During the reign of Jahangir a large variety of tomb-structures were experimented with and a number of ground-plans were resorted to, which had not been used before. Among these ‘new’ types, mention may be made of such tomb-plans as based on flat roofed hypostyle halls composed of domed bays formed with the help of pillars.\(^1\) Another new variety which we encounter from this reign onwards are tombs like the Tombs of Khusrau Bagh in Allahabad. This again is a new type of plan which is found hardly resorted to before the reign of Jahangir. Ebba Koch calls such tomb plans as *takhtgah* (platform) tombs.\(^2\)

A different version of this *takhtgah* tomb is found in the tomb of Firuz Khan *Khwajasara* a noble of Jahangir who died during the reign of ShahJahan in 1647.\(^3\) *(Plates- 7.22 & 7.23)* Like many of his time, he built his own tomb during his lifetime in a locality now known after him as *Tal Firuz Khan* which is situated near the Agra-Gwalior road. The red sandstone tomb is octagonal in shape and is in the form of a pavilion. Unlike the Tomb of Maryam at Sikandara or the Tomb at Dholpur, the superstructure has a small octagonal structure in the middle. On the

\(^1\) See for example the ‘*Barah Khamba*’ and ‘*Chaunsath Khamba*’ in Delhi, the ‘*Solah Khamba*’ in Lucknow and the tomb of Salabat Khan at Agra. These are all examples of this new type of tomb plans.

\(^2\) Ebba Koch, op.cit., pp.72-76

ground floor is the subsidiary octagonal storey containing the actual grave. On the northern and southern sides of the main storey, there are four-pillared rectangular cupolas in the form of chaukhandis with pyramidal roofs on top. They are protected by chhajja supported on brackets. (see Plan 7.9)

The octagonal plinth which comprises the ground floor of this mausoleum measures 13.10m on each side (see Plan 7.10). On the top rests the pavilion housing the cenotaph. The pavilion level is accessed directly by a two-storied entrance portal with a 2.85m wide opening built on the eastern side of the plinth. The cenotaph however is situated within the octagonal red sandstone pavilion that is centred on the octagonal plinth. At pavilion level a rectangular cupola on the western side is turned into a small mosque. Identical, four-pillared pavilions are also built on the north and south side, measuring 3.45 by 2.80m.

Within the plinth, the crypt is accessed via a 12.10m long but narrow (1.30m wide) passage from the south side. Except for the eastern side, which has the entrance portal, the building sides are each defined by three closed arched recesses which are 1.17m wide. It is clear from the minimal articulation that the main building was meant to play a subsidiary role to the structures on the pavilion level, which were to be the focal points of visitors of the tomb.

The entrance portal constructed on the east side of the pavilion is the most imposing of all the structures. It is double-storied, measuring 13.15 by 4.45m with a height of 10.43m. It had two kiosks (chattris) at the northeast and southeast corners that no longer exist. A broad flight of thirteen steps leads up from this
entrance gate up to the main platform. Two narrow staircases on the north and south side of the portal provide access to the roof of the portal. The facade of this portal and its sides are profusely carved with *chinikhana* motifs in bold relief. Four peacock birds are also carved on its corners.

The central octagonal pavilion (see **Plan 7.11**) sits on a 4.86m high platform, with sides measuring 4.52m and is perforated at the base with delicate, carved screens that allow light to filter into the crypt below. The pavilion is punctuated on all sides by arched recesses that are 1.25m deep. The interior octagonal chamber housing the cenotaph measures 3.15m on each side and is accessible from the south by stairs.

The pavilion displays a quiet elegance in the articulation of the façade. Instead of a profusion of carvings covering the entire façade, only distinct architectural elements like the platform and the spandrels exhibit exquisite carvings. The contrast set between plain and decorated surfaces is further enhanced by the unique use of grey sandstone alongside the red sandstone. These contrasts serve to highlight selected features and hence achieve a level of sophistication through simplicity rather than excess. The pavilion is curiously devoid of any inscriptions.

The dome rests on a very low drum. It is very shallow in profile and takes on a hemispherical shape abruptly, a few feet above the drum. The elaborately carved brackets and projecting overhangs (*chhajjas*) are distinctly indigenous in style.
Above the overhangs, each corner of the octagon is emphasized by a slender pinnacle of grey sandstone.

The 5.00m by 3.15m pavilion on the western side serves as a mosque which is quite small, simple and elegant. Its front is open and is provided with two supporting pillars. The western stone wall is provided with a single recess to mark the mihrab. Ten prayer spots (musallahs) are discernible on the stone floor.

The two pavilions to the north and south are built of high quality grey sandstone. Triple brackets project out to support the overhangs. The masonry portion above the overhangs, cornice and the frieze have distinct traces of glazed tiling that reveal a profusion of colours like yellow, green, blue and turquoise in exclusively floral patterns. The pyramidal roofs of these pavilions appear to have been once covered with tile-work but now only their imprint and traces remain.

Both the pavilions and the portal are covered with beautiful chinikhana panels which are finely carved with motifs such as vases of flowers, wine carafes, confronted animals and floral arabesques. The style of decoration is typical of building surface decorations of the Jahangiri period and alludes to designs found at Akbar's tomb in Sikandra, the tomb of I'timad ud Daula, the Surajbhan ka Bagh and other buildings constructed during the same reign.

The tomb was set behind a large hauz (water tank) which is situated to its east and gives this tomb the form of a typical paradisiacal setting.

Thus we see that the Tomb of Firuz Khan at Agra is a beautiful example of a tomb style which had Timurid origins but was unique to the period in which it was
constructed. The simplicity of its ground plan was enhanced by the sophisticated style which was emerging during the reign of Jahangir.
Appendix- II
APPENDIX II
Tomb of Diwanji Begum at Agra

The area of Agra now known as ‘Tajganj’ is replete with monuments and dilapidated structures in various stages of decay. Recent works have paid attention to some of them. However, a number of these structures still remain undocumented and/or under-studied.

We have the testimony of Francois Pelsaert that this area was inhabited by a number of important noble’s like Mahabat Khan, Khan-i-Dauran and others. In the vicinity of the noble’s mansions were the ware-houses and dwellings of the mercantile classes. To the east of the tomb of Mumtaz Mahal were the shops of big merchants and traders. Some of the structures being eluded to by our sources survive till date. Thus, for example, we have the so-called ‘Taliyar Khan ka Baghicha’, ruins of palaces now identified as the palaces of Khan-i-Dauran and

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1 See for example Ebba Koch, The complete Taj Mahal and the River front Gardens of Agra, New Delhi, 2007.
3 Ibid., P.S., See Also Peter Mundy, Travels of Peter Mundy, contained in Travels in Asia (1630-34), ed. R.C.Temple, Hakluyt Society, London, 1927, p.213.
Mahabat Khan, as well as a number of tombs like the tomb of Ahmad Bukhari and that of Diwanji Begum.\(^5\)

This ruined structure situated to the south-east of the Taj Mahal, near Basai Kalan which is known as the Rauza-i-Diwanji Begum.

Presently situated in a Muhalla identified with it (Muhalla Diwanji), the structure was initially noticed by Beale as well as H.R. Neville who identified it as the tomb of the wife of the diwan. It appears to be the last resting place of the mother of Mumtaz Mahal and the wife of Asaf Khan the son of Itmad-ud-Daula who was the diwan of the Mughal Empire.\(^6\)

Diwanji Begum was the daughter of Khwaja Ghiyasuddin Qazwini, the son of a courtier of the Safavid King who according to Shahnawaz Khan was a descendent of Shaikh Shihabuddin Suhrawardi.\(^7\) Ghiyasuddin Qazwini on coming to Agra was appointed as Mir Bakhshi, awarded the title of Asaf Khan and ultimately sent to Malwa and Gujarat where he died in 1579.\(^8\) Unfortunately there is hardly any detail of her life that we know of.

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\(^7\) Ibid. Vol. I, pp.90-93.

An exploration of the area undertaken by the present author reveals that the tomb of Diwanji Begum was built as per the prevalent practice within an enclosed garden which appears to have spread over fifty bighas.\(^9\) [see Plan 7.12].

Once *ashlayered* with white marble,\(^10\) the whole building is built with bricks and lime-mortar.

The tomb is typically in the form of platform tombs preferred during the reign of Jahangir’s and resembles in its lay-out and planning with the Tomb of Firuz Khan located on the Gwalior road at Agra. Its main structure rests on top of a double plinth and is octagonal in form. Its each side is marked by an open arch having a span of 3.82 feet. The height of the whole structure from the base of the lower platform to the top of the arches, as it exists now, is 25 feet. Octagonal bastions flank the plinth of the tomb. [see Plan 7.13].

Below the octagonal super-structure is a chamfered subterraneous chamber equipped with 15 air-wells opening on the platform.\(^11\) Stairs from the south descend to this underground funerary chamber. Further four octagonal chambers, one in each corner, flank the central funerary chamber. These corner rooms are

\(^9\) I am thankful to Mr. Zahid Hashmi who helped me carry the explorations at Tajganj which took place during the month of Jan. 2007.

\(^10\) Beale, op.cit. p.122.

\(^11\) According to Bernier, subterranean apartments equipped with large fans to provide relief from excessive heat of the day, were part of every house in India. F.Bernier, *Travels in the Mughal Empire, 1656-68*, tr. A. Constable, revised ed. V.A.Smith, London, 1934, p-247; The same kind of air-wells can also be seen in the subterranean hammam situated near Sher Mandal. The old Fort, Delhi, it appears that they helped in bringing fresh air in the underground chamber to made them habitable.
connected with the central chamber through 20 feet long corridors. [see Plan 7.14].

Although the outer walls are bare, the interior of these subterraneous chambers are still covered with a thick layer of stucco.

To the south-west of the tomb is the Mosque of Diwanji Begum [see plan-I]. Built of red sand-stone, this mosque has a three arched façade. Its three domes are typically capped with inverted lotus motifs. The four corners of the main structure terminate above the parapet into four kiosks (Chhatris) built in a typical Shahjahani style: the slender pillars support multi-foliated arches. An inscription in the mihrab also suggests that this mosque is not contemporary with the tomb. It bears the date 1088 A.H./1678 A.D.

The whole structure of the mosque is raised on top of a high platform which on its southern side contains a series of nine small cubicles, which once probably acted as shops generating revenues for the maintenance of the Tomb of Diwanji Begum during the reigns of Shahjahan and Aurangzeb.

Today it is nearly impossible to measure the exact boundary of the garden which once contained the tomb and the mosque. A rough idea of the area can however be hazarded through the location of a few wells which survive in the vicinity which probably watered the bagh, which surrounded the rauza of the mother of a Mughal Queen.
Appendix- III
Appendix III
List of surviving Monuments at Agra

I- Gardens:

1. *Bagh-i Nur Afshan* (‘Rambagh’)
2. *Mahtab Bagh* (*Bagh-i Hasht Bihist*)
3. *Bagh-i Jahanara* (‘Zahra Bagh’) [fragments]
4. *Bagh-i Zakariya* (ruins)
5. *Buland bagh* (ruins)
6. *Bagh-i Rauza Itimaduddaula*
7. *Moti Bagh* (ruins)
8. Ruins of two gardens with wells to the west of ‘Mahtab Bagh’.
9. The garden around the *Rauza Jafar Khan* (ruined)
10. *Suraj Bhan ka Bagh*

II. Noble’s Houses and Mansions:

1. *Haveli Khan-i Dauran* (ruins)
2. *Haveli Khan-i Alam*
3. *Haveli Asalat Kahan*
4. *Havelis Hafiz Khitmatgar*
5. *Haveli Alamgir* (parts survive)
6. *Haveli Wazir Khan* (do)
III. Sarais:

1. Sarai Nur Mahal
2. Sarai Allahwardi Khan
3. Sarai Badruddin Khan
4. Sarai Pukhta
5. ‘Katra’ Phulail
6. ‘Katra’ Resham
7. ‘Katra’ Umar Khan
8. ‘Katra’ Jogidas
9. Sarai Nowabganj (Nawalgarh)

IV. Tombs:

1. Akbar’s Tomb
2. Tomb of Mariam-uz-Zamani
3. Tomb of Sadiq Khan
4. Tomb of I’timad-ud-Daulah
5. Rauza Diwanji Begum
6. Tomb of Takhat Pahalwan
7. Tomb of Mumtaz Mahal (Taj Mahal)
8. Tomb of Afzal Khan (Chini ka Rauza)
9. Tomb of Firuz Khan
10. Tomb of Mahabat Khan’s daughter
11. Tomb of Moti Begum (ruined)
12. Tomb of Fatehpuri Begum
13. Dargah of Kamal Khan
14. Tomb of Salabat Khan
15. Tomb of Shah Jalal Bukhari
16. Tomb of Shah Ahmad Bukhari
17. Tomb of Wazir Jafar Khan (ruined)
18. Tomb of Shaista Khan (ruined)
19. Chhatri of Raja Jaswant Singh
20. Tomb of Fatehpuri Begum
21. Barah Khambha (ruined)
22. Dhakri ka Mahal
23. Tomb of Kafur and Stone-Horse
24. Gumbad Do-Manzilah (ruined)

V. Mosques:

1. Kalan or Kali Mosque
2. Humayun’s Mosque (ruined)
3. Mosque of Mukhannisan or Hijron Wali Shahi Mosque
4. Akbari Mosque
5. Mu’tamid Khan’s Mosque
6. Nawab Lashkar Khan’s Mosque
7. Moti Bagh Mosque
8. Fatehpuri Mosque

9. Jahanara’s Mosque (*Jami’ Masjid*)

10. Alamgir Mosque

11. Bahre Shah ki Masjid

12. Mosque (in Bodla ki Sarai)

13. Mosque of Katra Phulal

14. Mosque of Katra Jogidas

15. Mosque of Reshan

16. Mosque of Umar Khan