



# The Influence of Iranian Architectural Style on the Garden of Indian Buildings in the Gorkan Era (Emphasis on the Garden-Tombs of the Gorkan Sultans)

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**Abstract:** The influence of Iranian architectural art on Indian architecture is a category that is as old as the cultural-civilization relations between Iran and India, and according to historical evidence, its history goes back to the third century BC, when we witnessed that in the capital of the Mauryan empire, Patliputra, there were influences of Iranian architecture. This flow after the emergence of Islam in the 7th century AH / 13 AD. And especially after the formation of Islamic states in India, it became more intense. The art of Iranian-Islamic architecture with its unique characteristics was used in the construction of large mosques in India, and while combining with Indian architecture, it benefited from Indian materials that were suitable for the climate there. In this regard, Indian architecture benefited from the accuracy and subtleties of Iranian architecture, and from the combination of those two new and independent styles emerged in the art of architecture, which became known as the Indo-Iranian style. Before the Gurkanians came to power, the Indian aspect of this style was more obvious, but in the Gurkanian era, its Iranian aspect prevailed. This style in the construction of the tombs of Gorkani sultans was widely inspired by the garden tradition of the Safavid era.

**Keywords:** *Architecture, Gurkan, Safavid, Indo-Iranian Style, Tomb Garden.*

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## ***Introduction***

The Safavid government was established in the beginning of the 10th century by Shah Ismail (930-907 AH). With the establishment of Shah Ismail on the seat of power and the formation of the Safavid government, one of the most brilliant historical periods of Iran began. By overthrowing the Al-Tawaifi kings and centralizing the government system and consolidating religious and national foundations, the Safavid kings tried to promote industry and craft, populate cities, and create buildings and works of art. The Safavid kings paid special attention to art and supported artists, so that some of them were painters or calligraphers themselves. At the beginning of the 10th century AH, at the same time as the Safavid government came to power in Iran, the successors of Timur, who are known as Gurkanians or Great Mongols, came to power in India. These two dynasties had friendly relations with each other during most of their rule and influenced each other's political-cultural and economic developments. One of these art fields that was encouraged and supported by the Safavid and Gurkani sultans was the art of architecture, and since this art had a long tradition in Iran and the Gurkani sultans were also willing to attract Iranian architects to establish magnificent and lasting buildings, therefore It didn't take long for a flood of Iranian artists and architects to flow to India and the Gurkani court for the sake of name or bread or to present their art, and in this way, the Gurkani era of India should be considered the peak of the influence of Iranian architecture in the Indian subcontinent. The Gurkanians were fully aware of the ability of architectural art as a tool to perpetuate their name and memory and even show off themselves compared to other sultans of the time or previous eras, that is why they paid special attention to the art of architecture and architects of that period. The style that was formed during the Gurkani era was a delicate and distinct style in which the indigenous traditions of Indian architecture were artistically combined with the architectural traditions of Iran and Transoxiana during the Timurid and Safavid periods. The combination of seemingly heterogeneous elements from the architecture of different lands resulted in a distinct style that now has a global appeal. In the Gurkani era, due to the great interest of the sultans of this dynasty in the Safavid style of architecture and also the migration of a group of Iranian artists and architects to India, many models, designs and elements of Iranian architecture of the Safavid era became popular in India. The most important of these elements are: Persian arch and dome, use of bricks and wooden doors and windows, creation of wide courtyards for mosques, pointed arches, octagonal plan (Octagonal) or eight heavens, especially for creating tombs, gates and porches high for mosques, Kufi calligraphy, Chinese Torana style arches, pendants, gangres on the roof, the shape and outline of minarets. The decorations of the buildings were especially geometric designs, flowers and bushes and Quranic and decorative inscriptions with various calligraphy lines. But what influenced the architecture of Gorkani era more than other elements and elements of Iranian architecture was the Iranian garden design, which the artists of this era who Most of them were Iranians, they used it in an artistic way in the construction of the garden of buildings, and at the top of them were the tombs of Gorkani sultans, and they built magnificent buildings inspired by Iranian architectural elements, such as the tombs of Humayun, Akbar, Mumtaz Mahal, etc. What is considered as the research objective in this article is the influence of Iranian architectural style in the Safavid period on the gardens of Gorkani period buildings with an emphasis on the tombs of the Gorkani sultans. This research seeks to answer the question of how Iranian architecture was able to influence the elements of Indian architecture in the field of gardens and how this influence is reflected in the tombs of Gorkani sultans.



### ***Research Approach and Method***

The research method in this article is based on the library method and the method of collecting information in that library.

### ***Research Literature***

The relations between the Safavids and Gurkans have attracted the attention of many researchers and historians. However, the research that has specifically focused on the influence of Iranian architectural style on the garden of Indian monuments in the Gorkan era (with an emphasis on the garden-tombs of the Gorkan sultans) has been overlooked by historians and researchers. The relationship between the Safavids and the Gurkans has been mentioned. As Ershad, in his book on the historical migration of Iranians to India, has very briefly examined the cultural dimension of the relations between Iran and India from the 8th to the 18th century AD and has named the groups of immigrants to India in the Safavid era (Ershad,2000). Also, Aziz Ahmed in his book *History of Islamic Thought in India and Tarachand* in the influence of Islam on Indian culture also have references in connection with the influence of Iranian-Islamic culture in the Gurkan era in the Indian subcontinent, especially in the field of painting, architecture and music (Ahmad,1988) . Ali Akbar Shahabi has also examined the literary aspect of these relations in the literary relations between Iran and India (Shahabi,119937). Mino Salimi, in her book called *Cultural Relations between Iran and India*, has only discussed the cultural aspect of these relations, from the ancient period to the modern era, and has raised the issues in a general and passing way(Salimi,1996).

### ***Gurkhanian Architecture***

The architectural style of the Gurkhanian period, like other Islamic governments, was receptive to the Islamic architectural style, and the architectural artists of this period mostly built palaces, Islamic mosques, and tombs. Gurkhanians had three important capitals. Delhi, Agra and Fateh Porsikri and most of the significant and magnificent buildings of this period were built in these three capitals.

The architecture of Gorkani period can be generally divided into two periods.

1- Red Sandstone Period: It is the initial stage of Mongolian architecture; it continues from the beginning of the Gurkhanian rule to the end of the Akbar Empire.

2- White marble period: From the era of Jahangir empire, the use of white marble in the construction of buildings flourished and reached its peak during the reign of Shah Jahan. (Zikar, 2005, 159)

Before the arrival of Muslims in India, many Indians burned their dead bodies, the ritual of making tombs was brought to India by Muslims. During the Gorkan period, who considered themselves the heirs of the Timurids, they turned to building tombs for the elders and rulers, and many tombs were built after that, including Humayun's tomb in Delhi, Shir Shah Suri's tomb in Sasaram, Akbar's tomb in Sikandera, Jahangir's tomb in Lahore, Etimad-ud-Dawlah's tomb in Agra, Mumtaz Mahal's tomb and Shah Jahan's tomb in Taj Mahal, he pointed out that many of them are very magnificent and impressive in terms of architecture, decorations and the role of religious motifs and the importance and status of the people buried in them. (ibid: 158) during the Mughal Empire, tombs with pillared domes and vaults with pointed arches, deep niches and small booths were built and all were built in the middle of the water or in a park was placed (Connell, 2001: 48)



### **The influence of Iranian gardening on the gardens of Indian buildings**

One of the most important signs of the influence of Iran's Safavid architecture on the Gorkani architectural tradition is four gardens. These gardens are set as a standard for Mongol tombs. (Heritage, 2002:129) Most Iranian gardens in India are a kind of water garden or tomb garden. And unlike most of the gardens of Iranian tombs, which are composed of nested courtyards or enclosed areas due to Iran's special climatic conditions. They form a garden with an open landscape and a symbolic building in the middle of the garden (Tomb Garden or Kushk Garden). (Ansari, 2011: 10)

The great Gorkani sultans are all known for creating gardens, especially in Kashmir, Lahore and Agra. In the same way, the nobles and princesses of the court paid special attention to this matter and their gardens have remained. In almost all the gardens of Gorkani period from Babur to Aurangzeb, the principles of four Iranian gardens have been observed. A pool or more or less a large pond forms the central point of a quadrangle garden with a square or rectangular plan, where four streams lead to it, between the plots, there are walks on a higher level. Pathways are often paved with artistically placed bricks; In poetic places, they have built booths on the platforms in the middle of the lake or pond. The Iranian four gardens design was a desirable form for the construction of tombs in the Gorkani period, which was adapted from Iranian architecture, and almost all the tombs of this family were built in a four gardens. (Brand, 2004: 208). Just as the Safavids continued the tradition of making Iranian gardens with changes and built beautiful gardens in cities such as Tabriz, Isfahan, Qazvin, Kashan, Shiraz, Mazandaran, Kandahar, etc. (Sultanzadeh, 1999: 25-30) . Gorkani kings also spread the tradition of Safavid gardening in this land with the help of Iranian artists and engineers who migrated to the Indian subcontinent. The design of Safavid four gardens has been adapted based on special attention to geometry and the use of a square or rectangular plan and dividing it into four parts (four gardens) by means of perpendicular streets in Gorkani gardening. The use and popularization of the Iranian style of four gardens in India is attributed to Babur, and his successors also continued the tradition of garden making, which was inspired by the four gardens of the Safavid period (Biler & Bloom, 2009: 712). Babur was very interested in gardens and gardening, he was attached to Kabul and built gardens there. (Wilber, 1969: 89-91). One of these gardens, which was built by Babur in the style of a classical Persian garden, was called Wafa Garden, which he built in 914 AH/1508 AD. Apparently, Babar himself was a qualified engineer and designed and engineered his gardens himself. The gardens he built in Kabul had a similar atmosphere to the gardens of Herat and Samarkand, and apparently common principles have governed the design and construction of these gardens, some of which are as follows:

Enclosing the garden with high walls;

The squareness of the garden (square or upright plan);

Dividing the surface of the garden into four main parts (four gardens);

Placing a hut or a small palace in the center of the garden;

Choosing sloping land to build a garden by creating an artificial slope to ensure proper water flow (Wilber, 1969:90-91).

After conquering India in 932 AH/1526 AD and settling in Agra, Babur showed his previous interest in creating a garden in his new territory and with all the obstacles he faced to build his favorite garden, a garden named Ram The garden was built in the style of four classical Iranian gardens. (Shimel, 2016: 22). Due to the lack of permanent streams, loose land and climatic



restrictions, Babur thought of different arrangements such as providing a source for flowing water and changed the previous patterns of gardening in India and some of the most important features. The features of Timurid gardens, including the design of four gardens, the use of running water, analogy in the design of the garden and the construction of a hut or a small palace in the center of the garden or by the river near which the garden was built. (Koch, 1994: 87-88) Among the other gardens that Babur built in the style of four Iranian gardens in India, we can mention Zahra garden, Nilufer garden, and Hasht Behesht Garden. (Wilber, 1969: 97) Kashmir, which was annexed to the territory of the Gurkans during the reign of Akbar, was the land of gardens desired by the Gurkans. In 1008 A.H./1597 AD, Akbar built the first large garden in the style of four Safavid gardens called Nasim garden near Dal Lake in Srinagar. After him, Asif Khan, brother of Nurjahan Begum, wife of Jahangir Neshat garden, and Jahangir himself built Shalimar Gardens in Kashmir in 1029 A.H./1619 AD. (Shimel, 2007: 353) Another garden built by Jahangir in Agra in the style of Safavid gardens was called Ram garden, which was also called Noorafshan Garden. (Koch, 1994: 87)

During the reign of Shah Jahan, gardens were also built in Agra, Kashmir, and Lahore, and the most important of them, which is considered to be the peak of Gurkani garden construction, is the Shalimar Garden in Lahore, which was ordered by Shah Jahan and was designed, engineered and supervised by Ali Mardan Khan and it was built in the Safavid four gardens style and its construction was completed in 1052 AH/1643 AD. (Kenbo, 1967: 310) Ali Mardan Khan, the son of Ganj Ali Khan, the ruler of Kerman and Kandahar in the era of Shah Abbas, after the death of his father in 1034 A.H./1623 AD, he was assigned to the government of the mentioned states by Shah Abbas. He, like his father, was a great engineer, designer and gardener during his rule in the states under his rule, he built important buildings such as Nazar Garden in Kandahar. (Turkman, 2003: 2/1041) He sought refuge in Shah Jahan's court in 1047 A.H./1637 AD due to a dispute with Shah Safi and fear for his life. (Kenbo, 1967: 2/357) During this period, Ali Mardan Khan was one of Shah Jahan's prominent and close advisors. He, who was a designer and engineer, built important works in the Indian subcontinent at that time, such as Ali Mardan Khan bridge and neighborhood in Kabul, and designed the water supply network for Delhi. But the most important work of Ali Mardan Khan, which has world fame, is the Shalimar Garden in Lahore. (Soroush, 2007: 14) Most of those who introduced Shalimar garden. The garden is considered the result of Ali Mardan Khan's genius in garden engineering and water system design. Ali Mardan Khan, with the support of Shah Jahan and using the knowledge he had acquired in garden engineering and water facilities in Iran, created a work that is rightly considered the peak of Gurkani garden construction. (Biler & Bloom, 2009: 712) This garden was built based on the elements taken from the common heritage of garden-making in Iran, Safavid era, Trans-Netherlands and India, and with the great scientific ability of Mardan Khan, it was breathed into a single body. (Soroush, 2008: 20-21). The water supply of the garden was done by a canal that connected the Ravi River to the city of Lahore and was 1600 km long. This garden was irrigated through the creation of artificial terracing and the cascades that were created in it. (Koch, 1994: 116). The distinguishing feature of Shalimar garden in Lahore was that the legacy of Iranian engineering in the garden and garden construction breathed a new spirit into the conventional pattern of the region.

And since it is the work of one of the great but unknown engineers and designers of Iran's history, it reflects the style of Iranian gardening more than other gardens of the Indian subcontinent. This garden has been registered among the world heritage sites in Pakistan since 1982 (Soroush, 2008: 20-8). In fact, four gardens are a method for a kind of garden of Iranian tombs,



which also spread in India, and some rulers and elders wanted to build their palaces in a part of a garden to take advantage of its space, and this is an important and well-known model in Iran's architecture (before and after Islam) was also mentioned in Ferdowsi's poems. Examples of four gardens can be seen in Tabas (Golshan Garden), which has a design of four gardens with water intake in front of the building. In the case of the garden of tombs or the tombs of the great and sultans in a garden, the same design has been used, the history of which dates back to ancient Iran. (Sultanzadeh, 1999: 42) From the 10th century of the Hijri (17th AD), this palace was called "Chelston" in (Qazvin), which is still standing. These kinds of gardens, which were spread both in the Safavid and Gurkan eras, became famous with the design of four gardens, in which the pavilion or mansion was located in the middle. Other examples are the tomb of Seljuq sultan Sanjar in Merv, and based on the use of light and bergamot motifs and plant motifs on the domes (such as the dome of the Sheikh Lotfollah Mosque) and by using large integrity tiles on which a design is painted. (Haft Rang) has many mosaics (in the Imam Mosque of Isfahan) and also the construction of large pediments, which is typical of this period, which made a lot of progress, various moqran works with very beautiful shapes and agate using plaster, which was first made with moqrans plaster. was created and then it was often decorated with tiles, it became popular and reached its peak; So that the tiled buildings of this covenant are unique in the world (Soltanzadeh, 1999: 254-255). The use of Iranian arches and domes with the Indian style was accepted and imitated from the very beginning of the arrival of Islamic architecture in India. After that, the dome formed a special feature of Indian architecture. In ancient India, the buildings were pyramid-shaped, but after the conquest there by the Muslims, they became oval-shaped. Not much remains of the buildings that were built during Babur's time. Based on his own writings about architecture, he respects the architectural standards of the Timurid era and has mentioned the establishment of several gardens on the banks of the Jumna River, such as Ram garden or Aram Bagh or Noorafshan garden, as well as the Nilofar rock garden in Delpur. (993-935 A.H./1527-1529 A.D.) and also two mosques related to his time, named Sambhal (933 A.H./1526 A.D.) and "Ayodaya" and Paniyapet, both during his lifetime and in the year (935 AH/1529-1528 AD) were built. In their construction, which were built on a huge scale, they were built by imitating the disproportionate shapes of the decaying royal architecture. It is used in the transition area from square to domed circle. Like other influences of Iranian art on Gurkani architecture, it was common to build a hut or tomb in the middle of water or a large artificial reservoir in order to create a pleasant and beautiful view. In Iran, it was also called the Blue Garden. And the Koushk mansion was built on a water-resistant platform, and to reach and cross the water to the mansion, they usually used a passage on the bridge between the Kanar arena and the Koushk. It is possible to mention Eel Goli Garden in Tabriz and Cheshme Ali in Damghan (Sultanzadeh, 1999: 51-53). The construction of buildings in the style of Iranian buildings in India, especially by the Gorkani sultans, was one of the most important influences of Iranian immigrant architects to India. Tombs are clear examples that most Gorkani sultans tried to build. The influence of Iranian architecture on Indian architecture has happened since the beginning of the Gurkan Empire. When Babur went to Samarkand, he observed the architectural style in that city and was inspired by it and used it in the construction of the buildings of his kingdom." Babur was very young when he entered Samarkand and was surprised to visit this city. He added elements of this city's architecture, such as high fences and regular divisions along with alignments, axes, main elements, and the Kolah Ferangi mansion, to his garden-palaces. (Zangari, 2011: 367). The use of Iranian designs in the construction of buildings took place from the very beginning of the establishment of the Gorkani Empire. In addition to the fact that the buildings were built based on Iranian plans and maps, local designs were also used in them. "The main design patterns in



the first period during the time of Babur and Humayun were influenced by the architecture of Mavar transoxiana and Great Khorasan and on the other hand were derived from the tradition of stone decoration in Delhi. These two styles were combined with each other in the period of Akbar and along with other Indian works, a style It created a successful combination in the field of architecture. The peak of Gurkani architecture was in the Akbar era. In the Jahangir period, it was the period of revision and adaptation of most of the architectural spaces. At this time, the influence of Iranian (Safawi) architecture became very important. (Koch, 1994: 134) Among the valuable works left from Humayun's era is his tomb, which was built by an Iranian architect named Mirza Mirek Ghiyath, who emigrated to India. The design of this mausoleum, which many believe is the model of the Taj Mahal design, is influenced by the design of the Soltanieh dome, which Humayun visited. This plan is based on the plan of four gardens and eight paradises and a 9-part plan, which is a Timurid innovation, and many Iranian architectural symbols are used in it. In this era, following a more or less uniform pattern is seen in Iran and India; It can be said that from Humayun's era onwards, the influence of Iranian culture and art in the Indian subcontinent spread more and more, which had a significant impact on the architectural art of that era. (Pourjafar, 2003, 18)

### ***Characteristics of the garden - tombs of Gorkani sultans Human's tomb***

Since the time of Humayun, Indian architecture has become more Iranian. During his asylum in Iran, he and his Iranian wife visited the important cities of Iran, such as Herat, Qazvin, Soltanieh, Tabriz and Ardabil, where he was influenced by Safavid architecture, and after returning to India, he adopted this style of architecture there. spread, his wife was also very influential in this matter (Soltanzadeh, 1999: 62 -63). The influence of Safavid architecture can be seen in the best way in the building of Humayun's mausoleum, which was built in the form of a garden-tomb. This mausoleum was built during the time of Akbar between the years (970-970 BC/1571-1562 AD) in Delhi in the center of a quadrangle, by an Iranian architect named Mirak Mirza Ghiyath. (Badwani, 2000: 2/90) Humayun's Iranian wife is prominent in history because of the cost of the construction of this tomb. (Koch, 1994: 44) In this building, the tiling, the complex combination of the arched palaces of the rooms, porticoes, the placement of the square domes and the narrow domes of the four garden design, the emphasis on analogy in the building (Ahmed, 1988: 185 -184). The long porch and the design of the eight heavens of the building can be seen with the palace of the palace in the center of the building - all of which are derived from the elements of Safavid architecture (Brand, 2013: 207). The Iranian style of Humayun's tomb became a model for the buildings that were built in the Indian subcontinent in later periods, the most important of which are the Taj Mahal, the tomb of Shah Jahan and his wife, the tomb of Abdul Rahim Khan Khanan and the tomb of Rabia Durrani, the wife of Aurangzeb. (Ahmed, 1988: 185) Humayun Shah's tomb was built by the order of Akbar Shah by the Jamna River in Delhi. In terms of style, this mausoleum is the first example of the architectural taste of Gurkans of India, its construction started with the effort and attention of the deceased Sultan's widow (Hameedah Bano Begum) in 1564 AD (Mousavi, 1965: 54) and was finished in 1570 AD. Akbar Shah revived the tradition of Iranian tomb building (especially the Ilkhanid and Timurid era) in India. In Humayun's mausoleum, the octagonal plan, the reduction of pressure in the building and its large dimensions, is an adaptation of Al-Jaytu's tomb in Soltanieh. In addition, it has received influences from Timur's tomb in Samarkand (such as the onion-shaped dome). Therefore, it can be said that this tomb is the first example of Mongolian buildings in India, where Iranian characteristics are clearly shown.

The style of this building is completely Iranian and its plan is made of four eight and a half

units. Selected nine-part maps of Timurid origin, a regular octagon or eight and a half octagons, a map consisting of a square or rectangular central part with porches located in the corners were used in the widest way during the Gurkanian period. (Mazaheri, 2013: 29-28) The tomb is built in the middle of a garden in the style of four Iranian gardens on a row with 72 rooms for accommodation of travelers. This building was built by two Iranian architects named Mirk Mirza Ghiyath and his son Seyyed Mohammad, who used to work in the court of Baisanqar Mirza in Herat. Therefore, it is not far from expected that these architects applied their personal experiences and interests, which originated from Timurid architecture, in this building, and because of this, the building took on an Iranian form. The dome is made in the shape of an onion with two shells with a long gravure (Iranian-Timurid influences) and a marble coating. This building has 24 narrow minarets on both sides of the arches and octagonal corners, which are very similar to the tall and narrow minarets of the Soltanieh Dome. The building has Quranic inscriptions and the special Timurid assimilation element has been observed in this. The construction method and building materials, such as covering the building with sand, fine-cut red stone, and decorating with narrow strips of marble, have a local color and flavor; But most of the elements of the building are Iranian, regardless of the umbrellas around the dome, everything is Iranian, and this is the style of Iranian architecture that can be seen in all the buildings of the Gurkan period in India for three centuries (Shatri, 2013: 636-635). It seems that the plan of Humayun's mausoleum was influenced by the plan of Al-Agh Bey and Abd al-Razzaq mausoleums in Ghazni. The tomb of Al-Agh Bey and Abd al-Razzaq was built in a symmetrical style, including a square and domed room in the middle and eight smaller square and rectangular rooms around it, which are connected to each other by corridors. The building has four minarets (Timurid tradition) in the four corners of the building and four tall arches in the four main directions of the building, which protrude from the main wall of the building. This design has been followed in Humayun's tomb with minor changes; For example, Humayun's tomb has an octagonal room instead of the square-shaped central room of the upper tomb, and there are eight other rooms around the central room, which are all connected by corridors and corridors. However, the front arch of this building, unlike the tombs of Elgh Bey and Abdul Razzaq, is set back from the side walls and has a plan like a four-leafed flower. But the octagonal plan of the building seems to have been influenced by the tomb of Abu Nasr Parsa in Balkh, which is an octagonal building with chamfered corners. For the first time, this octagonal plan was used in the period of the Green Burj and Nili Gonbad tombs in Delhi, both of which were influenced by the tomb of Khwaja Abu Nasr Parsa (Gharavi, 1975: 17).

### ***Akbar's tomb***

The most important architectural program of Jahangir Shah was the construction of his father's tomb in Sikandra. The construction of this building began during the lifetime of Akbar Shah and continued for eight years after his death until it was completed in 1022 AH (1613 AD) (Mousavi, 1965: 57). The mausoleum was built on a stone platform in Yeman Ik Char Bagh. The building has a huge pediment with four minarets. Iranian architects were the innovators of the front of the gate and after their migration to India, this initiative became fruitful. In fact, the construction of large arches and porches already existed in the Iranian tradition of architecture (Heritage, 2002:135). But during the Safavid period, it was scattered in the Islamic world after the migration of Iranian architects to India and Ottomans. The only entrance to this tomb is the southern gate of the garden, which is enclosed on three sides. Four minarets have been added to the structure of this mosque, and this was the first time in India that such minarets were used in a royal tomb, and they were probably added by order of Jahangir. (Hoag, 1968:244) Among





the innovations of this building The mausoleum of his father Humayun is the four minarets that were built in the square of the entrance gate. The patterns on the surface of this building reflect Akbar's divine religion. Islamic, Hindu, Buddhist and Christian symbols are placed together (Zikr, 2005: 166). In the decoration of this building, marble stone has been used, which was established as one of the important types of Gurkan architecture decorations. The inlaid stone decoration in the Gurkan period is inspired by the inlaid tiling decorations of the Timurid period, which was used as the main building material and for decoration instead of clay and tiles due to the abundance of stone in the Indian subcontinent.

### ***Jahangir's tomb***

Jahangir's mausoleum is built in Nur Jahan Garden in Lahore. The building is built in the center of four gardens, which has only one entrance on the west side. According to Jahangir's will, the building has no dome or upper floor, and the mausoleum is made of white marble in the style of the Taj Mahal building, with semi-precious stones as elegantly as possible placed on top of it. (Hotstein, 2011: 479). The square building is surrounded by arches and tall minarets in the corners. The four entrances of the building are in the center of the four directions without arches Except for the four minarets, the external walls are made of marble. The rest of the building is covered with red sandstone. The symmetry of the Timurid tradition of Elagh Bey's tomb has been preserved throughout the building. This building is an experience for building the Taj Mahal in the future. (hoag, 1968:245)

### ***Taj Mahal tomb***

The reign of Shah Jahan (1068-1037 AH/1658-1627 AD) can be called the golden age of architecture in the Indian subcontinent. In this period, India became very rich in terms of elegant and innovative buildings. The Gurkan government, which had reached its power, majesty and peak of greatness in this era. He left unique works in architecture, and agile architects, artistic sculptors, sharp calligraphers from Islamic countries, especially Iran, came to the court of this king and performed art. (Shimel, 2007: 344) The method that Shah Jahan created in architecture and spread it was basically Iranian. The influence of the elements of Safavid architecture in this period was so great that the Gurkani style of architecture, that is, the Indo-Iranian style, took on the Iranian color to a great extent. In this period, white marble took the place of red sandstone. Clay bricks, double-walled domes, arched passageways, cylindrical arched columns, artificial leaves, stone decorations on the windows using Islamic motifs, as well as geometric shapes, flower and plant designs, Iranian cypress trees and decorations. Safavid architecture was imitated in the shape of a wine jar, which all these buildings show the closeness of Indian styles to Iranian ideas and opinions. (Ahmad, 1988: 187) In this way, the Indo-Iranian architectural style of Shah Jahan's era, with the influences of Safavid architecture, became one of the richest architectural styles in the world. The influence of Safavid architectural art can be clearly seen in it, it is the Taj Mahal, in which Iranian patterns are mixed with Indian architectural art and it has created a unique phenomenon. The Taj Mahal complex, like Humayun's tomb, is a kind of garden-grave (Sultanzadeh, 1999: 92-83), whose building was designed and built with the plan of eight heavens. (ibid: 89). Taj Mahal was built by Shah Jahan for his beloved Iranian wife Arjamand Bano Begum nicknamed Mumtaz Mahal in Agra in 1040 AH/1631 AD. At the end of a quadrangle, he built a garden parallel to the bank of the Jumna river. The construction of the complex of tomb buildings lasted for twenty years, of which five years were spent on the construction of the secondary buildings of the tomb, which are located at the ends of both sides of the tomb and are completely identical and symmetrical. The secondary buildings of the complex include a mosque and a guest house. (Kenbo, 1967, 1/376) Most of the architects



of the Taj Mahal were of Iranian origin: Ustad Ahmed nicknamed Nader al-Asr and his brother Ustad Hamid Lahori, who were of Iranian origin. Mohammad Sharif Samarqandi, Ustad Isa Shirazi, Mir Abdul Karim, Mohammad Khan Shirazi, Wajid Khan Baghdadi, Atta Mohammad Bokharai, Mohammad Sultan Balkhi and Amanat Khan Shirazi calligraphers and inscription writers were among the main architects and artists of this building. (Hikmat, 1958: 119) The Taj Mahal, which is derived from the art and taste of the Safavid era, which was mentioned above, has other features of Safavid architecture, the most important of which are: wall painting and mosaic decorations, (Salimi, 1993: 100) the porches and entrance gates of the building and the exterior facades of the tomb, (Allami, 2006: 338) the onion shape and two shells of the main dome (Price, 1968: 187) the presence of four small domes on the four sides of the main dome, four minarets The main square of the tomb, the principle of centrality and the principle of symmetry. (Sultanzadeh, 1999: 103) Islamic decorations, Quranic inscriptions, blooming plants in relief, inlay work with flower and plant motifs, decorations in the form of hedge work (colored inlay with Stone) is placing stones such as jade, agate, ruby and emerald on white marble and using mesh windows (Blair & Bloom, 2009: 712). The design and decoration of the Taj Mahal defines Iranian art, especially Iranian stonework. In fact, the Taj Mahal is the Iranian soul embodied in the Indian body. Referring implicitly to the Taj Mahal, Nehru considered the Gorkani style of architecture to be a combination of Indian ideas with Iranian inspirations, that the cities of Delhi and Agra were covered with beautiful, noble and well-balanced buildings of this school. He considers the Taj Mahal as the most famous building that was built based on the characteristics of this school. (Nehru, 1959, 1/251) After his death (1077 A.H./1666 A.D.), Shah Jahan was also buried in the same tomb next to his wife (Bockhardt, 1986:184). The profile of this building, like the three pyramids of Egypt and the Eiffel Tower of France, which are a symbol for their countries, is a symbol and a sign for India. (Blair & Bloom, 2009: 711). The architect and designer of the Taj Mahal was Master Isa Shirazi, who had a calligrapher from Baghdad, a penman from Bukhara, an expert in construction from Constantinople, a tower builder from Samarkand, and an architect from Kandahar working under his supervision with twenty thousand workers. (Soltanzadeh, 1999: 58) Ustad Ahmad Lahori, nicknamed Nader al-Asr, was responsible for the construction of a large part of the building, and he was the calligrapher and scribe of Sardar Amanat Khan (Schimel, 2016: 342). The mausoleum was built in a plan of four gardens, but unlike the previous tombs, which were all located in the middle of the area and at the intersection of axes, it is placed on a row at the end of the area. Four minarets are freely placed in the Sefa square, which is an innovation of the Gurkanian period. On top of the building there is a pear-shaped dome that has two shells. On the four sides of the main dome, there are four arches with small domes. There is a mosque on the west side and a symmetrical guest house on the east side of the buildings. The main gate of the garden area is located on the south side and is made with red sandstone and white marble decorations. The bodies of Mumtaz Mahal and Shah Jahan are in a crypt under the central room. But two very beautiful tombstones are placed above the central room for pilgrims to visit. The tombstones are surrounded by a golden and latticed wall. The mausoleum is made with semi-precious stones on the side of white marble with flower and plant designs (inlaid with colored stones). Adherence to proportion, symmetry and harmony and the elegance of work and the use of expensive materials add to the beauty of this complex. Around the front of the arches, Surah Yasin is written in thulth script with black stone in white marble. On both sides of the main porches and on the corners of the building, you can see sixteen narrow minarets whose tips are like lotus buds. Many believe that the model of the Taj Mahal was taken from Humayun's tomb, which was originally influenced by the Soltanieh dome. This project is based on Chaharbagh and Hasht Behesht plan. The decorations used



on the entrance gate are in Islamic style and made of red stone. (Pourjafar, 2003: 18-23) The Taj Mahal building was formed as a reflection of Iranian architecture in India, following the continuation of Timurid architecture in India. Numerical symbolism (especially the number four) has been widely used in this tomb. Such as four gardens, four sides, four porches, four minarets, four arches, and four gates (Soltanzadeh, 1999: 40-42), which has been influenced by Iranian architectural culture.

### **Result**

The Safavid era is one of the most brilliant eras in the history of Iran in terms of art and architecture, and the symmetry of this era with the Gorkan period made Iranian artists, especially the agile Iranian architects, bring their art to India and serve the Gorkan sultans and rulers. It is the creation of magnificent buildings that shines on the architecture and art of the Indian sub-continent until today. After entering India, Iranian architecture mixed with elements of Indian architecture and created a new style called Indo-Iranian, but its essence and essence were still Iranian. One of the most important fields of architectural art during the Gorkan period is the construction of the gardens of the tombs of the Gorkan sultans and the belongings of the royal family. The garden-tombs, which were built to commemorate the Gorkani sultans and sometimes their wives, were more than any other building influenced by the Persian architecture of the Safavid era. Unlike royal palaces, this garden-tombs was a spiritual connection between this world and the hereafter, and the structure of the building itself represented such spiritual worlds. The garden-tombs of the Gurkan era of Humayun's tomb were inspired by Iranian tombs, especially Al-Jaytu's tomb, and it was exalted in the tombs of later sultans such as Akbar and Humayun until it reached its peak of development and prosperity in the garden-tomb of the Taj Mahal. The general view of this garden of tombs - apart from the decorations and Iranian arches, it was in a quadrangle garden with a water catchment in the front part, with streams flowing on its four sides and it evoked an artistic depiction of the gardens of eight heavens and heavenly mansions

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