

A
COMPREHENSIVE GUIDE
TO
AGRA
AND ITS
HISTORICAL BUILDINGS.

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2. FORT—AMAR SINGH GATE.
3. TAJ.
4. MUMTAJ MAHAL.
5. TAJ—THE MAUSOLEUM.
6. ITMAD-UD-DAULAH.
7. SIKANDRA.
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PREFACE

It is not intended that this booklet may serve the purpose of a detailed history of the Mughal Emperors and of the monuments they have left behind them. For a tourist it is not always convenient to read bulky volumes about the places he is visiting. He has a short time at his disposal and he wants to use it as best as he can. In a place like Agra, where a tourist has to visit a number of the old and famous historical buildings, he has very often to hurry from one place to the other, and he should have such accounts of the places of interest he is visiting, which he can conveniently read while he is driving on visiting.

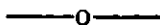
My object in writing this booklet is to give all the necessary information about the chief places of interest in a brief and concise form, so that it may not prove tiresome to the

wearied and busy tourist. There was also a bad want of a cheap and reliable guide to Agra and this booklet may perhaps serve the desired purpose. It is not for the tourist alone that I have written this booklet, for is it not desirable, nay necessary, that every educated Indian should acquaint himself with the history of the sublime emblems of power and magnificence that have been bequeathed to him by Mughal Emperors.

It was at the suggestion of a few friends that I had undertaken to write this booklet. But the suggestion was rather late, and so during the short time I had at my disposal I had not been able to read carefully what I had written. However imperfect the information contained in it, or poor the language in which it is clothed, it shall be the consolation of the writer if this booklet serves as a one-glance *vade-mecum* to the busy reader.

G. S. SHARMAN.

GENERAL INTRODUCTION.



Agra lies on the right or west bank of the river Jumna, at a distance of 843 miles by rail from Calcutta, 839 miles by rail from Bombay and 139 miles from Delhi. It lies between Mainpuri on the east, Dholpur and Gwalior on the south, Bharatpur on the west and Muttra on the north-west. From here metalled roads run to the towns of Muttra, Bharatpur, Fatehpur-sikri, Dholpur, Gwalior, Mainpuri and Aligarh.

There exists no account of this town written by any Hindu writer. But the situation of the town and the traces of the old relics tend to prove its existence even in mediaeval times. Two things are, certain, firstly, that Agra had always boasted of a

flourishing trade in salt and cotton, and secondly, that having been situated so near to Muttra, it could not but have played an important part in the history of mediæval times.

But of ancient Agra little now remains and the first reference to it to be found, is one by a Persian Poet, Salmon, who died in 1131 A. D. According to him Mahmud of Ghaznee captured the Fortress of Agra, then in possession of one Jaipal. Another historian, the author of *Tarikh-i-Daudi*, has mentioned that Agra was a great Hindu stronghold and that Mahmud ruined it so much that it was left quite an insignificant village

According to the authoritative reports in hand Agra became an important place during the time of Lodi Sultans. Dholpur, Biana, Bhadaver and other places about Agra were in an unsettled state and Sikandar Lodi considered it a necessity to have his permanent headquarters here. He rebuilt the fort of Badalgarh

and erected a baradari near Sikandra. He made Agra his seat of Government and from here he went out on expeditions to different directions. Sikandra is called after his name.

In 1505 an earthquake destroyed the larger portion of the place. Sikander died here in 1517 A.D. After him his successor and son Ibrahim Lodi held the place till his defeat and death at Panipat, by Babar, in 1526.

After this victory Babar at once sent Humayun to Agra and himself came afterwards. Having subdued the Afghan Governors and Hindu Chieftains, he again came to Agra in 1530 and died in his palace in the Char Bagh (opposite to the fort on the other side of the river). His body was afterwards removed from here to Kabul and was buried there. Humayun was crowned in the palace of Agra only three days after his father's death. For the first ten years of his reign he was more at Agra than at Delhi. He was then defeated by Sher Shah

Suri, who took possession of Agra. Sher Shah Suri and his successors lived in Badalgarh till the restoration of Mughal dynasty from which time Agra began to grow in size and importance till it became the most important city in India.

Akbar made Agra his seat of Government and gave it the name of Akbarabad. The modern city owes its existence mostly to Akbar. He built the fort on the site of the old castle of Badalgarh and part of the palace in it, also the great mosque and palaces and other public buildings at Fatehpur-Sikri and commenced the mausoleum of Sikandra. It was during his reign that the Portugese missionaries came to Fatehpur-Sikri from Goa and began to make the European influence felt for the first time in upper India.

He died in the Fort of Agra on October 13th, 1605, at the age of 63 and was buried in Sikandra.

Jehangir who had been leading a rebellious life came to Agra before the death of his father, just in time to attend the death-bed. He was crowned in the Fort in October 1605. For a great part of his reign he was absent from Agra and holding his Court at Lahore or Kabul. He finished the mausoleum of Sikandra and built the tomb of Itmad-ud-Doulah. The red sand-stone building in the fort called Jehangiri Mahal, was not built by him but by Akbar. He died at Lahore in 1627 and was buried at Shahdara, a place near Lahore, in a beautiful tomb prepared by Nur Mahal. On the 6th of February 1628 Prince Khurram who was fourth in right of succession to the throne, was proclaimed Emperor at Agra, under the title of Shahjahan. Agra was capital of the Mughal empire during the most part of his reign. He proceeded in person to repress the disorder prevailing in Deccan and while returning to Agra he lost his favourite wife Arjumand Banu, better known as Mumtaz;

Mahal at Burhanpur. At first she was buried there but afterwards her remains were buried in the gardens of Raja Jey Singh. He afterwards erected the famous, Taj Mahal, over the resting place of his wife. The beautiful marble buildings in the fort known as Moti Masjid, the Dewan-i-Am, the Dewan-i-Khas and the Khas Mahal were built by him. The luxurious taste exhibited so strongly in these buildings tend to prove that their founder (Shah Jahan) had abandoned himself to a life of pleasure and self-indulgence. He was confined in the Agra Fort by his son Aurangzeb where after living for seven years he died in 1666. He was buried by the side of his favourite wife Muntaz Mahal in the Taj. His only companion during his captivity in the fort was his favourite daughter Jahanara. After his death Aurangzeb made Delhi his capital and Agra lost its importance of a first city in India.

During the rule of the later Mughal emperors Agra played an unimportant part in the



SHAHJAHAN.

GENERAL INTRODUCTION. 7

history of the Empire. Hossan' Ali Khan looted the treasury in the fort and took away the jewelry of Nur Jahan and Mumtaz Mahal and also the valuable sheet of pearls prepared by Shahjahan for the use of spreading over the tomb of Mumtaz Mahal on special occasions.

Raja Sooraj Mul of Bharatpur captured Agra in 1764 and took away a lot of marble and other precious stones from the Taj and palaces in fort.

After this Agra was occupied by the Mahrattas who were driven out by Lord Lake in 1803. It became the seat of the Local Government of the North Western Provinces and thus again rose in importance till the year 1858, when the seat of the Local Government was removed from here to Allahabad. This was followed by the removal of the Board of Revenue and the removal of the High Court in 1868. At present it is the head quarters of the Commissionier of the Agra division,

the district itself being incharge of a District
Magistrate.

THE FORT.

THIS fort stands on the right bank of the river Jumna, between the river on the east and the fort railway station on the west. Its vast walls, high turrets, and beautiful gateways present a most imposing appearance to the hundreds of visitors who come here daily from all distances. Its shape is almost semi-circular and its base along the river is about half a mile in length. It is surrounded by a double wall of red sand-stone, which is about 70 feet in height and a mile and half in circuit. It was built by Akbar who commenced it in 1566 on the site occupied by the old castle of Badalgurh, which was rebuilt by Islam Shah Suri. It was in eight years that it was completed. There were three gateways formerly of which two are now in use, the third towards the river had been closed for some time.

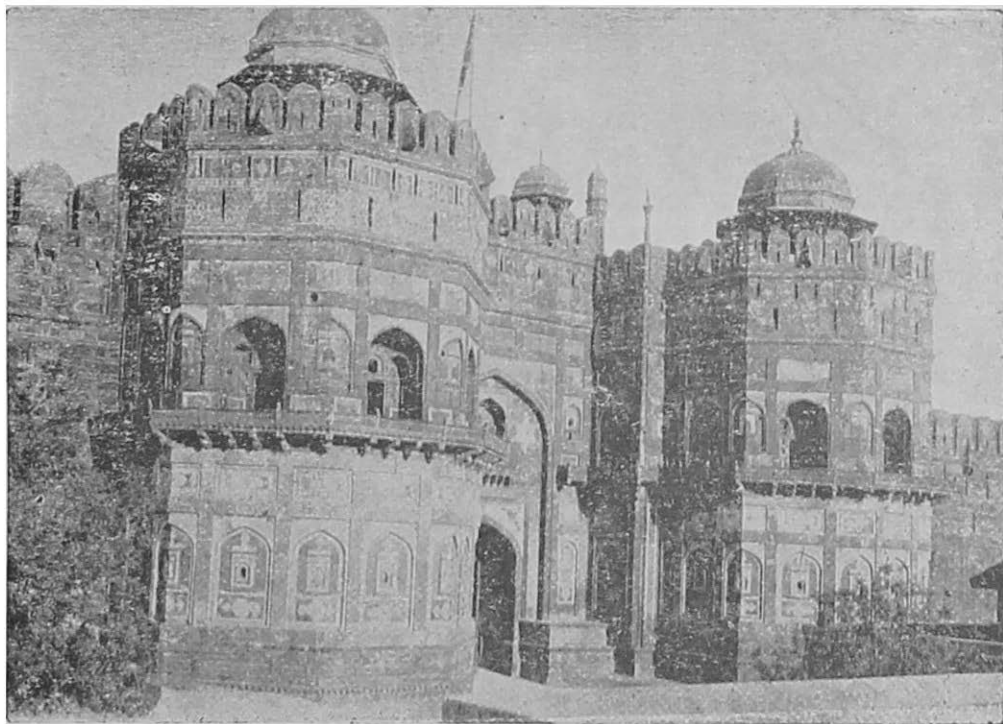
The principal entrance to the fort is on the north side opposite to the railway station.

This entrance is called the Delhi Gate. Outside this gate there was formerly a walled enclosure, called the Tirpolea. It was built during the reign of Shahjahan and had for a long time served the purpose of a market.

There was a baradari or nakkar-khana in this Tirpolea which was used by the royal musicians who used to sound their kettle-drums in it. This was cleared away by the military authorities in 1875 for some strategic reasons.

The other entrance is by the Amar Sing Gate at the southern angle. It was by this gate that the British troops, under the command of Lord Lake, entered and captured the fort. Before this it was in the possession of the Mahrattas who just then were receiving crushing defeat from the British forces.

For a tourist or visitor it is proper and convenient to enter the fort by the Delhi Gate. There is a drawbridge over the moat which



THE FORT.

surrounds the fort on all sides excepting a portion towards the river. Having crossed the drawbridge the visitor walks up an incline which takes him to the Hathi Pol or elephant gate. This is the inner gate and it is so called from the two stone-elephants which, it is said, formerly stood outside the gate. According to the tradition these stone-elephants had the statues of the famous Odeypur chiefs, Jaimul and Patha. They were slain by Emperor Akbar during his siege of Chittore.

Aurangzeb, bigoted as he was, could not bear the sight and ordered them to be taken down. This gate is a huge thing built in the fine Mughal style and bears a very imposing look. It was used as Naubet-khana, a place occupied by the Emperor's musicians who used to beat the kettledrums for announcing the arrival and departure of their royal masters and also on occasions of Durbar and other state ceremonials. It was an old custom which is still prevalent in the different native states

of India. The guides to the fort tell that it was used as the Darshani Durwaza. They might be right in asserting this, but probably this was partly occupied by some high military officer who with his guards, guarded the palace in the position of Deori-ka-Darogha.

One can have a very good view of the fort itself and the city from the top of it and for a visitor it will be worth while to have a view of the Taj and other buildings from this height. On the other side of Hathipol the visitor will find some barracks and a metalled road running on both the sides. These and other barracks are the ugly looking additions built lately for the use of the garrison. The visitor is recommended to take the road on the left. In the way he will find that the northern angle is practically closed to the public.

The road takes the form of a semicircle and after walking for about 300 paces between the magazines on one side, and the barracks on

the other he will find himself passing under a big building of red sand-stone on his right hand side. This is the first of the ancient buildings which the visitor reaches after crossing the space partly covered by barracks and magazines. This building is the famous *Moti Musjid*. It was built by Emperor *Shah Jahan*. It stands on a high platform of sand-stone having two long flights of steps on either side of the ordinary gateway towards the east. The outer appearance of this building is rather rough and one who has not seen it before cannot expect to find its inside so beautiful and perfect. The contrast between the outside and inside of the mosque is great. Having entered through a very common and unpretending entrance, the visitor finds himself quite unprepared to see the beauty and purity of the building appealing so strongly to his senses. He is taken by surprise when he finds himself influenced with an exalted religious feeling which characterizes the interior of this mosque.

There are not many buildings in which such an effect is produced without many ornaments to adorn the walls and domes. In it there is nothing which can properly be called an ornament and yet the effect of the white marble which is so abundantly used is very beautiful.

Having entered by a heavy door the visitor finds himself standing in an open court with the mosque proper on its other side. He sees nothing but white marble all round and under him, and blue sky over head. This open court which is 155 feet square possesses a square tank in the centre and a sundial in the south-east corner. It is surrounded on the third side by the cloisters which are about 11 feet in depth and are divided into aisles by a triple row of sarcenic arches. In the centre of each side is an archway from which steps lead down to the chambers in the basement. These have been closed for some years.

On the west is the mosque proper which is a large building in itself, being 142 feet long

and 56 feet deep. Three beautiful domes of white marble and gilded spires crown this mosque. It is divided into three aisles formed by massive piers of single blocks of marble. On the sides there are separate chambers for the use of Begums and other female worshippers. The floor of the mosque is divided into separate seats for the use of the worshippers and near the wall stands the pulpit, the seat of the preacher.

There is a Persian inscription under the projecting cornice of the mosque. This inscription is inlaid in black marble and is a tribute to the beauty of the building and its founder. This bears the date and the cost of the building. It was built by Emperor Shah Jahan at a cost of 3 Lacs of Rupees. It was commenced in 1648 and finished in 1655. During the time of mutiny, when the European population found shelter in the fort, this musjid was used as hospital for the sick and wounded.

THE DARSHANI DURWAZA.

ALMOST opposite to the entrance of the Moti Masjid, the visitor passes, on the left, a steep passage which leads down to the old water gateway now closed for some time. This was also a way to the Darshani Darwaza used by Akbar to show himself to his people every morning at sunrising. Here also he used to behold the fighting of elephants, tigers, leopards, buffaloes, etc. Very near the outer walls is the Baoli, a comfortable resort in summer. There are small apartments on the three sides of the Baoli round the water. Here the Emperor and his courtiers used to idle away their time in the hot months of summer. There is very little interest on this part of the Fort to an average visitor and it has been closed to the public for sometime.

Leaving Moti Masjid the visitor passes into a gateway which leads him into the great courtyard of the palace. This courtyard

measures 500 feet by 370 and is surrounded by a high brick wall, beneath which is a row of arched cloisters, built probably by Emperor Akbar. On the east side of it is Diwan-i-Am or hall of public audience open on three sides. It is constructed of red sandstone plastered over with a fine polished stucco. A flight of steps in the courtyard leads to this hall. The throne of the Emperor used to be in a marble gallery of three arcades in back wall towards the east. Here the Emperor gave audience to his courtiers and ambassadors and administered justice. At the foot of this beautiful gallery there is a square slab of marble, which, it is said, was used by the ministers to receive petitions for the Emperor and to convey his orders thereon. On both the sides of this throne-gallery there are chambers with windows of lattice work in them. These chambers were used by the begums and other ladies to view the proceedings in the audience hall. This hall is said to have been built by Emperor Aurangzeb. Its interior dimensions

are 192 feet by 64. This building was for a long time used as an armoury till it was cleared and restored in 1876 by Sir John Stratchey, the then Lieutenant Governor of the North West Provinces. It was in this hall that the distinguished party assembled to receive King Edward VII, who, as Prince of Wales, visited India. The courtyard also has been partly put back into its original condition by the orders of the Government.

In front of the Diwan-i-Am is a tomb with an iron railing round it. This is the tomb of Mr. J. R. Colvin who died in the fort during the dark days of the Indian mutiny of 1857. Close to this tomb there is a great cistern or bath belonging to the times of Jahangeer. It was cut out of a single stone and is nearly 5 feet high, 8 feet in diameter and 25 feet in circumference. A mutilated persian inscription round it shows that it was made for Jahangeer in 1019 A. H. (A. D. 1611) and its original place was the Jahangeeri mahal.

It was removed to the company gardens in cantonments and after remaining there for some years was brought back to the fort.

Inner Meena Bazar.

Having done with the Diwan-i-Am the visitor is recommended to come down towards the north-west corner of the courtyard. Near this corner he will find a gateway which will lead him into a small courtyard. Here is built a bazar of red sandstone. It has lines of open shops and apartments, and most probably it was built by Akbar. This was used as a private bazar where merchants sold jewellery, silk &c., to the Begums and their maids. There is a marble balcony overlooking this courtyard, and it was this balcony from which the ladies of zenana used to make their purchases. It is said that on special occasions the daughters and wives of the nobles in company of the other ladies of the palace used to play the part

of dealers and traders and the Emperor and his Begums would bargain with them in the ordinary fashion of the bazar, the purchasers haggling for the least price and the dealers pretending indignation and scolding His Majesty and others.

Chittore Gates.

Towards the left of this courtyard the visitor will find an entrance to the Machhi Baiwan. The old gates in this entrance were brought by Akbar from Chittore, as a trophy of his capture of the famous stronghold of Chittore.

Nagina Masjid.

THE visitor should now come back to the Diwan-i-am and ascend by a small staircase to the throne-room. He will find that there are rooms on either side of the throne-room. These were used by Begums and

other ladies. Outside the throne-room' is the upper arcade which surrounds the Machi Bhawan and on its left is a door which leads us into a small mosque of white marble. This was built by Aurangzeb for the use of the Begums and other ladies. At the other end of it is a small room in which Shahjahan, according to the story of the guides, was confined by his son Aurangzeb. After seeing this Musjid and the inner chambers the visitor should come out by the same door through which he entered and walking by the side of the throne-room he will reach the terrace in front of the Dewan-i-Khas. Between this terrace and the throne-room is the Machi Bhawan or fish palace, so called from the fish that were kept in the central tank in former times. It consists of a courtyard about 150 feet east and west, by 200 feet north and south. There is a number of chambers on the three sides of this courtyard and a terrace on the fourth. This courtyard was formerly laid out in marble with flower-beds, fountains, and

fish tanks. These were taken away by the Jats of Bharatpur to Dig, and a large quantity of marble from this and other parts of the palace was sold by auction by Lord William Bentick. The terrace, which is on the east side of the Muzhi Bhawan, is said to have had a roof of marble over it. It was dismantled by Jawaher Singh of Bharatpur who carried off the marble to adorn his houses at Dig and other places. On the terrace there are two thrones, one of white marble, and the other of black. The white one is on the west side and the black one is on the east. The latter one bears a Persian inscription round its four sides which go to prove that it was made in 1603, for Emperor Jehangeer. The throne is cracked and bears some red stains. The story is, that, when Jawaher Singh of Bharatpur set his feet on the throne, it opened and gave out blood in two places.

The Diwan-i-Khas.

IT stands on the south side of the terrace. It is the private hall of audience in which only the privileged few were allowed to come. It is 65 feet long, 34 feet wide and 22 feet high. It is of white marble and is abundantly and beautifully decorated with carving and in-laid work in floral.

It was built in 1637 by Shahjahan.

The Samman Burj.

AT the back of Diwan-i-Khas stands a beautiful two storied pavilion known as the Samman Burj or "the Jasmine Tower". Its name seems to have been derived from the form of its exquisite decoration. It is built of white marble, and is enclosed on the river side by screens of marble. In its court-yard the visitor will find a beautiful fountain and squares of coloured marble for the game of *jehchisi*. The style of the inlaid work in the

marble points it out to be of an earlier date than Diwan-i-Khas. It is not certain whether Jahangeer built it or Shahjahan, but this is certain that Mum'az Mahal; the favourite wife of Shahjahan, lived here. One can have a very good view of the Taj from this Burj and it is said that Shahjahan, who was confined in the fort by Aurenzeb, died in this Burj. From here he kept looking at the famous monument (Taj) he had raised to the memory of his beloved Mumtaz Mahal till his last moments. The screens on the river side and the south were broken by a cannon ball, fired during the seize of the Fort, by Lord Lake. These have lately been repaired.

The Khas Mahal.

FROM Samman Burj we pass into the Khas Mahal, another set of apartments for the Zenana. It is a most beautiful part of the whole palace. In its centre there is a

large hall of 70 by 40 feet. This hall opens in a portico of similar size towards the Anguri Bagh. In the balcony overlooking the river are some blank spaces which are said to have contained pictures of the Mughal Emperors. A Persian inscription on it shows that it was built by Shahjahan in 1636 A.D. This hall was formerly decorated with fine golden work on its walls and ceiling. During the course of time this beautiful work was obliterated by nature. In order to show the nature of the work the Government got a portion of the eastern wall restored to its original condition.

Under Ground Chambers.

UNDERneath the platform of the Khas Mahal the visitor will find a staircase which will lead him down to a series of underground chambers and passages. In the south east corner under this platform there is a baoli or well-house in which the Emperor and the

ladies used to retire for shelter from the scorching heat of the summer months. But besides this and other resorts of pleasure there are dark and gloomy dungeons. The cells were used as prisons and places of execution for the unfortunate slave girls and Begums who happened to incur the displeasure of the Emperor. Here they were brought to meet their fate at the hands of the executioner, who after taking their lives would throw their remains in the river.

Anguree Bagh.

TO the east of Khas Mahal is a courtyard measuring 235 by 170 feet. In this courtyard is situated the garden known as the Anguri Bagh. This garden is surrounded on three sides by arcades built in an earlier style. Most probably it was built by Akbar who intended to use it for his zenana. It is a specimen of the old Mughal gardens, being

divided into four by paved walks running from a platform in the centre.

Sish Mahal.

IN the north-east corner of the Anguree Bagh is the Shish Mahal. There are thousands of small pieces of mirrors on the inner walls of this building. Many of these little mirrors the visitor will see, have left their places. This building was used as bath by the begums and other ladies. Formerly the floor of this building was of marble. In it the visitor will find an enclosed passage which according to a tradition used to lead to the old water-gate.

Somnath Gates.

ON the southern side of Khas Mahal stand the so called celebrated gates of Somnath. They are 12 feet high and 9 feet wide. It is said that Sultan Mahmud of Ghaznee took

these gates away to Ghaznee from Somnath (the Jainee temple) in 1025 A. D. In 1842 A. D. the Indian Government sent an expedition to Afg'hanistan. These gates were taken from the tomb of Mahmud of Ghaznee and brought to India by General Nott. This was done at the special request of Lord Ellenborough, the then Governor General of India. He believed that they were real Sandal Gates of Somnath and consequently made the people convey them triumphantly to Agra. Formerly they were put in the Diwan-i-Am when the later served the purpose of armoury. Probably it was a mistake on the part of Lord Ellenborough. The wood is not Sandal but deodar and the style of this work is not of the style generally observed in the Hindu temples,

Jehangiree Mahal.

FURTHER south of Khas Mahal and Anguree Bagh stands the Jehangiree Mahal or palace of Jehangeer. It is built of red sand-

stone and is about 249 by 260 feet. It differs greatly from the other above mentioned buildings in the fort and is noticeable for the Hindu character of its architecture. It resembles the buildings at Fatehpur-sikri, with only this difference, that its style looks more perfect. The character of the architecture, the style of the building and resemblance which it bears to the buildings at Fatehpur-Sikree tend to prove that it was built by Akbar. It was the residence of Jodha Bai the Hindu wife of Jehangeer. By careful observation one can still see the defaced idols on the walls and corners of a few rooms in this building. These formed the temple of Jodha Bai.

A little further beyond Jehangiri Mahal is the European prison. The warder's house is a part of the Akbar's palaces. A few changes were made in this part of the building to meet the requirements of the officer-in-charge of the prison. This has made it look ugly. But fortunately His Royal Highness

the Prince of Wales during his visit in December 1905 suggested to remove the European prison from here and it is a matter of great satisfaction that the military authorities have decided to act up to the suggestion of the Royal visitor. "This will mean the dismantling of the warder's house and the laying out of the whole ground west of the Jehangiri mahal and Akbar's palace on one uniform scheme."

THE TAJ.

IT is about three hundred years ago that Agra ceased to be the capital of the Mughal Emperors and lost its importance of a first class city in India. It is about fifty years ago that the seat of the Local Government was removed from here to Allahabad, a decision of the Government which left Agra insignificant in comparison to the other growing towns of India. Such being the case, what is there in Agra, which cannot be found elsewhere. Yet there is something in this town, which for the last two hundred years and more, has been the object of admiration and wonder of the millions. Independent tourists from all quarters of the world come in numbers and pass a few days in Agra and its neighbourhood. They spend a lot of money and undergo all sorts of hardships and inconveniences to have a look at the fairy-faced Taj. It is then to Taj that Agra owes its present importance. It is a gift, the like of which had

seldom been given by any monarch to his subjects. It is the most valuable treasure of the people of Agra and long may they enjoy it.

The original name of the princess whose remains are buried in this mausoleum was Arjunaud Banu Begum. As an Empress she is better known as Mumtaz Mahal or crown of the palace. She was a lady of high birth. Mirza Ghias Beg, better known, as Itmad-ud-Daulah in the court, was her grandfather. He was the Prime Minister of Jehangir and father of the equally famous Nur Jehan Begum, the favourite wife of Jehangir. After his death, Jehangir appointed his son, Kwaja Abul Hasan, known as Asaf Khan, as his Prime Minister. He was a man of sound education, noble qualities and high aspirations. Mumtaz Mahal was his daughter. She was born in 1594 A. D. When a child, her parents took pains in educating her and making her an accomplished lady. She possessed beauty and talents of high character and his people believed that one day



MUMTAJ MAHAL.

she would reach a high position and acquire a world-wide fame.

Their hopes were realized when in 1612 Jehangir married his son Shahjehan to this lady and conferred the title of Mumtaz Mahal upon her. Shahjehan, though hardly twenty-one, had already been married to Qundhari Begum, daughter of Muzaffar Husain Mirza. His marriage with Mumtaz Mahal, however, was a real love-match. His passionate attachment to Mumtaz made her his inseparable companion. She accompanied him on all his journeys and expeditions and remained with him like a shadow throughout her life. Shahjahan allowed her a large share in the responsibilities of government and consulted her in all political and other complicated matters relating to the Government. She was kind-hearted, generous and charitable by her nature and had often used her influence over Shahjahan in obtaining mercy for criminals condemned to death. Her own purse was always

open to the help of widows, orphans and other needy persons.

Mumtaz Mahal and her consort had been leading a contented and happy life till 1619, when they were disturbed by Nur Jahan Begum, who now married her own daughter by Sher Afghan Khan (her former husband) to Jahangir's younger son, Shahryar, and thus forsaking them began to espouse the cause of her daughter and son-in-law. She poisoned the ears of Jahangir against Shahjahan whose displeasure lasted for eight years. These eight years were years of distress, anxiety and unrest to Shahjahan and his favourite wife. Jahangir died in 1627. With the help of his father-in-law (Asaf Khan) Shahjahan ascended the throne and thus brought their long sufferings to an end.

In 1630 Shahjahan went on a campaign towards Deccan. Having fixed his headquarters at Burhanpur, he was conducting his military operations against Khan Jahan Lodi.

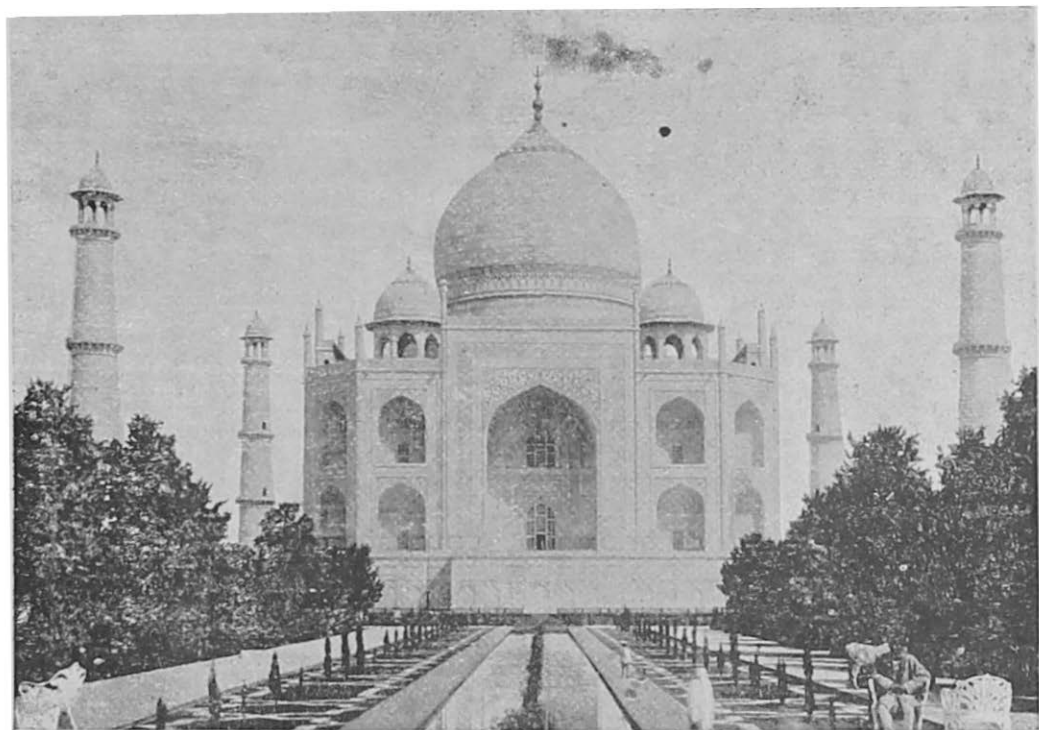
when Mumtaz Mahal, who, as usual, had accompanied him on the expedition, gave birth to a daughter. She suddenly began to faint and in her hopelessness asked her eldest daughter Jahan-Ara to call Shahjahan. Shahjahan managed to reach the death-bed in time and looked at her departing wife, who in her last moments, looked despairingly and requested her lord to look after her children and parents.

Mumtaz Mahal bore fourteen children to her husband, eight sons and six daughters. Of these seven only survived her. These were Jahan-Ara Begum, Muhammad Dara Shikoh, Muhammad Shah Shuja, Raushan-Ara Begum, Aurangzeb, Murad Baksh and Gauhar-Ara Begum.

At first she was buried in Burhanpur. After six months her body was removed to Agra. Here it was laid temporarily in a spot in the garden still pointed out close by

the mosque, until the mausoleum was ready for her reception. It was then placed in the vault which holds it still. The spot on which we see the Taj and its garden was originally the property of Raja Jai Singh, the great grandson of Raja Man Singh. It was chosen by Shahjahan for this purpose but according to the custom and tradition of his country he could not acquire it by force or fraud and so he compensated the Raja by the gift of another property from his private estate.

Taj stands on the right bank of the river, about a mile and a half from the fort. From the city it is reached by a road running along the Fort and the MacDonnel Park. At the time when Taj was built the whole plot between it and the fort was covered by beautiful houses of the omrahs and nobles. Those houses now lie low. These included the dwelling houses and palaces of Roomi Khan, Mahabat Khan, Asaf Khan, Raja Todar Mal, Raja Man Singh, Raja Jai Singh, and many.



others. Besides these there were extensive bazars and other houses of masonry behind which were the gardens of the nobles. Most of these buildings, have been demolished, either by nature or by authorities, and the space between fort and Taj looked very unsightly till Sir Antony MacDonnel began the new park in 1897. This park, extensive as it is, covers about 250 acres of ground. It is a great improvement as there are now beautiful and extensive lawns in place of unsightly barren land, broken by ravines and covered with the scattered remains of ancient buildings. On the southern side of the road outside the western entrance of the outer courtyard of the Taj is a mosque of red sand-stone. It consists of a central compartment supported on two rows of arches and surmounted by a dome, having on either side of it a smaller chamber with a flat roof. This is called the Fatehpuri Musjid. Opposite to it is another building of red sand-stone called Sahelion-ka-gumbaz.

Having entered the western entrance, the visitor finds himself in an open courtyard having gateways on all sides of it. This spacious quadrangle is surrounded by arcades. It was a Caravan Serai, or place where travellers halted. Here, also the poor were provided with food which was distributed very freely. As he walks into the quadrangle, he sees a magnificent gate standing on a platform. This is the principal gateway which will lead the visitor to the garden, at the other end of which there stands the beautiful Taj. This gate rises to a height of 100 feet and has an entrance $10\frac{1}{2}$ feet wide. It has a portion of Koran inscribed on its walls in big letters of black stone set in marble. It consists of a high central arch with wings in two storeys on both sides. Within the archway is a large octagonal chamber with a vaulted roof. Beyond this archway lies the garden, in an enclosure of 1860 feet by 1,000 feet. This garden is surrounded by a high wall of red sandstone

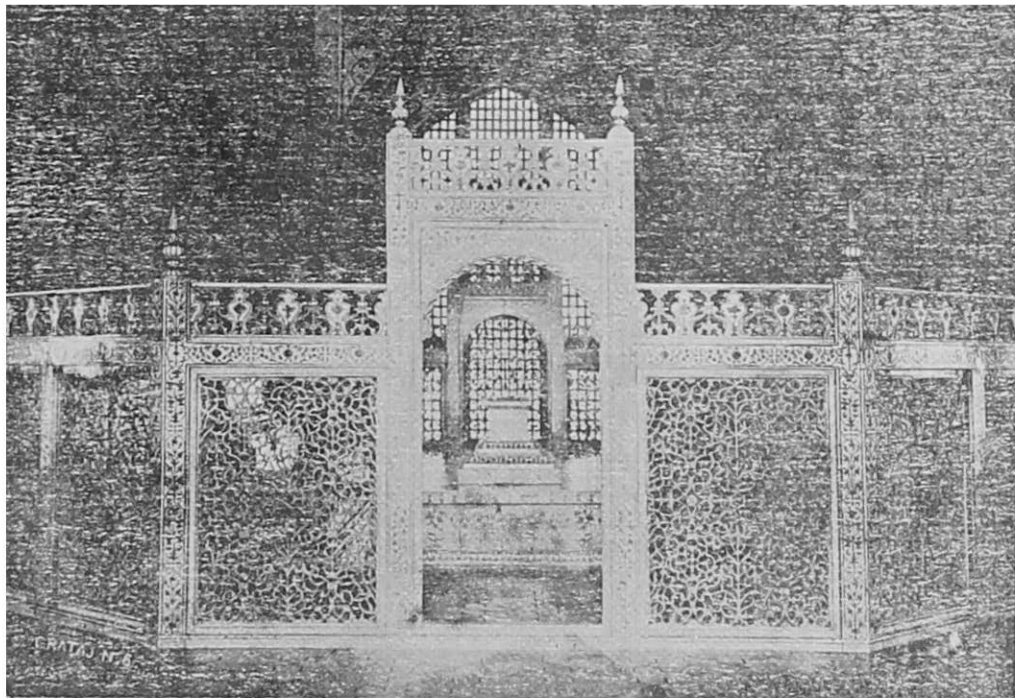
with turrets at the angles. From the archway runs an artificial shallow canal with stone paths on either side. In the middle there is a raised marble platform with its fountain. From here a nearer view of the Taj may be enjoyed. The two pathways terminate in a flight of steps leading to a platform about 4 feet high. From here there is a double flight of steps leading to a second platform $22\frac{1}{2}$ feet above the garden level and on this stands the Taj.

This is 313 feet square. Everything on this platform is of white marble. At each corner stands a minaret with three storeys and an open cupola at the top supported on eight pillars. A flight of 146 steps carries the visitor on the third storey where he can sit and look round with wonder and admiration. The whole minaret is $162\frac{1}{4}$ feet from the surface of the garden to the top of the *Kalas*.

In the centre of the platform is the mausoleum, a square of 186 feet. The top of

the kalas on its middle dome is $243\frac{1}{2}$ feet from the level of the garden and 270 feet from the river level. The building is an irregular octagon. On its four small sides are four eight-sided rooms each of which has a diagonal of 26 feet 8 inches, and on the four larger sides are square rooms, each being 53 feet 11 inches square. Both sets of rooms are connected with each other by a kind of gallery. The entrance opens into a square room, then on either side run the octagonal rooms, and the square rooms, with passages between them so that a walk through all the rooms brings the visitor to the entrance room back again. These rooms were for the use of the mullahs who chanted the Koran, and the musicians who played the Indian and Persian melodies.

Beneath the central dome is the octagonal chamber, in which are the tombs of Shahjahan and Mumtaz Mahal. They are surrounded by a screen of marble, which is, in itself a masterpiece. It represents floral and geometrical



THE MAUSOLEUM TAJ.

designs of great intricacy. Formerly there was a golden screen round the tombs. It was erected by Shahjahan, but it was removed by Aurangzeb who set up the marble screen in its place. Mumtaz Mahal lies in the centre. The inscription on her tomb is as follows:—*“The illustrious tomb of Arjumand Banu Begum, called Mumtaz Mahal. Died 1049 A. H. (1630 A. D.)”*

At the head of the tomb is the line:—*“He is the everlasting: He is sufficient: God is He, besides whom there is no God. He knoweth what is concealed and what is manifest. He is merciful and compassionate.”*

On one side of it: *“Nearer unto God are those who say: Our Lord is God.”*

The inscription on the tomb of Shahjahan is as follows:—*“The illustrious tomb and sacred resting place of His most Exalted majesty dignified as Razwan (the guardian of Paradise) having his abode in Paradise and his*

dwelling in the starry heaven, inhabitant of the regions of bliss, the second lord of the Qiran, Shahjahan, the king valian, may his tomb ever flourish, and may his abode lie in the heavens. He travelled from this transitory world to the world of eternity on the night of the 28 of the month of Rajab, 1076 A. H. (1666 A. D.)."

The real tombs of Shahjahan and his wife are just below these tombs, in the vault below. A flight of steps in the first room of the mausoleum will take the visitor down to this vault. The wonder of this vaulted chamber lies in the echo which it produces so admirably. It does not respond well to vulgar noises, but if a few notes be slowly sung, they are caught up by the echoes of the roof, and repeated in endless harmonies. The chord of the seventh produces a very beautiful effect. There is darkness in this vault, and the guides and orderlies keep lanterns for the purpose of showing it more closely and minutely to the visi-

tors. It is a treat to be in this vault for a few minutes on a summer day when the outside gets warm.

On the river side of the lower platform are the marks of two staircases, which used to lead to a set of rooms underneath it. Apparently perpetual darkness prevailed in these rooms and it is hard to find out why these underground chambers were built. They could have been used as hiding places in times of invasion and attack from enemies. One local tradition is that they were connected with the fort and that in times of danger the king and his people could have used them as the sheltering place. But beyond tradition there is no authoritative account of the use of these chambers, and it is not certain what they were used for.

On either side of the Taj, on the low platform stands a building of red sandstone looking similar to each other. Towards the west is the mosque with three domes of marble on its

top. It has three arches, the middle one about 87 feet and the side ones about 18 feet wide. In this mosque there are seats marked out by pieces of black stone, inserted in the shape of arches in the pavement and in the centre is an inlaid slab of polished marble reflecting the mausoleum. Close to this mosque is an old well, below which is a roofless enclosure in which was deposited the embalmed body of Mumtaz Mahal before it was put in the vault of the mausoleum, which was then in the course of preparation.

Towards the east of the Taj is a prayer hall, as the counterpart or *jawab* of the Mosque. From outside, it looks exactly like the Mosque, the only difference being that in it there are no seats of prayer, no pulpit and no inscription. Towards the river side the visitor will find an exact figure of a *kalas* made of black stone inserted on the platform of this prayer hall. This represents the brass *kalas* (ornament) on the central dome of the mausoleum. The

kalas looks very small when seen from below, but according to this representation it measures $30\frac{1}{2}$ feet.

As has already been remarked, Shahjahan had a very strong love for Mumtaz Mahal. Her sudden death robbed him, for some years at least, of the pleasure he was so fond of. It is said, that the death of his beloved caused him much grief and pain, so much so that he at one time began to think of giving up the empire and pass the remainder of his days in worshipping God. He wanted to do something for his dead wife, which would make her remembered by the posterity. Beautiful and graceful as she was, Shahjahan devoted his whole attention to make this memorial of his beloved look equally beautiful. No doubt Shahjahan had a natural and strong taste for architecture, but I don't think his taste alone would have been of much help in giving this excellence to the building had not the influence of his tender love for Mumtaz worked,

upon him. His thoughts, when he made up his mind to build this mausoleum were thoughts of an architectonic ideal and the product of his thoughts is symbolical of the womanly grace and beauty possessed by Mumtaz Mahal. Some writers have objected to the effeminacy of the architecture. It is a pity that they could not form an idea of the intention of its founder. Shahjahan wanted the Taj to look so. The remains of his beloved were buried in its interior and when absorbed deep in the past recollections he would often imagine Mumtaz Mahal, radiant in her beauty, still lingering on the banks of the silvery Jumna. Taj like Mumtaz still stands unsurpassed in beauty. It is simple, but attractive and its charms have attracted lovers of wonders from all parts of the world. It looks so fresh and bright as if it was finished only yesterday.

It is impossible to write a proper account of the surpassing beauty of this building in this

volume. The effect which it produces upon the mind of a visitor is strong and impressive and I think it will be useless for me to write any thing about it for my readers. It can better be experienced than explained.

Standing on the platform towards the south, the visitor will see that there are traces of a building on the other side of the river, opposite to Taj. It is said that Shahjahan wanted to build another mausoleum like this on the other side of the river and connect the two with a bridge. To this, objection has been taken by some writers. They say that it was not Shahjahan but some one of his nobles who wanted to erect a similar building and to account for its incompleteness, they say that Shah Jahan ordered him not to do so.

The former is the most approved tradition relating to these ruins. It is supported by a fact which is rather convincing in its nature. In the vault of this mausoleum there are two tombs. In the middle is the tomb of Mumtaz Mahal

and in the side is the tomb of Shahjahan. The position of the two tombs show that Shahjahan did not mean to be buried there. If he had any such intention, Mumtaz's body would have not been buried in the very middle of the vault. The two tombs are not well located and apparently it was due to an unforeseen necessity. Most probably Shahjahan had made up his mind to build another mausoleum opposite to this and himself to be buried in it. Steps were taken to carry out the design and the existing marks on the other side of the river bear testimony to this tradition. But the work had only been begun, when adverse circumstances made their appearance. Aurangzeb confined Shahjahan in the fort and thus put a stop to all his schemes.

Date and Cost.

It is not known for certain in how many years this building was completed. An inscription on the west arch of the mausoleum gives the date 1046, H. or 1637, A. D., another on

the left hand side of the entrance gives 1639, and a third on the front gateway, which probably marks the year of completion, gives the date 1648 A. D. As far as it can be ascertained it was begun in 1631 A. D., and completed in 1648 A. D.

It is rather impossible to find out what this building cost Shahjahan. There are various accounts and it is difficult to know which is true. Some Persian writers have estimated it to about 3 crores. Colonel Anderson states the cost to have been Rs. 4,11,48,826 Manrique, a Spanish Monk, who was at Agra in 1641, states it to have been 3 crores.

But one cannot say what the probable cost would have been. In the first place the value of the rupee in which the price is given by different writers is not ascertainable. In the second place, the bulk of the precious stones and marble was probably presented to Shahjahan by the different chiefs and nobles. Some writers have said that the labour was forced

and that the workmen were ill-treated. I dont think an Emperor like Shahjahan would have had the heart to be so cruel. He was generous and charitable and it is hard to believe that he became so miserly as to be cruel-hearted and oppressive at a time when he should have been most generous. The old tradition of his country would not have allowed him to use forced labour. The nature of his mission in erecting the Taj and the fact that it was in memory of charitable and generous Mumtaz that he was building it, would not have allowed him to use any oppression. It is possible that Shahjahan accepted the precious stones and marble sent to him as presents, but then Mumtaz was dear to him and to his subjects, and what if his subjects contributed so handsomely towards the expense of her mausoleum.

The designers and artists.

Some of the European writers seem to have believed that the designer of Taj was one

Italian Engineer, Geronimo Verrones. This is on the authority of Father Manrique of Spain, who visited Agra in 1641. But Father Manrique did not directly hear it from the Italian Engineer, nor is his account corroborated by any other contemporary European writer. His is a vague and inaccurate information and does not carry any weight in comparison to the detailed and accurate accounts given by Indian historians. According to Indian historians master Isa Afandi was the designer and not the Italian Verrones.

There are others who believe that the mosaic work in the Taj was done by a French artist, Austen-de-Bordeaux. This, too, is not a correct view. In East, mosaic work was brought to perfection long before it was known in France. The style of the building and the nature of the work are purely eastern and neither any French nor any Italian had anything to do with the building. Besides the artists of India, Shahjahan had sent for famous artists

from Persia, Arabia, Egypt, Turkey, Damascus and Baghdad. Architecture had reached its perfection in the Islamic world and even in India it had been developing for sometime. The other old buildings in Agra such as Sikandra and Itmad-ud-Daulah prove that mosaic work was known and practised in India long before Taj was built and that the work in Taj prove simply this that it had then reached to its perfection.

Garden.

In the time of the Mughal emperors the garden used to be quite different from what it is now. It was one of the best gardens of Asia. It had plants and trees of all the best flowers and fruits.

It produced a variety of fruits, excelling those of Kabul in sweetness, and flowers in so much abundance and variety that the whole garden used to smell strong all the year round. On the four sides of the tank were tall

cypresses and other trees. They were cut down because, it is said, they obstructed the view of the tomb from the entrance gate, and have been replaced by smaller plants and ornamental grass plots. This change has not very much improved the view of the Taj from the entrance because even now a full view of the mausoleum and the two mosques can only be obtained from the opposite side of the river and not from this side. But it has surely deprived us of the beauty of the unrivalled garden of old and the fragrance which at one time used to fill the space about it. Now, there are very few old trees left and the oldest tree in the garden is the cotton tree, known as *Sembhol*, which stands near the eastern wall.

Taj possessed two wonderful silver doors. These were taken away and melted by the Jats in 1764. Besides the rich silk carpets, golden lamps and candlesticks, Shahjahan had a sheet of pearls to cover the tomb of Mumtaz Mahal. It was carried off by Amir Husen Ali

Khan in 1720. Shahjahan did not die without leaving any proper funds to defray the expenses of the salaries of the servants, cost of anniversaries, and the repairs in future. He left a large endowment of about 30 villages, yielding an annual income of 4,00,000 Rs. a year.

Before finishing the account of this wonderful building, I will advise the visitor to see it once in the moonlight, when its precious stones, by the side of the koran inscriptions on its walls, shine to their best and charm the true admirers.

Places of interest on the other side of the river.

DURING the time of the Mughal Emperors there was a large number of gardens and buildings on the left bank of the river. Most of them formed the pleasure resorts of the nobles and a good deal of money had to be spent for keeping them in good condition. Time and weather have left a number of them quite in a dilapidated condition and there are only three places left now which deserve any particular mention.

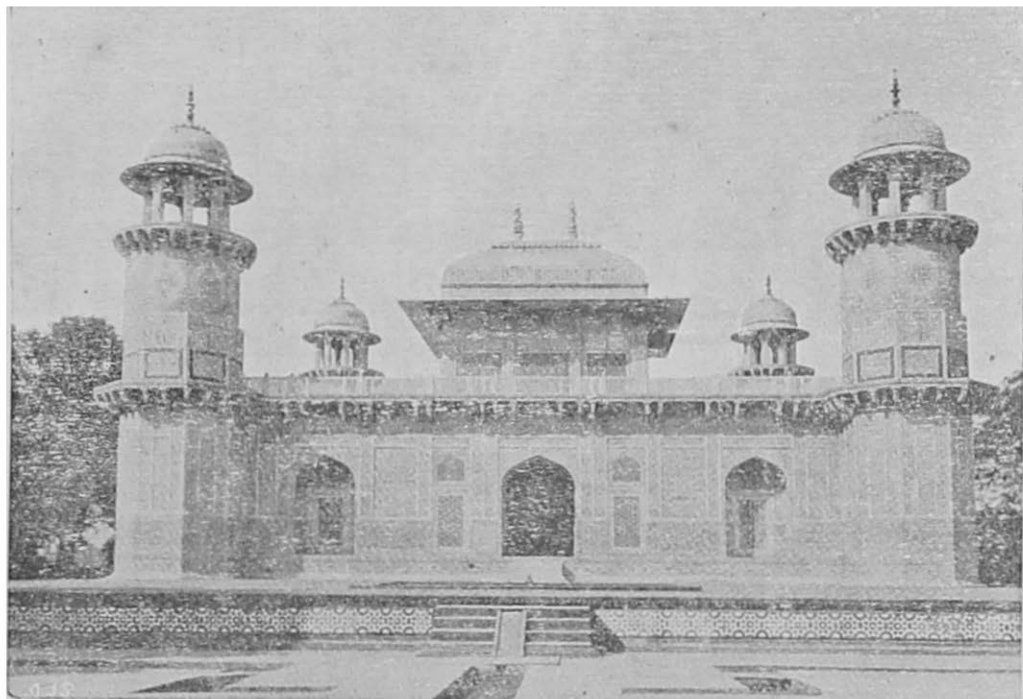
Itmad-ud-Daulah.

IT is the tomb of Itmad-ud-Daulah, the Lord High Treasurer, properly known as Mirza Ghias-ud-Din Muhammad. This man was the son of a Persian nobleman of Teheran. After the death of his father he left Persia and accompanied by his wife and children came to India to seek his fortune in Akbar's court. He was a good scholar and had a taste for

poetry. He had a genial disposition and possessed many social qualities. Through the influence of his friends he obtained permission to Akbar's court and having attracted the Emperor's attention rose to high office.

It is said that his wife gave birth to a daughter during his journey from Persia to India, and that owing to his poverty and exhaustion he had left the baby under a solitary shrub when the cries of his wife made him return and restore the baby to her mother. When fortune favoured he married this daughter called Nur Mahal to Sher Afghan, a nobleman of Burdwan.

But her beauty had attracted Jahangir even when he was Prince Salim, who after ascending the throne, treacherously procured the death of her husband and removed her to Agra under the care of his mother. For many years she repulsed Jahangir's overtures, but at last she consented to be his queen and became his most devoted wife.



—IMAM D. D. DAULATABAD.

She accompanied Jahangir on all his travels and took a prominent part in the administration. Jahangir changed her name from Nur Mahal "Light of the Palace," to Nurjahan; "Light of the world."

Ghias-ud-din was soon afterwards made Prime Minister. He retained that office till his death in 1622, when his son Asaf Khan, the father of famous Mumtaz Mahal was appointed to succeed him.

Nurjahan, who was born under the above-mentioned romantic circumstances, built this mausoleum for his father. At first she intended to build it of silver, but the fear of theft made her give up her original scheme. It was commenced in 1622 and completed in 1628.

This mausoleum stands within a quadrangular enclosure about 180 yards square, with entrance on the east, a sandstone building on the south and a beautiful mosque on the west.

The tomb itself stands on a raised platform of sandstone about 150 feet square. It is built with the finest marble, and being rectangular in shape it measures about 69 feet each way.

The tombs in the central chamber are of Itmad-ud-daula and his wife and the other tombs in the 4 corner chambers are of his brother, sister and other members of the family. The beautiful pavilion on the roof contains only the copies of the real tombs beneath.

The upper chamber is 25 feet 8 inches square and is supported on 12 pillars with screens of white marble between them. At the corners of the building stand four octagonal towers, which, in shape, look very much like the four minarets of the Taj. The whole building is inlaid with various geometrical and floral designs in marble mosaic and precious stones. The rich decorations and paintings on the walls look like that seen in the Taj.

It has, of late been put into thorough repairs, and owing to the graceful proportions, delicate work and rich ornamentation, which it possesses, can be fairly numbered as one of the many celebrated buildings which are examples of the highest stage of decorative architecture achieved during the period of the Mughal Emperors.

Chini-ka-Rauza.

A SHORT distance beyond Itmad-ud-Daulah on the same side of the river, is a beautiful ruin known as Chini-ka-Rauza. It is the mausoleum of Afzal Khan, a Persian poet. He first entered the service of Jahangir, and afterwards Shah Jahan made him his Prime-Minister. He died at Lahore in 1639 and probably built this mausoleum during his life time. It stands within an enclosure of 523 by 462 feet, and is a rectangular building of about 80 feet square, with a central dome surmounting it. A great deal of the coating, which was in-

various shades of colours, have been removed and much of the tiling has disappeared, but enough remains to indicate how rich and magnificent the effect must have been originally. Measures have now been taken by Government, to preserve it.

Ram Bagh.

FURTHER up on the same road and on the same side of the river there is an old garden house called Ram Bagh. Tradition associates it with Emperor Babar, who, it is said, planted the best fruit trees and flower plants in it.

There is a tradition that Babar's dead body was first buried in this garden and afterwards taken away to Kabul. But there is a dispute about it. The other story is that Babar was buried in Char Bagh and not in Ram Bagh. One thing is certain, Nurjahan, the favourite wife of Jahangir lived here for some time.

It is said that Babar used it for his picnics and strange to say that it is still used for the

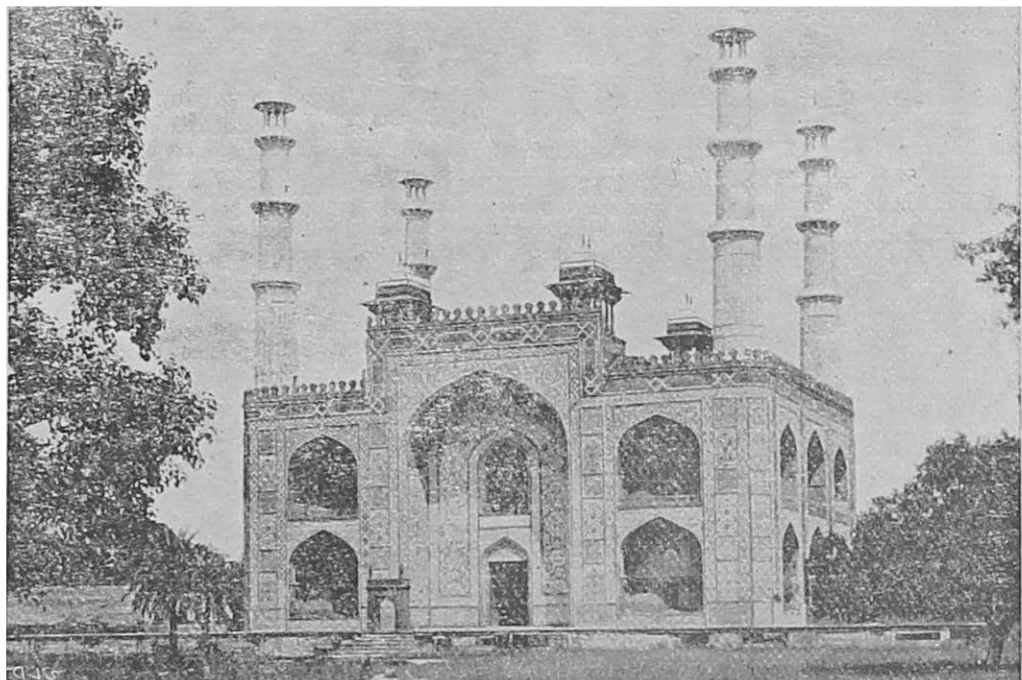
same purpose. At present there is a set of rooms in this orchard which, with permission from the District Magistrate, can be used as Dak-bungalow.

Hundreds of people, Indians and Europeans, have their garden parties and picnics in the pleasure grounds of this orchard, especially in the rainy weather, when on account of the high water in the river it looks to its best.

SIKANDRA.

SIKANDRA is about 5 miles from Agra and is reached by two roads. The main road is the Agra-Muttra road and the other road runs from the Cantonment. Properly speaking Sikandra was the name of a village which took its name from Sikander Lodi, the first ruler who made Agra his capital. Sikander Lodi built a *baradari* which is still standing within the compound of the mission Orphanage at Sikandra, and is now used as a printing establishment attached to the Orphanage. It was built in 1495 and was afterwards used as the burial place of Mariam Zamani, one of the wives of Akbar. According to tradition, this lady was a Christian of Portuguese origin. She died in 1623 and was buried here by her son Jahangir.

Sikandra is now famous for the tomb of Akbar, which is generally known by the name of the village.



SIKANDRA.

This tomb stands in the midst of a large garden, situated on the north side of the main road. It covers about 150 acres and is enclosed by four high walls, each having an imposing gateway in its centre. The principal gateway has a *Nakkar-Khana* above it, and a minaret of white marble at each corner of its roof. This mausoleum was commenced by Akbar and finished by Jahangir in 1613 A. D. It stands on a platform of about 400 feet square and has 5 stories. In its main entrance on the south, the visitor will find a sloping passage which will lead him to the vault, containing the tomb of the Great Akbar. The tomb is rather plain and bears no inscription. The only striking feature of this tomb is that its head is towards the rising sun and not towards Mecca as the usual Muhammadan custom is. The vault is surrounded by a few small chambers which contain the tombs of his daughters, Aram Banu, Rukhia Sultan, Shuhur-un-Nissa, and of Su.

lainan Shikoh, son of Emperor Shah Alam, who died here in 1838. The lower story is 320 feet square. The remaining stories have diminished in size, each getting smaller than the one below it. The height of the summit is about 100 feet from the level of the ground. The roof of the topmost story is surrounded by a cloistered enclosure of white marble, the outer walls of which have marble screens of most beautiful work. In the centre is the block of pure white marble representing the real tomb in the vault below. At the head of the tomb is the inscription "*Allah-o-Akbar*" and at the foot. "*Jalli Jalalohu.*" On the sides the 99 names of God are carved in Arabic letters. Close to the head of the tomb is a carved pedestal in which, it is said, the emperor had fixed the celebrated diamond known as the *Koh-i-Nur*.

The upper story of the mausoleum is now open to the sky, but formerly there was a canopy of gold and silver for the tomb and

hangings of the same materials in the openings of the cloisters all round. It is said that Jawáhar Singh of Bharatpur carried off this canopy and hangings. The books, clothes and arms of Akbar, which lay by the side of his tomb, were also carried away by the same man, as well as the marble stones, which at one time paved the path from the entrance to the vault containing the tomb.

The marble minarets on the four corners of the main entrance of the garden were restored in October 1905. Their tops were knocked off and as such looked very ugly. The most wide-spread tradition is that some Europeans fell from their tops and so Lord Lake, when he took Agra from the Mahrattas, ordered their tops to be knocked off. Against this tradition is the following account by Mr. Hughes, an artist, who was here in 1782-83. "At each angle of the gate are minarets of white marble rising up to a great height, in part fluted in. These minarets were formerly

covered with open pavilions, and furnished with domes, which have long since been destroyed." (Travels in India, 1780-83, Page 121.)

This account supports the story that the Jats of Bharatpur fired their cannons upon these elegant minarets.

About 7 years ago the late Maharaja of Khetri died by falling from one of these minarets.

It was just a little before the visit of their Royal Highnesses the Prince and Princess of Wales that these minarets were restored at a cost of 62,175 Rs.

JAME MUSJID AND OTHER OLD BUILDINGS.

QUOPPOSITE to the Delhi Gate of the Fort and beyond the Fort Railway Station stands the great Jami Musjid. It was built by Jahanara Begum, daughter of Shahjahan, who shared his captivity in the fort. There is an inscription over the central archway of this mosque, which shows that it was begun in 1644 and completed in 5 years at a cost of 5 lakhs of rupees. It is approached by a flight of steps on its eastern side. The mosque proper is on the west side. It is crowned by two marble domes in its corners. The northern and southern sides of the court are surrounded by cloisters, having a gateway in the centre, and on the east there is now nothing but steps. The eastern side was originally closed like the other two sides. During the Mutiny the authorities, suspecting the mutineers to gather in the Musjid, destroyed the eastern side. It was closed during the mutiny and restored to the former owners when it was over. It has

an annual income of about, 13,000 Rs. which is managed by a board of Muhammadan gentlemen.

Kali Masjid.—This is situated near the Government dispensary. It was built by Muzaffar Husain, a member of the Persian Royal family. He was father of Kandhari Begum, the first wife of Shahjahan.

In the *Nai-ki-mundi*, near the criminal courts, is the mosque of Shah Ala-ud-din Mujzub, commonly called Alawal-Bilawal. His father came from Medinah in the time of Sher Shah. He established a school of Muhammadan law and a sort of monastery in Agra. This mosque has sunk into the ground and according to tradition Sher Shah wanted to use it as a stable. Thereupon the saint caused it to sink and hide itself.

The Hammams or baths at chipitola were built by Ali Verdi Khan during the reign of Jahangir.

The Kanch Mahal. To the east of the main gateway of Sikandra is a two-storied

building, known as the Kanch Mahal. It is supposed to have been built by Jahangir, who used it as his country seat.

Qandhari Bagh. It is a walled enclosure with a tower on each corner surmounted by a domed cupola. In it was originally the tomb of Qandhari Begum, first wife of Shahjahan. She was the daughter of Muzaffar Husain who was supposed to be the grand son of Ismail Shah Suffavi, King of Persia. It is now the town residence of His Highness the Maharaja of Bharatpur.

The Roman Catholic cemetery. Opposite the North-west corner of the civil courts is a cemetery which is one of the most ancient cemeteries in India. It contains a number of Portuguese and Armenian tombs of the early years of the 17th century. The famous founder of Sirdhana, Walter Reinherdt, known as Samru, and the Dutch General Hessian, who held Agra Fort for the Mahrattas in 1794, are buried in this cemetery.

FATEHPUR-SIKRI

THE road to Fatehpur-Sikri branches off the Drummond Road (Thandi Sarak), at the north-west corner of the Baker's Park. A little beyond this turning, on the left side of the road are the ruins of an old mosque built by Jahangir in 1031, H., and a large Muhammadan grave-yard supposed to contain the tomb of Mirza Hindal, one of the sons of Babar and father of Akbar's chief queen Sultana Roqia. The road passes through Shahganj and proceeding westwards the visitor comes to the village of Socheta, where a very severe action was fought between the British garrison of Agra and the mutineers in 1857.

Having left this historical village, the visitor will pass the ruins of the gardens of Begum Sunroo and the tomb of Jodh Bai, the Rajput wife of Jahangir.

At the 22nd milestone the buildings of the palaces and mosque at Fatehpur-Sikri be-

come visible, and from here the road is divided into two, one going to the Boland Darwaza and the other going past the mist into the heart of the famous buildings. The latter is the more direct and the visitor is recommended to take the same. This will lead him to the spacious Dak Bungalow, built lately under the directions of Lord Curzon. Beyond this is the famous deserted city built by Akbar.

Sikri is a village of great antiquity. Babar, the founder of the Mughal dynasty, pitched his camp here in 1527. But it was a small village and became important because of the abode of one Musalman Saint, Salim Shah Chisti, in a cave on the hill. This Saint had become famous in the vicinity and Akbar, while returning from his campaign against the rebellious Uzbek nobles, halted here. He had lost the twin children of his wife, named Mariam Zamani, and was anxious for an heir. He besought the prayers of this Fakir, who, it is said, advised Akbar to live at Sikri. The

royal couple took their abode in the neighbourhood of this saint and in the following year a son was born to them. He was called Prince Salim, afterwards known as Jahangir Akbar, regarding this village as fortunate to himself, founded a new city on the spot and made it his capital. He gave it the name of Fatehpur-Sikri after his victories in Gujerat. This new city, about six miles in circuit, was surrounded on three sides by high walls having 9 gateways and on the fourth by an artificial lake.

But it was not for long that Sikri enjoyed the reputation of being the head-quarters of Akbar. Only a few years after it was finished, Akbar removed his head-quarters to Agra. It is not certain why he did so. One story is that it was because of the unhealthiness of the place, and the other story is that the saint was disturbed in his devotions and declared that either he or Akbar should go. Upon this Akbar left Sikri and removed his head-quarters to Agra. The last seems to be the more pro-



EMPEROR AKBAR.

bable reason for Akbar's removal to Agra, for had he not feared the displeasure of the Saint, he would not have left the place so abruptly and entirely to the care of beasts and birds.

The Agra Gate.

Having taken the road recommended above, the visitor will find himself entering the ruined city of Akbar by Agra gate. On the right he will see a large court surrounded by a dilapidated cloister. This was probably used as a *sarai* or barracks. Beyond the quadrangle the road was formerly lined on either side by the shops. Then the road passes through the Naubat-Khana, or the place set apart for the court musicians. Here the royal musicians used to announce the arrival and departure of their royal masters by beating their kettle drums.

Mint.

A little higher up on the hill is a large quadrangular building surrounded by a court.

yard. This is believed to be the Imperial Mint. Among the large number of Indian coins collected in the British museum, there are specimens of coins from the Mint of Fatehpur-Sikri.

Treasury.

On the other side of the road opposite to the mint, there is another quadrangle much smaller than the mint. Tradition points it out to be the Treasury.

Diwan-i-Am.

From here the road leads into the great quadrangle of "Diwan-i-Am or hall of public audience. This court measures 368 by 181 feet and is enclosed by cloisters." The Dewan-i-am stands in the centre of the western side of the court and consists of a raised chamber surrounded by a verandah.

Baths.

Outside this great quadrangle towards its south-west corner is a large eight-chambered

Turkish bath. There are also the dwelling houses and baths of Hakims or Physicians near these, and the *baolis* or tanks to supply water in these baths.

The Daftar Khana.

Having passed through the great quadrangle of the Diwan-i-ām, the visitor will find himself walking between Akbar's palaces on the right, and his Daftar Khāna on the left. This Daftar Khāna is just opposite to the Khwabgah and the principal buildings of the palace, and very likely Akbar despatched his daily work here. For several years it was used as a *Dak-bungalo* by the European officials and visitors, but this objectionable practice has, for some time, been discontinued.

Khas Mahal, Khwabgah, Tank and Girl's School.

Opposite to Daftar Khana are the buildings of Akbar's palace, called Khas Mahal and his

Khwabgah or sleeping apartment. On the left of the entrance stands a two-storied building containing the private apartments of Akbar. The principal room on the ground floor measures 27 by 17 feet. Its walls were once decorated with beautiful painting representing various flowers, the remains of which are still visible. Behind this is another larger chamber supposed to have been the residence of a Hindu priest. It contains a platform supported on pillars, which, it is said, was used by the Hindu priest for his *pūja* (devotions).

The upper story contains the Khwabgah or the bed-room of the emperor. This simple chamber, measuring about 14 feet square, has four doors over each of which was a couplet in Persian. Originally, the walls had fresco paintings on them. The eastern doorway bears a painting of a winged figure supporting a baby in its arms. This probably referred to the birth of Jahangir in the cell of the Musalman Saint Salim Chisti.

In the centre of the court of Akbar's apartments is a large square tank with a platform in the centre. This tank measures about 95 feet square and is approached from the four sides by four narrow stone-paths.

On the opposite side of the palace apartments, in the north-west corner of the court is the building, known as the girls school. It is raised above the pavement on square stone pillars, and contains one room 23 by 13 feet with a verandah on the north side, and another smaller room called the class room, measuring 14 by 8 feet. Towards the north-east of these rooms is a verandah which was formerly enclosed by screens.

Turkish Sultana's House.

In the north-east angle of the Khas Mahal courtyard is a small, picturesque, red sandstone building, called the Turkish Sultana's House. It consists of only one chamber, measuring about 14 feet square, and is surrounded by a verandah. It is one of the most

beautiful buildings at Fatehpur-Sikri. The whole building is decorated with the most elaborate carving, and even the roof is so decorated as to resemble the ceiling. The decorations on the panels represent the jungle scenes, trees, birds and animals. Amongst these various representations, the visitor will find, a forest view from the Himalayas, the shape of a palm tree and the grapes and other fruits hanging over the trees and creepers. It is said, that some of the bigoted followers of Aurangzeb tried their fanaticism by mutilating these representations. According to tradition this beautiful little building belonged to the Turkish wife of emperor Akbar. A covered passage connected this building with the Khwabghah and another passage connected it with the baths at the south-west corner of the Dewan-i-am quadrangle.

Pachisi Court.

By the side of the girls school and Turkish Sultana's House is a *Pachisi* board on the

pavement of the court. Here Akbar and his begums used to play the game, with slave girls as living pieces.

The Diwan-i-Khas.

On the northern side of the Pachisi Board stands a square building, called the Dewan-i-Khas or Hall of Private Audience. From outside, it appears to have two stories, but on entering the building, the visitor will find that it is open from floor to roof and has a pillar in the centre rising to the height of the upper windows which are three on each side. It is nothing but a vaulted chamber, surrounded halfway up by a gallery and has a pillar in its centre. From the top of this pillar run four pathways or branches to the four corners of the gallery surrounding the walls. In these corners are the landing places which communicate the galleries with the ground by a flight of 16 steps. The circular space at the top of the pillar, the passages and the gallery, are enclosed with stone screens. According

to tradition Akbar used to sit on a throne at the top of the pillar, his ministers taking their seats in the four corners of the gallery and the nobles and others sitting on the floor beneath.

Badaoni has mentioned about a building called *Ibadat Khana* at *Fatehpur-Sikri*. Keene and other writers on the subject suggest that this was probably the place mentioned by Badaoni, where teachers of different religions assembled for the purposes of discussions, with Akbar to act as their mediator.

Hindu Astrologer's Seat.

In the north-west corner of the *Pachisi* court is a small *Chattri* (a square platform covered by a domed canopy) known as the *Jogi-ki-Chattri*. The style of its architecture is like that seen in the Jain temples and can be seen to its best in the Jain temples at *Mount Abu*. This was occupied by a Hindu fakir who enjoyed the favour of the Emperor.

Ankh-Michauli.

At the back of the astrologer's seat is a building containing three rooms and verandahs all round. It is said, that in these rooms Akbar used to play Hide-and-Seek with the ladies of his zenana. Some writers on the subject have doubted the veracity of this story. They think that it was the treasury for the safe custody of the state jewels, and the regalia of the crown.

Hospital.

The above-mentioned buildings form one portion of the palaces at Fatehpur-Sikri. It is separated from the other portion by a wall of stone, having several doorways to connect one with the other. In the northern corner of the Pachisi court, the visitor will find a doorway leading him into the hospital. It is a low building measuring about 127 by 108 feet. It was divided into separate wards by means of stone partitions and a few wards, which are still standing on the site, give the idea of the length and width of each ward.

Panch Mahal.

Overlooking the *pachisi-court* is the curious-looking five-storeyed building, known as the Panch Mahal. This building is chiefly remarkable for the varied designs of its columns. It looks like the Buddhist buildings, its each storey getting smaller than the one upon which it stands. The ground floor consists of a pillared hall, the roof of which is supported on 84 columns. The roofs of the first, second, third and the fourth floors are supported by 65, 20, 12 and 4 columns respectively. The fragments of the screens show that the whole building was divided into a series of chambers by means of the screens, and that it was most probably intended for the use of the children and slave girls and attendants.

Mariam's house.

To the south of Panch Mahal, the visitor will see a large two-storeyed building, called Mariam's house. It is said to have been the residence of Akbar's wife, Mariam Bibi, whose

tomb is in the compound of the Christian Orphanage near Sikandra. The most popular tradition about this lady is, that she was a Portuguese Christian. Keene and other writers do not believe this story. They are of opinion that this lady was not Christian but Rajput, sister of Raja Bhagwan Dass. If she was a Rajput lady, why would Akbar give her a name which had no association with the Hindu religion. He showed utmost toleration to Hindus and Christians and such being the case he would not be so imprudent as to give the name of Mariam to a Rajput lady. This action of his would have given offence to the Rajputini and defeated his object of introducing toleration all round. On the other hand there is ample proof of the existence of the Portuguese missionaries at Fatehpur-Sikri, and the fair treatment they received at his hands. Such being the case there is no wonder if the popular tradition be correct. This house was profusely decorated with gold and that is the

reason of its being called "*Sonakra Makan*" or "Golden House." It is said that these paintings represented the events of *Shah-Nama* of Firdausi, also the Anunciation and the Fall in the garden of *Eden*. There are also images of Hindu Gods carved in its verandah.

Jodh Bai's Palace.

Next to Mariam Bibi's house, stands a great enclosure containing the palace known as that of Jodh Bai, wife of Jahangir. It is entered on the east through a big gateway consisting of a number of rooms, and consists of a range of buildings round a paved court measuring 179 by 162 feet. Opposite to the entrance gateway is a temple, which the guides still point out as Jodh Bai's temple. In the middle of the two sides are the reception rooms. At the back of the south side there is a number of rooms connected with the main building of the palace consisting the reception room. This adjoining building formed the baths and latrines for the use of the ladies of the palace. Outside

the entrance gate are the guard house and the barracks for the sentries. Formerly it was connected with the Khwabgah (sleeping apartment) of Akbar by means of a covered arcade, which, being supported on pillars, stood near the main entrance. On the north side of the palace is a large chamber, measuring about 36 by 11 feet. This is supposed to be the dining room of Akbar. A doorway from it leads into a large pavilion, known as the *Hawa Mahal* (wind palace). It is enclosed by open screens and overlooks the zanana garden. This was used chiefly by the ladies of the zanana. Here they could enjoy the cool breeze and the views of the lake and the hills. From here a raised viaduct led to the zanana garden, Hathi Pol and Hiran Minar.

This palace is decorated with fine and beautiful carvings, similar to those seen in the Jahangiri Mahal at Agra Fort. It is one of the oldest buildings in Fatehpur-Sikri and was probably the chief palace of Akbar. Its cons-

truction and ornamentation are of the Hindu origin.

Birbal's House.

At the back of Jodh Bai's palace are the camel and horse stables, opposite to which is the magnificent building known as Birbal's house. It is a red sandstone building of two storeys crowned by two domes. The first storey consists of 4 rooms measuring about 15 feet square. The second storey consists of 2 rooms of the same size on its opposite sides with terraces, originally screened, in their front. Abul Fazl has mentioned Akbar ordering a palace to be built for Raja Birbal and then honouring it with his presence when it was completed in 1582. But he does not mention of Birbal's daughter being married to Akbar. If Akbar had been connected with Birbal by marriage Abul Fazl would have mentioned it. But how could Birbal be allowed to live so near to the zanana palaces, is a problem which has not been solved by some writers, and

consequently some have suggested it to be the residence of Birbal's daughter, who, they thought, was perhaps married to Akbar, and others have suggested it to be the residence of some other begum.

Birbal, who was a Brahman by caste, had gained the favour of Emperor by his humour, wit and abilities. At first Akbar made him Hindu Poet Laureate, and afterwards raised him to the rank of a Rajah. He became Akbar's most intimate friend and constant companion. History proves that Akbar would not do anything without consulting Birbal, and as such, what wonder if he lived in the palace called after his name. Be it noted that there were enclosed cloisters to take the ladies from their residences to Akbar's Khwabgah and other palaces, also that there were barracks and guard room in the large enclosure containing the zanana palaces. These facts have to be considered, as well as the fact that Birbal's house is at the end of the encl-

sure and as such it was not connected with the zanana palaces.

Hathi Pol, Hiran Minar and adjoining buildings.

Between the viaduct, which connected the *Hawa Mahal* to *Hathi Pol* and *Hiran Minar*, and Birbal's house there is a small mosque, called *Nagina Musjid* built for the use of the ladies. Under Birbal's house, the visitor will find a road passing through the gateway, called *Hathi Pol* or *Elephant gate*. Formerly there were two stone elephants standing outside this gate, which were mutilated by *Aurangzeb*. On the left of *Hathi Pol* are some old buildings, such as the *Pigeon's House*, *Sangin Burj* *Darogha's House*. Further down on the same side of the road is the *Karwan-Serai* or traveller's resting place. On the right side of the road are the remains of the water works which supplied water to the whole city.

Next to the *Karwan-Serai* is a tower called *Hiran Minar* or *deer Tower*. There are two

platforms, one upon the other, the first is 10 feet high and 72 feet square, the second smaller and octagonal 4 feet high and 38 feet in diameter. The tower stands in the centre of the smaller platform and its height from the base of this platform to its summit is 66 feet. It is said that Akbar built it in the memory of a favourite elephant and was used as a shooting tower. Formerly it was connected with the palace by a viaduct and probably the ladies used to watch the sports and races from its top.

The Jami Musjid.

This is one of the most magnificent buildings built by Akbar. It stands on a precipitous piece of ground in an enclosure measuring 542 by 438 feet. According to an inscription on its main arch, it was built in 1571. The mosque proper is divided into three portions, a square central domed chamber, with a long pillared hall on either side. At each end of the mosque there are five rooms for the use

of Mullahs. Above these rooms are the galleries for the use of the ladies. On the three sides of the paved court are spacious cloisters divided into numerous cells for the *Maulvis* and their pupils. It was in this Musjid that Akbar used to have his religious discussions with the Mullahs. It was here that he wanted to expound the principles of the "Divine faith" which declared him to be the head of the church.

It is approached by two gateways. On the east side is the gate used by Akbar, called emperor's gate. In the southern side of the quadrangle is the Buland Darwaza, or High Gate. It was erected by Akbar in 1601 to commemorate his victories in the Deccan. It is the highest gateway in India and ranks amongst the biggest in the world. It is about 175 feet high from the road way and is visible from a distance. It is heard that on a clear day one can see Taj and Bharatpur Fort from its top.

On the right of the quadrangle shines the marble shrine containing the tomb of the Saint, Sheikh Salim Chisti. The visitor will see that there are hundreds of pieces of cloth tied to the screens enclosing the tomb. These are tied by barren women, Hindu and Muhammadan, as tokens that, if blessed with a son, they will present an offering to the shrine of the saint whose blessings they have invoked.

Faizi and Abul Fazl's Houses.

On the north side of the mosque are the houses of Faizi and Abul Fazl, poet and historian of Akbar's reign. Like Birbal they were among the most intimate friends of Akbar. They were also the believers of the new religion introduced by the emperor.

APPENDIX A.

MacDonnel Park and the Queen Victoria Memorial.

THE whole space between the Taj and the Fort was at one time covered with the beautiful dwelling places and palaces of the nobles and omrahs of the Mughal Emperors. But before Sir Antony MacDonnel began this Park during the famine of 1897, the site looked very unsightly. The park, extensive as it is, is a great improvement. It begins near the fort and extends right up to the entrance of the Taj. Instead of passing through the clouds of dust we now drive leisurly by the side of the picturesque lawns with lakes and water-courses running through them. It is used by the Europeans for playing golf on its lawns. In the north-west corner of the park stands the Memorial Statue of Her late Majesty Queen Victoria. It is a bronze stand-

ing statue, 13 feet high, placed on a pedestal of 14 feet in height. On the sides of the statue are the allegorical figures of Truth and Justice. The whole thing stands on a platform in the centre of a reservoir of water which is inclosed by a marble parapet. Its approximate cost was about Rs. 1,40,000 which was paid from a fund raised by public subscriptions.

APPENDIX B.

Trade and Manufactures.

Agra possesses a central position as a road and railway junction. At one time it used to be a great centre of trade. Before the introduction of railways in this part of the country, river jumna was the only means of exporting and importing the raw materials and manufactures of one place from the other and owing to the connection of metalled roads Agra was in easy reach of Rajputana and Central India. Besides, till lately, there was no Government monopoly of salt, and the whole Rajputana, which produced salt in large quantity, used to send it to Agra. Thus till lately Agra used to import an enormous quantity of salt and cotton from Rajputana and other parts of the neighbouring places and export it on the river to other parts of India. Thus in comparison to its former trade Agra has little or

no trade now and besides the market of Agra there is no market of any importance in its district. The few manufactures worth mentioning are as follows :—

The stone-work.—It has acquired a reputation, the most celebrated being the delicate fretwork known as *jali* in either sandstone or marble and the inlaying on marble of coloured stones, such as agate, cornelian, bloodstone, jasper, turquoise, lapis, lazuli and mother of pearl. This craft is worked to its best, in the well known firm of Nathu Ram and Sons on the Drummond Road near the Agra College.

Carpets and Rugs :—They are exported in a quantity from here. The central jail produces these things of the best quality. But it is rather expensive and, of late, a carpet factory near Bailungunj has been carrying a very lucrative trade. Besides there are several local firms in the city which are doing a roaring trade in these goods.

Embroidery.—There are no elaborate designs in weaving, but these are sometimes effected by embroidery, for which Agra is deservedly famous. There are two well-known firms of embroiderers, one of Ganeshi Lall and son adjoining the Hotel Metropole and the other of Chutten Lall and Bros in the Tikonea Bazar.

Shoe factories.—For the last fifteen years Agra has a reputation for producing English shoes and boots. The *Swadeshi* movement started in Bengal has given a new impetus to this industry. The two well known firms are of Moosi Raza in Shahganj and the Stewert factory on Chilli Ent road.

Factories.—There are about fifteen of them, which are for the most part connected with the cotton trade. The largest European firm is that of Messrs A. John & Co. This firm owns several mills and factories. Besides those belonging to this firm, there are other

ginning and pressing factories of which the largest belong to Hira and Chunni Lall of Sambhar. Other enterprises include the leather and bone-crushing factories, ice factory and mills for flour, jute and oil.

APPENDIX C.

Municipality.

Local self-government in Agra is represented by a municipal board consisting of 21 members, of which 3 are officials, two are government nominees, and the remaining 16 are elected from various wards. There is one handsomely-paid European Secretary and his 2 or 3 assistants. As a matter of practice the District Magistrate is the chairman, the joint Magistrate is the official vice-chairman, and the Civil Surgeon the Health officer of this board. Its yearly income is about 7 Lakhs and the expenses are about the same. The main income is derived from an octroi tax on imports which amounts to about 3 lakhs of rupees a year.

The total population of Agra including the Cantonments is 182022, comprised as follows:—

Male. 99,903. | Female 88119.

Municipality.		Cantonments.	
Hindus	... 1,07,429	Hindus	... 13,820
Musalmans	... 52,120	Musalmans	... 5,640
Jains	... 3,490	Christians and	
Christians	... 2,148	others	... 2,581
Aeyas	... 683		
Sikhs	... 61		
Parsis	... 30		
Budhists	... 20		
	<hr/>		<hr/>
	1,65,981		22,041
	<hr/>		
Total	1,88,022	

APPENDIX D.

Education.

The history of modern education here begins with the foundation of the Agra college in the year 1823. It was originally endowed with the income of certain villages in the Aligarh and Muttra districts bequeathed by Ganga Dhar Shastry in 1818. The average expenses of this college come to about 65000 Rs a year and the average yearly income is about the same. The income from the endowments is about 28,000 rupees a year, and annual grants from the Government and the Municipality are 12000 and 25,00 Rs respectively. The rest of the income consists chiefly of the monthly fees charged from the students.

In 1860 this college was affiliated to the Calcutta University. It now forms part of the Allahabad University, having been affiliated

in Arts and Law in 1889, and in Science in 1896. It consists of two departments one being the college and the other the High School, the former containing about 200 students. The college staff consists of the Principal, 6 professors and 2 Assistant professors. The school staff consists of the Head master and about 20 teachers.

In 1883 its management was handed over to a board of trustees who have entrusted its immediate control to a committee, of which the chairman and the vice-chairman are the Commissioner of the division and the Magistrate of the district. The college has taken a very important part in the history of education in these provinces, at one time the whole Rajputana getting its young officials from this college. But for the last 15 years it is no more the only first class college in these provinces.

St. John's College.—Even in Agra there is a keen competition going on between the Agra

College and the St. John's College, their friendly rivalry acting sometimes as a useful stimulus. It was established in 1850 by the local committee of the Church Missionary society, the primary object being to give higher education to the Indian Christians. In 1862 this college was affiliated to the Calcutta University. It now forms part of the Allaha-
bad University. Its staff consists of the principal, vice-principal, 6 professors, and 2 assistant professors. If the authorities of this college have not succeeded in spreading christianity largely amongst the people, they have surely succeeded in making their college a centre of education. In 1888 one could count its students almost on fingers, in 1905 their number swelled to 175.

St. Peter's College.—This college belongs to the Roman Catholics. It was founded in 1841 by Bishop Borglie and Colonel Filose. In 1890 it was affiliated to the Allahabad University. Attached to this are the orphanages

for European and Indian christian girls and St. Aloysim's boarding house and school. Close by is the residence of the Archbishop of Agra, the Roman Catholic Church and the convent. These buildings cover a considerable space of ground, which is said to have been granted to jesiuts by Akbar. They are located in Padri-tola, to the east of the central jail.

The Medical School.—It was started in 1855 for the education of Indian hospital assistants. It is divided into 3 main classes known as the civil, military, and female classes. The female class of the school is the first of its kind in India. There are female students in the medical schools and colleges of Lahore and other places, but there is no separate class for the females in those schools and colleges.

VISITORS TO AGRA

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SEO-KA BAZAR & AGRA COLLEGE, AGRA.

MAP OF THE ENVIRONS OF AGRA

Scale 1 1/2 Inch to Mile

