth Century (c.1720) clearly depicts the scene of a walled Palace garden in which emperor Muhammad Shah, as he was much interested to be in the company of females, is entertained by the twenty girls in the garden.

The painting is preserved in the Collection of Kasturbhai Lalbhai, Ahmedabad. It is reproduced by Stuart C. Welch, The Art of Mughal India: Painting and Precious Objects, (N. York, 1963), Plate No. 77.
Courtesy: Collection of Kasturbhai Lalbhai, Ahmedabad. After, Welch.
Plate: III

Prince discourse with sages in the garden

A painting of 17th century (1635), painted by Bichitr, depicts that a young prince, perhaps Dara Shikoh is sitting in an open pavilion of a beautiful garden with sages and learned men. Simultaneously the music and singing party have also been arranged in the garden as two singers/musicians are shown.

Plate: IV

Tank, water channels and gardeners at work

The miniature painting of sixteenth century (c.1588) work *Diwan-i Anwari*, attributed to Mahesh, depicts the layout of the garden with flowers and trees and its water channels which carry out the water with gravitational pressure. A special feature of this painting is the depiction of gardeners engaged with instruments.

The painting is now preserved at **Fogg Art Museum, Harvard University** and reproduced by Michel Bond and Glenn D. Lowery, *Akbar’s India: Art from the Mughal city of Victory*, (N York, 1985-86), Plate No. 27.
Courtesy: Fogg Art Museum, Harvard University. After, Bond & Lowery.
Plate: V

Fountain and decorative trees and flowers

A Mughal miniature painting of early seventeenth century (1615-25 AD) of the illustrated manuscript of *Shirin wa Farhad*, by Ghinai showing fountain, water channel, flower beds and four symmetrical cypress and banana trees.

The painting, originally preserved in the Raza Library, Rampur, is reproduced by Barbara & Desai, *Mughal and Persian Paintings*, Plate No. 181.
Court: Raza Library, Rampur. After, Barbara & Desai.

Courtesy: Raza Library, Rampur. After, Barbara & Desai.
Plate: VI

Babur supervising gardener’s work in chaharbagh

The miniature painting of the manuscript of Baburnama, by Miskin, executes that Babur was supervising the arrangement of trees. Gardeners were at work with spades and other instruments. Depiction of water channels on line of chaharbagh is noteworthy.

The painting is preserved in the Collection of M. Jean Saustiel, Paris. Reproduce by Pratapaditya Pal, Master Artist of the Imperial Mughal Court, (Delhi, 1991), Plate No. 04.
Plate: VII

Babur’s chaharbagh garden and waterworks

The miniature painting in Akbarnama (c.1590), by Bishandas, shows Babur in laying out garden. A man standing before the emperor is holding a rectangular sheet, probably plan of the garden, in his hands. Distribution of water through channels from upper layer to the lower tank and plantation of pomegranate and orange trees along with flower plants are note-worthy.

The painting is now preserved in Victoria and Albert Museum, London and reproduced by Ebba Koch, The Complete Taj Mahal, p. 25.
Courtesy: Victoria and Albert Museum, London. After, Ebba Koch
Plate: VIII

Water tank, water channels and gardeners at work

The miniature painting of *Tuzuk-i Baburi*, illustrated at the time of Akbar, depicts a *Chaharbagh* of Babur with a proper central tank and intersected water channels. Trees of pomegranate, orange, banana and other huge trees along with different variety of flowers and gardeners at work have prominently been depicted.

The painting is now preserved in **British Museum, London** and reproduced from Hamid Suleiman, *Miniatures of Baburnama*, (Tashkent, 1970), Plate No. 24.
Plate: IX

Octagon central pool, flower beds, and cypress trees

A sixteenth century (c.1590) painting, probably from the illustration to a lost episode of *Baburnama*, shows a prince standing in a proper garden on the side of octagonal pool with fountain. A pair of cypress and two other big trees along with flower beds are the main theme of the painting.

Plate: X

Water lifting device: Charas with pulley

The miniature painting of Anwar-i Suhailli depicts charas with a pulley on a well (probably made of wood) used for fetching water.

Reproduced from Collected paintings of the Library, Centre of Advanced Study, Department of History, AMU, Aligarh, No. 7B.
Courtesy: CAS, Deptt. of History, AMU, Aligarh
Plate: XI

Water lifting device: Noria or surface wheel

A painting of sixteenth century (1585 AD), painted by Harivansha, shows the water device noria, a surface wheel or lever-lift in the city of Dwarka.

The painting originally preserved in Freer Gallery of Art, Washington, reproduced from the collected paintings of the Library, CAS in History, AMU, Aligarh, No. 85.
Courtesy: Freer Gallery of Art, Washington. After, CAS, Deptt. of History, AMU
Plate: XII

Water lifting device: *Rahent* or Persian Wheel

A painting of 1600 AD, possibly painted by Basawan, depicts the mechanism of Persian Wheel. In the painting ox and mule yoked together at well and fetching the water.

The painting originally preserved in British Museum, London, reproduced from the collected paintings of the Library, CAS, Department of History, AMU, Aligarh, No. 20.
Courtesy: British Museum, London. After, CAS, Deptt. of History, AMU.
Plate: XIII

An Aqueduct for distributing water into the garden

In the photograph an aqueduct is running on the top of the wall to distribute the water into the second and third terraces of the Shalamar garden of Lahore.

Source: Sylvia Crowe, et.al., p.31.

Plate: XIV

Main tank in the garden of Hasan Abdal

The photograph shows the excavated main tank of the garden of Hasan Abdal which was exceptionally large with seven elegant arches including one blind arch, in which water used to be entered through a single arched channel.

Plate: XV (A, B, C)

Main octagon spring reservoir and long water canal in Vernag garden

An octagon arched reservoir, originated from natural spring, with domes and niches are shown in the photographs along with its long, straight and deep water canal, which used to discharge into the river Jhelum.

Source: Self-photographed, August, 2014.
Courtesy: Self-photographed, August, 2014
Plate: XVI (A & B)

Water-sheet and black marble pavilion over flowing water with niches
(Shalimar, Kashmir)

In the picture black marble floating throne of the emperor above a cascade, chadar, with niches (chinikhana), which is roofed, is shown in diwan-i am at Shalimar, Kashmir.

Source: Self-photographed, August 2014.
Courtesy: Self-photographed, August 2014
Plate: XVII

White marble pavilion over flowing water (Shalamar, Lahore)

In the photograph open white marble pavilion of the emperor in the garden of Shalamar, Lahore is shown under which water used to flow.

Plate: XVIII

A water chute with fish-scale pattern

The picture shows a marble water chute at Bagh-i Nur Afshan now Ram Bagh at Agra with mahipusht, a fish-scale pattern set between steps.

Courtesy: Ebba Koch
Plate: XIX (A & B)

Water chutes with chevron (zig-zag pattern) on the slight slope

The pictures show that not only in the terraced gardens like Shalimar but even in the plains, in the gardens of Humayun’s tomb and Hayat Bakhsh in Red Fort, respectively, with the slightest slope of only one or two feet. Mughals created charming waterfalls in their gardens.

Courtesy: Self-photographed, January, 2015
Plate: XX (A & B)

Water-chute

How beautifully and magically the water used to splash on chute from natural spring directly can be seen in the picture of Nishat Bagh, though now the source of water is not the natural spring but the Dal Lake from which water is channelized through pumping set.

Source: Self-photographed, August, 2014.
Courtesy: Self-photographed, August 2014.
Plate: XXI

Terra cotta pipe in the Wah garden

The photograph, taken after the excavation, shows a clear picture of an underground terracotta pipe which separately used to supply water for the fountains to generate the pressure.

Courtesy: Makin Khan
Plate: XXII

Royal pavilion, suburban gardens and musical party with nobleman

The painting is perhaps Deccani, executed at Aurangabad, in the late seventeenth century, depicts the scene in which nobleman is enjoying the musical party by sitting in his pavilion of the palace. Distant waterfront is lines with suburban gardens and pleasure houses. Perhaps, the boats are ferrying the visitors.

Plate: XXIII

Shah Jahan’s Farman for the exemption of garden tax

A farman, issued by Shah Jahan to Zafar Khan, governor of Kashmir, engraved on the stone, put into the masonry of the gate of Jami Masjid Srinagar still found, records the order of the emperor that ‘no subedar should lay an embargo on the fruit or the orchard of the garden of anyone’.

The photograph of the said farman, on the left side of the gate of Jami mosque has been taken during my visit to Kashmir in August, 2014.
Courtesy: Self-photographed, August 2014
Plate: XXIV

Gardener busy in his work in the garden

A miniature painting from the *khamsa* of *Nizami* shows physicians in a royal garden before the king who was sitting in a roofed kiosk. The gardener is busy in work with his tool.

Courtesy: The British Museum, London. After, Welch
Plate: XXV

Learned discourse in the garden

A painting of early 17th century (c.1615), painted by Govardhan, depicts two young princes, sitting in an open pavilion of a planned garden with sages and learned men, involved in serious discussion, probably related to religion, as an opened book in the hand of a prince and directive posture of a sage suggest. It also depicts that music and singing was going on in the garden as one singer is shown with his instrument.

The painting, now preserved in The Library of A. Chester Beatty, is reproduce by Linda York Leach, Mughal and other Indian Paintings: From The Chester Beatty Library, (London, 1995), I, Plate No. 60.
Courtesy: The Library of A. Chester Beatty. After, Linda York
Plate: XXVI

Garden: A meeting place for royal lovers

A seventeenth century painting by Bal Chand depicts a romantic scene in which Shah Shuja with his beloved, probably wife, are sitting in tent pavilion in the garden. Depiction of female entertainer with musical instrument is noteworthy. In the foreground there are white flower beds in rectangles.

The painting, preserved in Fog Museum of Art, Cambridge, has been reproduced by S.C. Welch, *Imperial Mughal painting*, (New York, 1978), Plate No. 35.
Courtesy: Fog Museum of Art, Cambridge. After, Welch
Birth celebration of Humayun in the garden

The miniature painting of *Tuzuk-i Baburi*, illustrated at the time of Akbar, depicts the birth celebration of Humayun by Babur along with the high and low ranked nobles and others in a walled garden. Babur’s pavilion was erected under the shady tree, most likely chinar. Painting further shows the arrangement of feast and dance with music in the garden.

The painting is preserved in **British Museum, London** and reproduced from Hamid Suleiman, *Miniatures of Baburnama*, Plate No. 45.
Courtesy: British Museum, London. After, Hamid Suleiman
Plate: XXVIII

Royal Arghushtak party in Shar-ara garden

A painting of Jahangirnama, attributed to Abul Hasan (c.1607), showing Jahangir seated in a pavilion of Shar-ara garden of Kabul. A celebrated Afghan dance, Arghushtak, was in progress, in which the respected men were involved in Sufi rags raising hands and clapping in front of a large cooking vessel.

The painting is originally preserved in Edwin Binney, 3rd collection, San Diego, reproduced by Asok Kumar Das, Splendor of Mughal Painting, (Bombay, 1986), Plate No. V.
Courtesy: Edwin Binney, San Diego. After, Asok Kumar Das
Plate: XXIX

Painting showing a dance party in the garden

A miniature painting of Razmnama, painted in the seventeenth century by unknown painter, depicts Mridanga dance with musical instruments in an un-walled garden with water channels, fountain, trees and plants.

Originally the painting is at Birla Academy of Art & Culture, Kolkata and reproduced by Asok Kumar Das, Painting of the Razmnama: The book of War, (Kolkata, 2005), Plate. 18.
Courtesy: Birla Academy of Art & Culture, Kolkata. After, Asok Kumar Das
Humayun met his brother a craggy landscape

A Mughal painting (c.1550), attributed to Dust Mohammad, shows Humayun receiving his brothers in an open and craggy space surrounded by mountainous trees. Women of the household enjoyed among themselves.

The painting originally preserved in Staatsbibliothec Preussischer Kulterbesitz, West Berlin, is reproduced by Welch, India Art and Culture:1300-1900, (N. York, 1985-86), Plate No. 85.
Courtesy: Staasbibliothic Preussischer Kulterbesitz. After, Welch
Plate: XXXI

Poet Hafiz met a prince in the garden

The painting (c. 1610) from the manuscript of the *Diwan-i Hafiz* by Govardhan depicting Hafiz, a famous poet, meeting a young prince in formal parterre garden with fountain and series of water channels.

The painting preserved in *Chester Beatty Library* is used by Linda York Leach, *Mughal and other Indian Paintings*, I, Pl. 47.

Plate: XXXII

Poet Sadi and an old man in the garden

A Mughal painting (c.1640), attributed to Govardhan, from the *Gulistan*, shows Sadi, a renowned poet meeting an old man in the garden full of trees and flowerbeds.

The painting preserved in *Smithsonian Institution, Washington, D.C.* has been reproduced by Ashok Kumar Das, *Mughal Masters: Further Studies*, (Delhi, 1998), Plate No. 10.
Courtesy: Chester Beatty Library

After, Linda York

Courtesy: Smithsonian Institution

After, Ashok Kumar
Plate: XXXIII

Maulana Rumi with his student in a garden

A Mughal painting (c.1610-25) by Mohd Ali depicts the celebrated Sufi poet Maulana Rumi instructing his pupil in an open garden under the chinar tree.

The painting is preserved in Raza Library, Rampur, India and is reproduced by Barbara & Desai, *Mughal and Persian Paintings*, Plate No. 42.
Courtesy: Raza Library, Rampur. After, Barbara & Desai
Plate: XXXIV

Emperor with a group of artists in a garden pavilion

A sixteenth century illustration of *Ikhlaq-i Nasiri* of Nasir-ud Din Tusi (c.1590-95) illustrates painters and calligraphers involved in their respective arts in the shade of garden pavilion.

The painting, originally preserved in **Prince Sadruddin Agha Khan Collection, Geneva**, has been reproduced by Amina Okada, *Imperial Mughal Painters: Indian Miniature from Sixteenth and Seventeenth Centuries*, (Flammarion, 1992), Plate No. 3.

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Plate: XXXV

Babur with his secretary in the garden

A seventeenth century Mughal painting shows Babur sitting in a garden pavilion with his secretary or scribe busy in drafting the imperial dictates.

The painting preserved in **Raza Library, Rampur, India** has been used by Barbara & Desai, *Mughal and Persian Paintings*, Plate no. 40.
Courtesy: Prince Sadruddin Agha Khan Collection
After, Amina Okada

Courtesy: RazaLibrary, Rampur.
After, Barbara & Desai
Plate: XXXVI

Jahangir embracing Nurjahan in a planted garden

The painting, painted by Govardhan in c.1620, shows Jahangir who has taken Nurjahan in his arms in the presence of two more attendants in a green planted garden.

The painting now is in Los Angeles Country Museum of Art and reproduced by Amina Okada, Imperial Mughal Painters, Plate No. 229.

Plate: XXXVII

Jahangir and Prince Khurram feasted in the garden by Nur Jahan

A Mughal painting of 1620s depicts a garden scene in which Jahangir and Prince Khurram are feasted by Nurjahan perhaps in the Nur Afshan garden or Ram Bagh of Agra along with attendant women.

The painting, preserved in Freerer Gallery of Art, Washington, D.C. is used from Ebba Koch, The Complete Tajmahal, Plate No. 5.
Courtesy: Los Angeles Country Museum of Art
After, Amina Okada

After, Ebba Koch
Plate: XXXVIII

Garden as night club

The Mughal painting (c.1580) depicts a scene of night club in the precinct of a walled garden in which couple met each other and a women sleeping on the flower bed.

The painting is in Raza Library, Rampur used by Barbara & Desai, *Mughal and Persian Paintings*, Plate No. 43.
Courtesy: Raza Library, Rampur. After, Barbara & Desai
Plate: XXXIX & XL

Sultan Hussain Nizam Shah with his queen in the garden

Two illustrations of the manuscript of Aftabi’s *Tarikh-i Hussain Shah Badshah Dakhan* of sixteenth century depicts Sultan Hussain Nizam Shah enjoying in the pavilion gardens with his queen Humayun, with other female attendants of the *harem*, in the green background of a garden with red flowers and fruits.

The paintings are preserved in *Bharata Itihasa Samshodhaka Mandala, Pune*, reproduced by G.T. Kulkarni & M.S. Mate, (ed. & tr.), *Tarikh-i Hussain Shah Badshah Dakhan by Aftabi*, (Original Text, translation and critical Introduction), (Pune, 1987), pp. 98, 104.
Courtesy: Bharata Itihasa Samshodhaka Mandala. After, G.T. Kulkarni & M.S.

Mate
Plate: XLI

Wrestling competition in a garden

A Mughal painting from *Gulistan* of Sa’di (c.1567–8) by Shahm depicts a wrestling scene, in which the king is watching with other courtiers a wrestling competition between an old wrestler with his young opponent.

Courtesy: The British Library, London. After, Titley
Plate: XLII

Celebration of Holi in the gardens

The contemporary Mughal painting depicts Shaista Khan of Deccan, a commander under Aurangzeb, playing Holi in a garden where in the background mango trees and flower beds are noticeable.

The painting is preserved in National Museum New Delhi, reproduced by M.S. Randhawa, Indian Miniature Paintings, (New Delhi, 1981), Plate No. 17.
Plate: XLIII

Muhammad Shah’s inspection of garden

The painting depicts Muhammad Shah inspecting his garden with his favourite falcon, sitting on his hand, on the palanquin carried out by eight carriers.

It is originally preserved in Museum of Fine Arts, Boston, and reproduced by Welch, Imperial Mughal Painting, Plate No. 39.
Courtesy: Museum of Fine Arts, Boston. After, Welch
Plate: XLIV

Babur receiving envoys in the garden

The miniature painting from Baburnama, a Persian translation prepared for Akbar in 1589 AD, painted by Ram Das, shows Babur receiving Persian, Uzbek and Rajput envoys in his garden Ram Bagh at Agra in 1528 AD.

The painting originally preserved in Victoria and Albert Museum, London has been reproduced in Paintings from the Muslim Courts of India-An Exhibition held in the Prints Drawing Gallery, B.M., 13 April to 11 July 1976, (B. Museum, 1976), Plate No. 24.
Courtesy: Victoria and Albert Museum, London. After, Welch
Plate: XLV

Babur holding court in garden

This late sixteenth century painting shows Babur, sitting in a well planted garden with his courtiers, holding court and listening to problems attentively.

The painting preserved in Freer Gallery of Art, Washington, D.C. has been reproduced by Moynihan, Paradise as a Garden, p. 108.
Courtesy: Freer Gallery of Art. After, Moynihan
Plate: XLVII

Akbar engaged with courtiers in a garden

This painting, painted by Manohar Das (c.1604), depicts Akbar listening to a courtier in the garden pavilion.

The painting is preserved in Cincinnati Art Museum, Cincinnati, reproduced by Welch, Imperial Mughal painting, Plate No. 15.
Courtesy: Cincinnati Art Museum, Cincinnati. After, Welch
Plate: XLVII

Holding court in the garden by Mughal noble

Abdullah Khan Uzbek, governor of Mandu under Akbar has been shown as holding court along with courtiers and servants in the pavilion of a garden.

The painting is preserved in British Museum, London, reproduced by J.M. Rogers, Mughal Miniatures, Plate No.9.
Courtesy: British Museum, London. After, Rogers
Plate: XLVIII

Dispensing justice in the garden

A miniature painting, from *Jahangirnama* by Manohar, depicts a scene of the garden of Mirza Kamran at Lahore where Khusrau has been brought before Jahangir. The emperor dispensed punishment to Khusrau along with his two friends.

The painting is in *Raza Library, Rampur*, reproduced by Barbara & Desai, *Mughal and Persian Paintings*, Plate No. 5.
Courtesy: Raza Library, Rampur. After, Barbara & Desai
Plate: LLIX

A hillside garden with chinär and cypress trees

The painting, from the *masnawi* of Zafar Khan (c.1663), shows the garden of Kashmir in which chinär trees have been shown on the walkways and cypress trees bordering the tanks on intersecting point of the channels. Depicting of cypress trees in pairs at one place and making square by two pairs of cypress trees in symmetrical position at two places are noteworthy.

The painting is originally preserved in **British Library, London**, reproduced by Ebba Koch, *The Complete Taj Mahal*, p. 138
195

Courtesy: British Library, London. After, Ebba Koch
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