

***Mughal Gardens As A Reminder Of Paradise And A Place Of
Pleasure. (Kashmiri Mughal Gardens Only) .***

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ABSTRACT;

Mughal gardens are famous for the charbagh style , And Mughals are famous for living comfortable and pleasurable life. Mughals built gardens in charbagh style, Charbagh is a style of building gardens in which on the style of islamic paradise. Simply we can say charbagh is a imaginative style of building paradise like gardens. Mughal built many charbagh gardens in Kashmir these Gardens are either public or private gardens. The shalimar garden is abest example of charbagh style garden.

INTRODUCTION;

The word Paradise has its origin in Latin and the Greek to the Old Persian, paira (around) and daeza (wall), and so has its roots in the simple concept of a walled garden. Paradise recalls the culture of a desert people, who moved towards building gardening. In the Persian desert, water has traditionally been provided by a well {quanat) supplied by an underground tunnel running down from the mountains. So at the center of a walled Persian garden, one typically finds a source marked by a formal pool or reservoir. Since this arrangement did not yield a sufficient head of water pressure to enable satisfactory piped distribution of water to the plants, some other mode of distribution was necessary. The traditional solution was to provide canals radiating out from the central reservoir, and to set in stone causeways raised slightly above the level of the planted areas.

After winning the battle of panipat Babar settle down in India and paid personal attention to "Bringing the bliss of water to the thirsty land of Hind"¹. One of the Mughal miniature paintings beautifully depicts the scene of Babur personally supervising the layout of a garden at Kabul. Fascinated by the gardens of Timur at his native Samarkand and Herat, Babur planned small gardens along his campaign trail in India. Amongst these, the mostly notable is Aram Bagh at Agra.

In India Mughal gardens had four essential elements: Water for irrigation display and sound; trees for shade; flowers for scent and colour; and music to delight the ear. The ensemble of these elements created an unearthly ambience. It gave presence to the Islamic vision of

paradise upon the face of earth. Quadrant geometrical model was used in Mughal gardens called as Charbagh, with water channels dividing the garden into four symbolic sections.

From old Indian miniature paintings, some idea can be gathered of the planting of these Paradise gardens, whose beauty formed the chief symbolic and artistic inspiration of Mughal decorative art. This idea of Paradise underlay the whole artistic world of the Mughal craftsman, builder, and artist. It included the angels, and houris, the gentle beasts, and bright birds, and glittering fishes whose home it was, and who all lived together there in perfect harmony; for although the stricter conventions of some Muslim sects might forbid their representation, no idea of an Indian Paradise garden is complete without their presence, as well as the more familiar forms of trees, and fruits, and flowers, and running waters.⁴

The concept of a planned garden, also known as the Charbagh was introduced in South Asia by the Mughal Emperor Babur. In Kashmir this style was introduced by Akbar after conquering Kashmir in 1586, Charbagh is a Persian quadrilateral shaped gardens, divided by walkways or four small parts of water. Charbagh form of garden has its very ancient roots in Islam as it is considered as a presentation of Jannat-ul-firdous (Islamic garden of paradise)⁵. The name charbagh comes from the Persian and Urdu: *chāhār bāgh*, meaning 'four gardens'. The oldest known garden of this type is at [Pasargadae](#) in Iran. In south Asia The first garden of this style was built by Babar in Afghanistan.

The 'Char Bagh' or 'enclosed four part' garden is actually a reminder of Paradise Garden. It is sometimes known as the 'Universal Garden', not only for its widespread and long period of use, but also because it was regarded as an icon for the universe itself. This style of garden spreads throughout the Muslim [World](#) between the 8th and 18th centuries. The complex symbolism behind this form of garden has ancient roots in three of the world's great religions—Islam, Hinduism, and Buddhism.

Mughals built gardens in "CHARBAGH" style and considered them as a worldly paradise. Gardens are mainly considered as a image of paradise and a place of happiness. Mughal garden depict Charbagh style or the style of paradise gardens.¹ Mughal garden designs are heavily influenced by the medieval Islamic gardens and are often seen as a place of rest and beauty. These gardens are considered to be the reminder of paradise for Mughals. The concept of a planned garden, also known as the Charbagh was introduced in Kashmir by the Mughal Emperor Akbar, after he conquered Kashmir from a local chieftain ruler Yousef Shah-i-Chak in 1586. Many features of the Mughal gardens are similar with the garden of the Paradise such as pavilion or *baradari*, fountains, ³ canal system and trees of fruits etc. It is believed that octagon pools, frequently found in Mughal gardens, symbolize the eight divisions of Paradise.² Simply Mughal depicts their gardens as the worldly paradisaical gardens. Numerous inscriptions, inspired by *Quranic* gardens, tried to compare gardens with the Paradise. One finds myriad inscriptions of gardens,

though rarely from the imperial gardens, from the whole of Mughal India which directly compare the gardens to the Paradise. An epigraph (dated 1627 AD) found on the wall of the octagonal tank of the Vernag garden of Kashmir built by the emperor Jahangir, compared the beautiful waterfall (abshar) and the stream of the garden with the stream of the Paradise (ju-i Bahisht).

The tomb gardens of the Mughals were earthly versions of the Gardens of Paradise. According to the Quran, Heaven is an most amazing and beautiful garden in which the deceased will ever after dwell. In Sura 55 the Muslim faithful are told that Heaven consists of gardens with trees, springs, fruits and carpets to recline on and companions. In addition, Sura 76 speaks of the righteous being given cups of wine mixed with camphor to drink, and passed amongst them will be round, silver vessels and crystal goblets. This symbolism provided a starting point for Mughals to architects and artists to visually represent the afterlife, which they did in amazing ways ³. About paradiscal Mughal gardens, James Wescoat rightly remarks that Mughal gardens expressed a 'denotation but not connotation of Islamic Paradise and they achieved the form, but not the meaning of paradise gardens.'⁴. Akbar, after conquering the Kashmir, renewed the territorial aspect of making gardens. Kashmir as a place of beautiful environment mughals used as it very nicely. Kashmir, as a whole, was like a 'private garden' (*bagh-i Khasa*) to Akbar as described by Abul Fazl and Badauni both.⁵ Jahangir also said that Kashmir is a garden of eternal spring.⁶ This shift has been described by Wescoat very nicely that 'this continued a permanent shift in the geographic center of Mughal garden design, away from the Jamuna river corridor and back to its origin in Kabul and to its locus of future development in Kashmir'.⁷. Innumerable gardens were built by the Mughal nobles in Kashmir who attempted to bring Kashmiri garden style to the plains of the North also.⁸

About these paradiscal gardens, James Wescoat rightly remarks that Mughal gardens expressed a 'denotation but not connotation of Islamic Paradise and they achieved the form, but not the meaning of paradise gardens.'⁹ Thus, practically the Mughals wanted to create a metaphor of paradise and not the real paradise. Ralph Blakstad criticized the stereotype notion of Paradise that 'Paradise garden is an allegorical description for a psychic state and garden as a physical fact is not a Paradise.'¹⁰ Aesthetically, Mughal gardens were created with the pictorial imagery of *Quranic* paradise but their philosophical intention had pragmatic goals related to the profane world. According to the author of *Gardens of great mughals*. "Water, trees, fruit, and perfumed flowers this is the order of an Indian garden then come the birds. NO conception Of a Hindu or Muslim Paradise is possible without their bright daintiness and sweet little songs".^{10b}

The Mughal emperor Akbar is said to have referred to Kashmir as his private garden: during his reign, only the highest ranking courtiers were allowed entry there, causing heartburn among those left behind to swelter in the plains during summer. Akbar's choice of words for the Valley was no coincidence. Nor is it a coincidence that the Kashmir Valley, a verdant space surrounded on all sides by the Himalayas, is frequently referred to as a paradise – the root of the word paradise is an enclosed garden.¹¹

Mughals built beautiful gardens in Kashmir, where they achieved their greatest splendour. Compared to the dry lands from where the Paradise Garden evolved, Kashmir appeared as paradise itself with its abundance of water. As such, the challenge for the designers here was more of creating an imaginative use of water than of the ingenuity required for raising it and preserving it. Water could be made to rise in fountains fall in cascades or be used for making limpd pools that reflected the mighty chinars. However, the most important reason of building paradiscal gardens in Kashmir was its natural or environmental beauty and the availability of lots of water. Mainly the spirit of the paradiscal gardens lies in the running water, flowers, fountains, fruit trees etc. But the most important one is the running water because the need of the irrigational water is more important as the all depends on it. Thus the need of irrigation dictated the whole plan and arrangement of these Eastern enclosures, and herein they differ from the great Italian gardens, with which, at first sight, they seem to have so much in common. This resemblance is most striking where a hilly situation has been made use of, as in the Nishat Bagh, which rises in grand imposing terraces from the shores of the Dal Lake in Kashmir ; but while in the villa gardens of Italy the beautiful fountains and waterfalls are only one of the principal adornments, in these Eastern baghs the water is the very life and soul, the *raison d'être*, of the garden itself.¹² Gardes sometimes are related with the astrology and sometimes with zodic sighns, If a garden could have seven divisions which then reflected the seven planets. The shalimar garden is divided into twele divisions and each one of them represent a zodic sign.

The mountainous gardens in Kashmir, became a symbol of the well-ordered territoryof the great Mughals and their nobles. Kashmir, on account of its environment and beauty, provided the best place to build gardens. Kashmir, as a whole, was like a 'private garden' (bagh-i Khasa) to Akbar as described by Abul Fazl and Badauni both.¹² Jahangir also said that Kashmir is a garden of eternal spring.¹³ This shift has been described by Wescoat very aptly that 'this continued a permanent shift in the geographic center of Mughal garden design, away from the Jamuna river corridor and back to its origin in Kabul and to its locus of future development in Kashmir'.^{13b} Innumerable gardens were built by the Mughal nobles in Kashmir who attempted to bring Kashmiri garden style to the plains of the North also.¹⁴

All the finest Mughal gardens or their ruins are found in beautiful situations, centring round a hillside spring, like the gardens of Achibal, Verinag or else built across a narrow ravine or valley through which a constant stream of water flows, such as the Kashmir Shalimar Bagh. Mostly all Mughal gardens in Kashmir except Verinag follow a similar pattern with a central water channel sourced at natural springs. This channel which formed the central visual axis of the garden was further enhanced by *chinar* trees. There are one or more *baradaris* or pavilions with a central open space '*dalan*' placed over these water channels. These water channels cascade down from one terrace to another in the form of *chadars* or falls, where they fill in the larger water tanks, *hauz*, squarish in form and having an array of fountains. Finally, the water from the central channel joins a water body, either a flowing stream nearby, as in case of Achabal, or a lake, as in case of Nishat garden and Shalimar garden. These features are visible in almost all charbagh style gardens in Kashmir.

The Shalimar Gardens, the most celebrated of the Kashmir Gardens are approachable both by road and water, but to savour the full visual delight of the layout of the gardens, it is better to go by boat. One enters the gardens at the lower most level, which is laid out on terraces. Each terrace has a particular function. A central canal form-square pools forms the major axis of the gardens. This axis is traversed by a series of perpendicular avenues leading to the cool and shady *chinar* trees. Chinar trees was brought to kashmir by Ali mardan khan, also who laid out shalimar garden in kashmir. Those chinar trees are important for the beautyfeaction of gardens in kashmir.

conclusion

From the conclusion point of view we can say that Mughal gardens are mainly build on the style of charbagh gardens. Mughals built charbagh style Mughals build charbagh style gardens and considered them as a wordly paradise.gardens are mainly considered as a image of paradise and a place of happiness. Mugal garden depict Charbagh style or the style of paradise gardens. In kashmir Shalimar garden is based on the concept of Charbagh garden divided into four parts with twelve pavallions. There are many other gardens in kashmir that were not built in charbagh style .like the garden of badshahi bagh or the garden of Nishat bagh.

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13. *Tuzuk*, p. 299.
- 13b. GARDENS of the great Mughals p33

14. Wescoat, 'Mughal gardens and Geographic Science', op. cit., pp. 190, 192. Wescoat has explained that in this changing relation between garden and territoriality in the sixteenth century, four related themes came out: (i) Akbar's ambivalence towards Babur's legacy (ii) New models of design to serve an expanding imperial vision (iii) Advances in geographic sciences associated with territorial administration, and (iv) A geographic shift of Mughal garden culture to Kashmir.

15. *Tarikh-i Hasan*, pp. 293-321, *Tuzuk*, pp. 299-327.