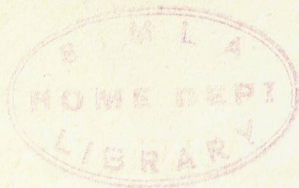




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TOMB OF JAHANGIR AT SHAHDARA NEAR LAHORE.

1. After the death of Akbar in 1605 A.D., his son Salim assumed the government of the empire under the title of Jahangir, "Conqueror of the world." Sir Thomas Roe, sent by King James in 1615 A.D., to the court of the Emperor, gives us an idea as to the state of India at the time. Though judicious, Roe is profuse in praise of the magnificence of the court, and speaks in high terms of the courtesy of the nobility and their entertainments. Referring to the natives he writes—

"They are a people of a strong and quick apprehension, ready wit, and very great fancy and ingenuity in all manner of fine works. This, their delicate stained cloths, their silks, their cotton carpets of so many mingled colors, in short, all their flowered works in silk, gold, and silver are plentiful evidences of. Then they make all sorts of cabinets, boxes, standishes, trunks, &c., with that exquisite skill and fancy that they deserve to be reckoned amongst the master workmen of the world in all respects. They'll inlay (with elephant's tooth, mother-of-pearl, ebony, tortoise-shell or wire) anything that is capable of being wrought upon. They work abundance of cups out of agate, cornelian, and other fine stones; polish and cut all manner of jewels, and understand the value of them as well when they have done. They know how to buy and sell all those nice ticklish commodities, and he that gets the better of them in a bargain must be a very clever man indeed."

There was a great influx of Europeans about the court of Jahangir and considerable encouragement given to their religion. Tavernier, writing in A.D. 1651, tells us that the Emperor had a palace at Lahore, on one gate of which was a crucifix and on another a picture of the Virgin Mary. The traveller remarks—

"Some have thought them marks of Christianity which was anciently professed in those countries, but it is really nothing but a piece of flattery and hypocrisy of King Jahangir to oblige the Portuguese to be his friends."

2. Jahangir's buildings, except the tomb of Akbar at Sikandra, which, if not his design, was, as we see it now, the work of his time, are not on the same scale of magnificence as those of his father or of his son Shah Jahan. But amongst those worthy of particular notice are the Jahangir Mahal in the Agra Fort, built immediately after the death of Akbar; the tomb of Et-mad-ud-Dowlah (father of Nur Mahal, Jahangir's Queen) at Agra; and the gateway of the Sarai at Nur Mahal on the road to Kashmir, built 1620 A.D. In 1624 A.D. Jahangir paid his second visit to Kashmir, built many palaces as well as summer-houses, and completed the celebrated Shalimar gardens (near Srinagar) immortalised by poets and travellers. He was fond of Lahore and there built the tomb of Anar Kali; the Moti Masjid in the fort, now used for storing rupees; and the greater Khwabgah, or sleeping palace, also in the fort.

3. In 1622 A.D. he fixed his court at Lahore, and when he died in Kashmir in 1627 A.D., his express wish caused his body to be taken back to Lahore for interment. He was buried in the garden of Nur Jahan, and through her exertions the mausoleum reared itself at Shahdara. On the south side of the white marble sarcophagus, which rests in the centre of the building, is inscribed "The glorious tomb of His High Majesty, Asylum of Protectors, Nur'ddin Muhammad, the Emperor Jahangir, 1037 A.H." (=1627 A.D.)

PLATE No. I.—General Plan of the Tomb of Jahangir (Chromolithograph—Double Plate.)

4. Shahdara is on the west bank of the Ravi and about 3 miles from Lahore. Here are—

- (1) The tomb of Jahangir with its square enclosure and garden.
- (2) The sarai for the accommodation of native visitors to the tomb.
- (3) The tomb and enclosure of Asaf Khan (Jahangir's Minister).
- (4) The tomb of Nur Jahan (Jahangir's wife).

5. The whole place, except the actual tomb of Jahangir, looks ruined and neglected. Bahadur Shah Ahmed Shah, and Ranjit Singh cruelly maltreated the buildings, and Ranjit Singh carried off many of their marbles and ornamental building materials. The occupation by the British troops after the Sikh war caused additional damage. Since that time the sarai between the tombs of Jahangir and Asaf Khan has been occupied by the Punjab Northern Railway as an engine yard. Holes were knocked in the walls, the grounds broken up, various gateways being converted into dwellings for the Railway employés. This latter evil has been remedied since 1881, and the place is at least no longer misappropriated.

* Views of Jahangir's Tomb are given in Hardinge's (son of the Governor General) "Recollections of India," folio, London, 1847.

6. The tomb of Asaf Khan has (by the Sikhs and others) been stripped of its marble and stone facings; only small portions of the encaustic tiles are left in the arched entrances. The building has received slight repairs to secure what remains. The north gateway of the enclosure to the tomb was converted by the Railway authorities into a dwelling, and is now in the hands of Bhai Mian Singh, who has proprietary rights of all the buildings of the enclosure. The gateway, with its handsome tile-work, should be freed of the modern additions which obscure it. Jungle and cultivation have taken the place of the original garden.

7. The tomb of Nur Jahan (not indicated on the plan, but to the south of Asaf Khan's) is in ruins, having been used as a quarry by the Sikhs; and, Fergusson says, half the splendour of the temple at Amritsar is due to the marbles plundered from this mausoleum.

PLATE No. 2.—Elevation and Section of Jahangir's Tomb (Engraving—Double Sheet.)

8. Although the tomb of the Emperor has been better treated than those of his wife and minister, it is in considerable disrepair. Mr. Thornton, in the *Gazetteer of Lahore*, informs us that—

"it mourns the loss of an elegant lattice-work parapet of marble which surrounded the roof and galleries of the minars, and must have given a lightness to the structure which at present it does not possess." (Verified by General Cunningham.)

9. It is also asserted that a marble dome once rose from the centre of the roof over the vaulted chamber which contains the tomb, but that Aurangzib removed it in order to insult the remains of his unorthodox predecessor.* General Cunningham heard the same in 1838 A.D.

10. I do not believe that the central building had a dome, but Aurangzib may have taken down the structure. At all events it appears from the accounts of Tavernier that Aurangzib carted marbles to Aurangabad from Lahore; and as there are no quarries in the neighbourhood, it may be inferred that he commenced the pilfering of buildings which Ranjit Singh more vigorously continued.†

11. The marble pavilion in the Hazuribagh, near the Lahore Fort, which I believe came from the centre of Jahangir's tomb, has abundant evidence of having been designed by Muhammadans. In setting it up on the present site, the Sikhs introduced a good deal of their own ornament, but the modern work can be easily detected, whilst the older portions, such as the columns of the upper apartment, the trellis railings, and much of the terrace inlaid work is of the same style and period as the tomb of Jahangir.

12. The central platform over the sarcophagus (see Section, Plate No. 1) measures 53 feet 6 inches square, and the marble paving, by which it is covered, has indications of having supported a structure above. The inner line of a band of red sandstone measures 45 feet square, the exact dimension of the exterior wall of the Hazuribagh pavilion. When the plan of the latter is applied to the plan of the platform other coincidences become evident, the centre apartment of the Hazuribagh pavilion falling over the present skylight of the central chamber of the tomb, and its columns taking an alignment over substantial vaultings.

13. The central chamber of Jahangir's tomb, although approached by four passages, is shut in on three sides by handsome screens of pierced marble, and can only be entered on the west side. (See Section Plate No. 1.)

14. The building in its present condition is very incomplete and neglected. A most careful scrutiny of all its parts is required before arriving at a just appreciation of the original design. Many years ago clumsy repairs were applied in coloured plaster to the inlaid portion of the red sandstone façade of the colonnade (see Plate No. 3). The interior of the verandah was, up to 1881, covered with plaster and whitewash, a partial removal of which now reveals a handsome tile dado (see Plates Nos. 6 and 7) and in parts coloured frescos. It is doubtful whether the terrace of marble mosaic covering the entire building keeps out rain; it is discoloured and decayed.

* The entrance gate of the sarai at Nur Mahal built by Jahangir is covered with animals and figures which would have been very offensive to a bigoted Muhammadan.

† Vol. I, *Monuments Anciens et Modernes, de L' Hindoustan*. L. Langlès, Paris, 1821, page 144, speaking of Aurangabad, "Le Voyageur Tavernier, qui parcouroit ces cantons en 1645, vit en effet le prince Musulman (Aurangzib) occupé à construire dans sa nouvelle ville une magnifique mosquée, un tombeau et un tchoultry en l'honneur de sa première femme. Les marbres employés aux deux premiers monuments étaient apportés de Lahor. In vol. II, page 146, it says: "Tirés des montagnes de Lahor, c'est à dire, de la distance de plus de quatre mois de chemin. Le même voyageur rencontra trois ou quatre cents chariots, trainés par douze et quinze buffles, et chargés d'énormes blocs de marbre."

Moorcroft. *Travels in the Himalayan Provinces, 1819-1825*. John Murray, London, vol. I, page 108 (May 1820). "There is nothing worthy of note at Shahdehra except the tomb of Jehangir Shah. The structure which is built of a reddish freestone stands in the centre of a spacious quadrangle to which entrance is given by a handsome gateway of marble and enamel. It is surrounded by a long corridor with cells for fakirs. The corridor is paved with variegated marbles and the walls are decorated with paintings. In the interior of the mausoleum is an elevated sarcophagus of white marble, enshrining the remains of the Sovereign of Delhi, the sides of which are wrought with flowers of mosaic, in the same style of elegance as the tombs in the Taj at Agra, the floor and walls of the chamber are of marble, and along the latter run passages of the Koran. *The building was surmounted, it is said, by a dome*, but it was taken off by Aurangzib, that his grandfather's tomb might be exposed to the weather as a mark of his reprobation of the loose notions and licentious practices of Jahangir. Such is the story, but more probably the building was never completed. The roof is now square, presenting an open-work screen, with a lofty minaret at each angle. The edifice is of great extent and of surpassing beauty."

A shower brightens up the colours of the various slabs, but the effect is transient and soon disappears under a warm sun.

15. To restore the tomb and surroundings in the same thorough way as the Taj would cost a large sum; meanwhile repairs have been executed by Lieutenant Abbott, R.E., who was appointed by Sir Charles Aitchison to the charge of the Punjab Archæological Sub-division. The security of the buildings should be assured and means taken to bring the various ornamental portions into their original prominence. Cleaning off dirt and white-wash from existing mosaics and tile-work, and securing them in their places, cleaning and renovating the coloured paintings of the interior, seem to me remedies which should be unsparing.

PLATE No. 3.—Details of Marble and Stone on the outer Face of the Tomb (Chromolithograph—Single Plate.)

PLATE No. 4.—Details of Marble and Stone Pavement (Chromolithograph—Single Plate.)

PLATE No. 5.—Details of Marble Mosaic and Fresco (Chromolithograph—Single Plate.)

16. Although not so extensive or of such costly materials as Akbar's tomb at Agra, this building and its surroundings must have satisfied the most lively and appreciative imagination. The outlying gates of the enclosure were brilliant with frescos and glazed tiles, whilst all the resources of the art of inlaying in marble, stone, and pottery were lavished on the central tomb.* There is no structure in India which presents so many classes of mosaic work as this—

- I.—The whole of the red sandstone façade of the colonnade is incrustated with black and white marble disposed in panels and niches filled with outlines of vessels, flagons, &c. The ornament (see detail of colonnade, Plate No. 3) is dignified without too great severity, and the detail patterns are appropriately subordinate to the leading lines of the arcade and corner towers.
- II.—The four minarets, the most prominent features of the building, can be seen from a considerable distance, and are inlaid with zigzag bands of variegated marbles and yellow stone. (See Plate No. 3.)
- III.—The terrace and verandah are paved with mosaics of marble and stone laid in geometrical patterns. (See Plate No. 4.)
- IV.—The sarcophagus and the circular bosses of the spandrels of the colonnade are of veritable "Pietra Dura." (See Plate No. 5.)
- V.—Lastly, the Dados of the verandah and four approaches to the central chamber are of glazed tile mosaic. (See Plates Nos. 6 and 7.)

17. There can be little doubt that the graceful and delicate foliated Pietra Dura which is used as exterior ornament for the first time in Jahangir's tomb and became so characteristic a feature of the Taj at Agra, and Shahjahan's other buildings, was introduced from Florence. The Fabrica Ducale of Florence was founded by Ferdinand I., Grand Duke of Tuscany, in 1558 A.D. The first *imitation* of the Florentine work that I know is inside the Jagmandir Palace at Udaipur, the very building in which Shahjahan was located when a fugitive prince, and from which I think it not unlikely he got the idea of the work.

18. A very bold class of floral mosaic had, it is true, been introduced into the gateway of Akbar's tomb at Sikandra in A.D. 1613, but the example in the Jagmandir Palace of ten years later date is much nearer related to the Florentine Pietra Dura.

* The art of inlaying for architectural purposes may be classed as follows :—

Ancient Mosaics.—Dating from the time of the Egyptians to the era of Constantine the Great, A.D. 320. The best known among these are the Roman mosaics which date from 80 B.C., and are thus classified :—

- i.—Opus Tessellatum, consisting of small tesserae of marble composing a geometric figure, such as the pavements at Pompeii.
- ii.—Opus Sectile, consisting of slices of marble producing a pleasing effect through shape, colour, and vein, introduced about 50 B.C.
- iii.—Opus Figlinum, a more extended scale of shade and colours used than in Opus Tessellatum, and the material compounded of silex and alumina, in all colours.
- iv.—Opus Vermiculatum, composed of Figlinum in conjunction with fragments of marble and gems, figures, ornaments, pictures, applied to walls and ceilings. (An example of ancient mosaic was found at Hockstow in Lincolnshire dating 200 A.D.)

Mediæval Mosaics.—Date from 320 A.D. to 1350 A.D. and consist of three varieties, which obtained universally in Italy :—

- i.—Glass mosaic, Opus Musivum, for walls and vaults.
- ii.—Glass Tessellation, Opus Græcanicum, generally inlaid in church furniture.
- iii.—Marble Tessellation, Opus Græcanicum and Opus Alexandrinum formed into pavements. This is an arrangement of small cubes, usually of porphyry or serpentine in grooves cut in the white marble slabs which form the pavement (English example, Edward the Confessor's tomb, 1270 A.D.)

Florentine Mosaic, or Pietra Dura.—Introduced in 1558 A.D. in imitation of the ancient Opus Sectile.

19. The following are some of the principal oriental mosaics:—

- (1) Palace of Asueras, Persia, B.C. 519-550.
- (2) Greek mosaic pavements, time of Alexander the Great, B.C. 323.
- (3) Byzantine glass mosaics, A.D. 350.
- (4) Ala-ud-din's gateway at the Kutub, Delhi, inlaid with bands of marble, A.D. 1310.
- (5) Tomb of Tughlack Shah at Delhi, inlaid with bands of marble, A.D. 1321.
- (6) Mosaic pavement, Alhambra, A.D. 1354.
- (7) Tomb stone of Ahmed Shah's wife, Ahmedabad, inlaid with marble and mother-of-pearl, A.D. 1430.
- (8) Tomb of Hoshang Shah at Mandu, tessellated pavement, A.D. 1432.
- (9) Mosaic pavement in coloured plaster, Jamali Kamali Tomb, Delhi, A.D. 1528.
- (10) Kila Kona Mosque, Delhi, marble mosaic, A.D. 1540.
(Introduction of Pietra Dura at Florence, A.D. 1558.)
- (11) Akbar's Mosque, Fatehpur Sikri, geometric mosaics, A.D. 1571.
- (12) Raiun Ungan Palace, Udaipur, mosaic pavement, A.D. 1571.
- (13) Akbar's tomb, Sikandra, floral mosaics, &c., A.D. 1613.
- (14) Jagmandir Palace, Udaipur, Pietra Dura, floral patterns, A.D. 1623.
- (15) Jahangir's tomb, Lahore, mosaic and floral Pietra Dura, A.D. 1627.
- (16) Etmad-ud-Dowlah's tomb, floral mosaics, Pietra Dura, Agra, A.D. 1628.
- (17) Jess Mandir Palace, Amber, black and white marble mosaic, A.D. 1630.
(Influence of Austin de Bordeaux at Agra and Delhi.)
- (18) Shahjahan's palaces, Agra, floral Pietra Dura, A.D. 1639.
- (19) Shahjahan's Taj, Agra, floral Pietra Dura, A.D. 1648.
- (20) Shahjahan's palace, Delhi, black marble Pietra Dura, floral patterns, introducing birds, animals, and Orpheus, A.D. 1648.
(Four skilled mosaic workers sent from Florence to the Great Mogul, 1688 A.D.)

PLATES Nos. 6 & 7.—Details of coloured Tile Mosaic (Chromolithographs—Single Plates.)

20. The tile dados in the verandah and passages (see Plates Nos. 6 and 7) are particularly handsome and of the mosaic class, which became popular in the Lahore buildings. The employment of glazed tiles for architectural purposes dates from Rhamses II. (B.C. 1452). The Chinese also used coloured porcelain in their buildings from an early period; but as far as I have been able to ascertain, the first Muhammadan building in which glazed tiles were used is the Villa Viciosa, mosque of Cordova, in Spain, which according to Prisse dates from A.D. 965, and according to Fergusson from A.D. 1200. General Cunningham dug up a quantity of blue glazed tiles outside the Kutub-ul-Islam Mosque at Delhi, the date of which must have been the latter part of the 12th century. He also identified the date 500 of the Hijra on a blue glazed tile in the Lahore Museum, which would correspond to about 1107 A.D.

The following oriental buildings are good examples of the early employment of tiles:—

- (1) Jami Masjid, Budaon, 1223 A.D.
- (2) Tomb of Bahawal Huk, Multan, 1250 A.D.
- (3) Mosque at Tabriz, Persia, 1294, A.D.
- (4) Mosque of Chey Koum, Cairo, 1354 A.D. (The earliest use of glazed tiles in Cairo.)
- (5) Tomb of Tamerlane's father, Samarkand, tile mosaic, 1360 A.D.
- (6) Tomb of Tamerlane at Samarkand, tile mosaic, 1404 A.D.
- (7) Man Singh's Palace, Gwalior, tile mosaics, 1507 A.D.
- (8) Jamali Kamali Tomb, Delhi, tile mosaics, 1528 A.D.
- (9) Tomb of Muhammad Mumin at Nakodar near Jullunder, 1612 A.D.
- (10) Jahangir's tomb, Lahore, tile mosaics, 1627 A.D.
- (11) Wazir Khan's mosque, Lahore, tile mosaics, 1635 A.D.

The use of brightly coloured tiles in buildings is particularly grateful to the eye in hot and sandy localities, and I well remember at Sukkur in Sind, where the vegetation is, to say the least, scarce, how gladly one's eye rests on the little patches of gay tile-work in the tombs and buildings of the town.

PLATE No. 8.—Details of paved walks (Chromolithograph—Single Plate.)

PLATE No. 9.—Details of Alcove and Wall (Engraving—Single Plate.)

21. The garden of Jahangir's tomb is laid out in 16 equal squares, separated by paths of brick laid on edge, channels of water, and fountain tanks. The paths about the centre building are a species of mosaic, the brick-on-edge being laid in geometric patterns bordered by black marble (see details C, D, E, Plate 8). A wall with alcoves



at the angles surrounds the whole, on all four sides, but the river has washed away the corner to the south-east (see Plate No. 1). The encroachment has, for the present, stopped. There are gate buildings on the north, south, and west. That to the west is of red sandstone, inlaid with marble mosaics, also decorated with fresco.

22. It is most desirable that means should be found to put the grounds of the two tombs in good order, and the jungle and cultivators got rid of. The place is distinctly one of the most interesting in Lahore, and is resorted to by both Europeans and Natives.

May 1884.

H. H. COLE, *Major, R.E.*

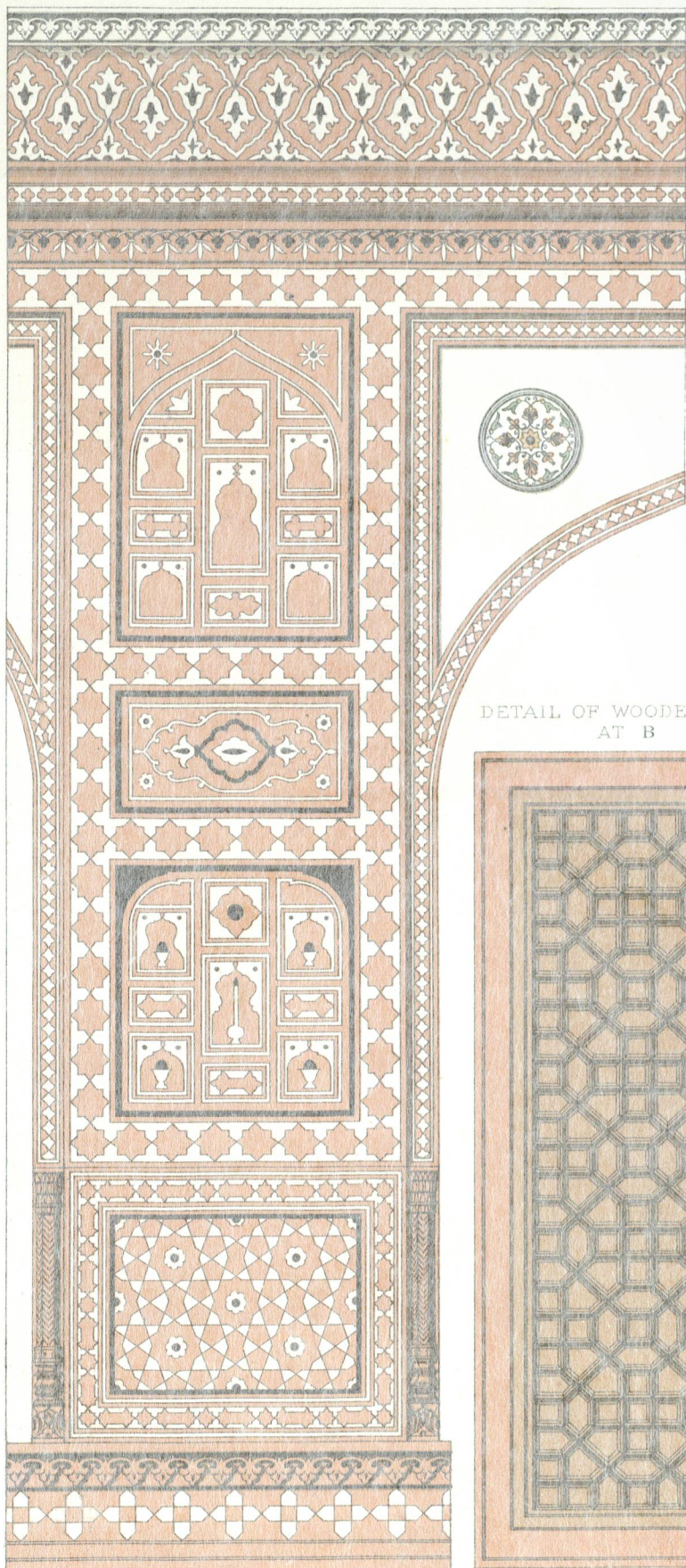
PRESERVATION OF NATIONAL MONUMENTS IN INDIA

TOMB OF JAHANGIR AT SHAHDARA

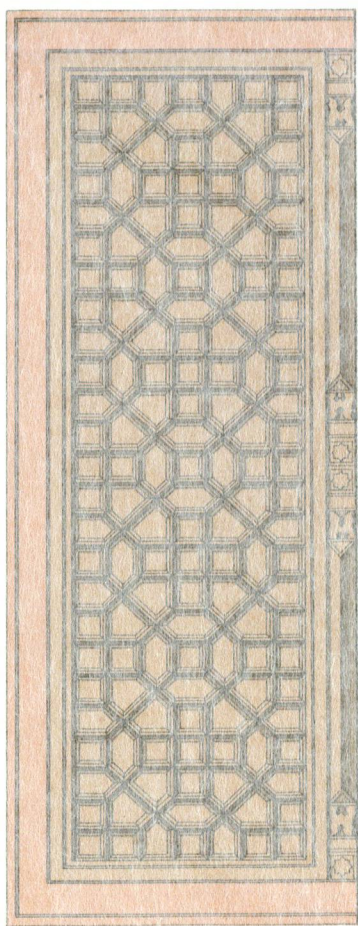
NEAR LAHORE

PLATE No 3

DETAILS OF MARBLE AND STONE ON OUTER FACE OF TOMB



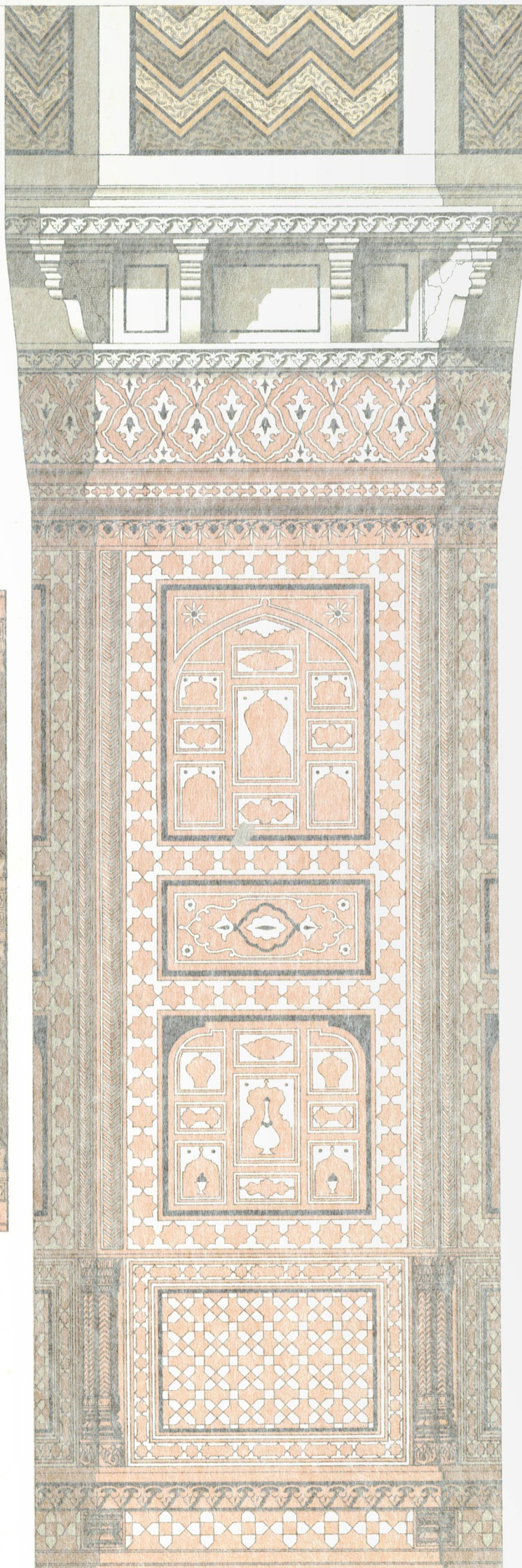
DETAIL OF WOODEN DOOR
AT B



DETAIL AT J



DETAIL AT C



DETAIL AT K

SPIEGEL 16

DRAWN IN THE OFFICE OF THE CURATOR OF ANCIENT MONUMENTS IN INDIA — 1881
BY NAND SINGH — HEAD DRAFTSMAN R.M. HOMPSON — CURATOR MAJOR COLE, R.E.



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TOMB OF JAHANGIR AT SHAHDARA

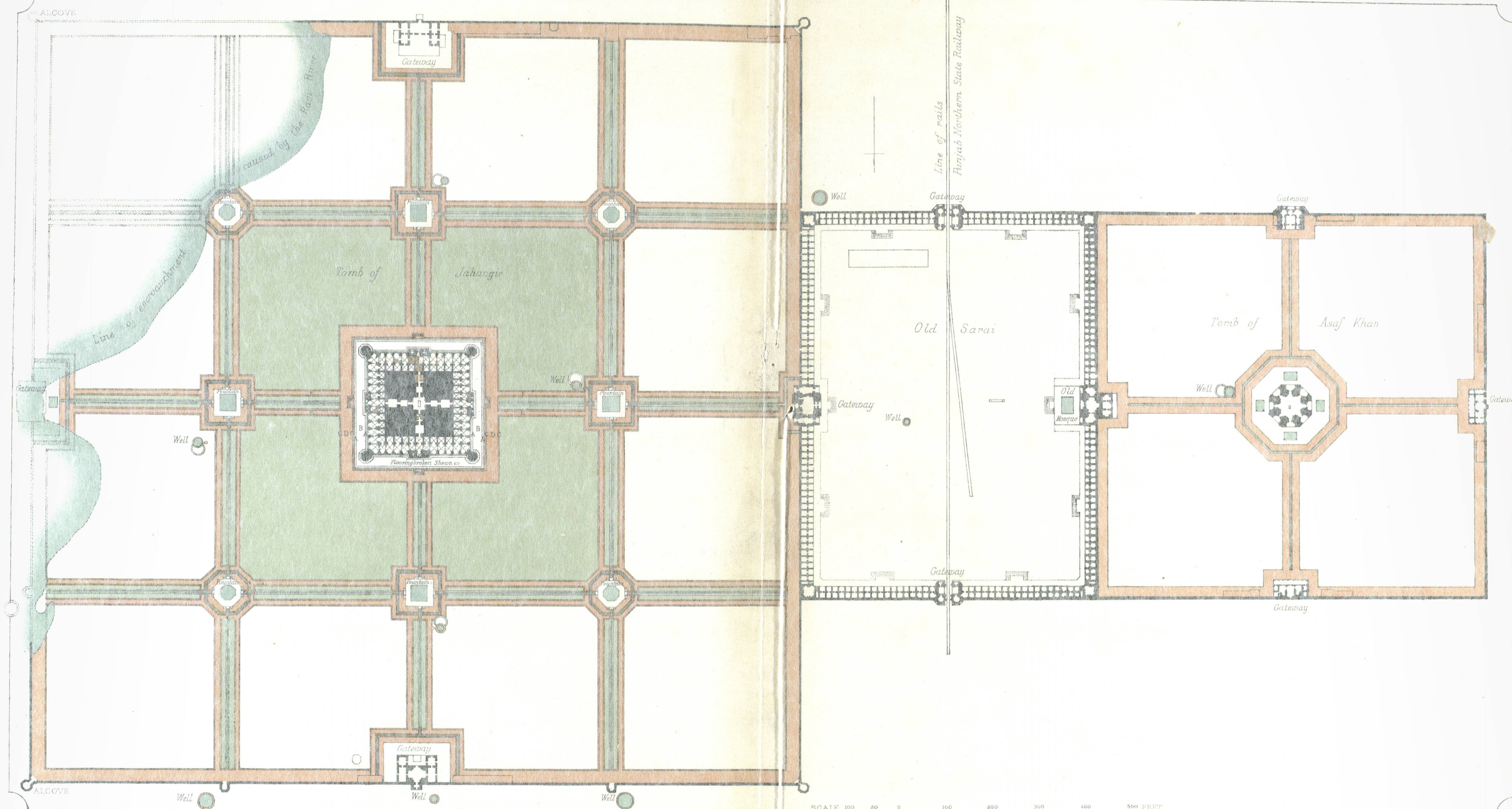
NEAR LAHORE

GENERAL PLAN

PRESERVATION OF NATIONAL MONUMENTS IN INDIA

PLATE No 1

SHEET No



DRAWN IN THE OFFICE OF THE CURATOR OF ANCIENT MONUMENTS IN INDIA 1880-81.
BY GOLAM ALLI. HEAD-DRAFTSMAN, R. M. THOMPSON. CURATOR, MAJOR COLE, R. E.
MEASURED BY GOLAM ALLI.

Thurwanger lith.

V. A. Morel & Co. Editeurs Paris - 10

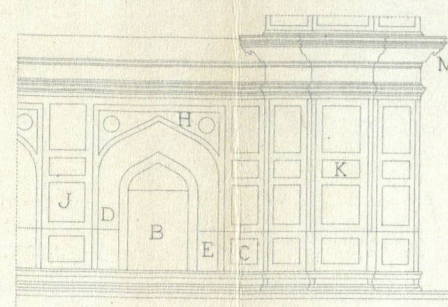
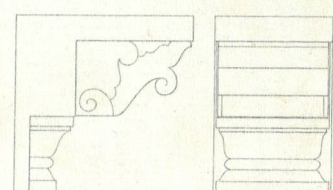
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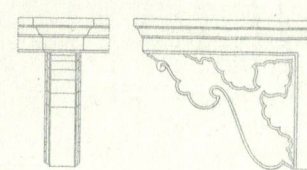
PRESERVATION OF NATIONAL MONUMENTS IN INDIA

TOMB OF JAHANGIR AT SHAHDARA
NEAR LAHORE
PLATE No 2ELEVATION — DETAILS
See B.C.D.E.J.H.K. Coloured Plates

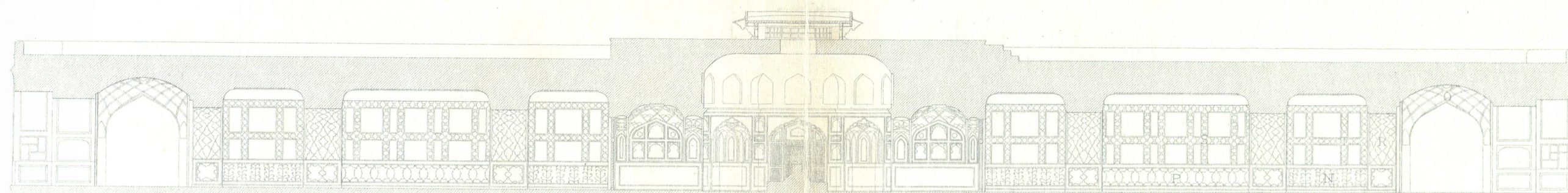
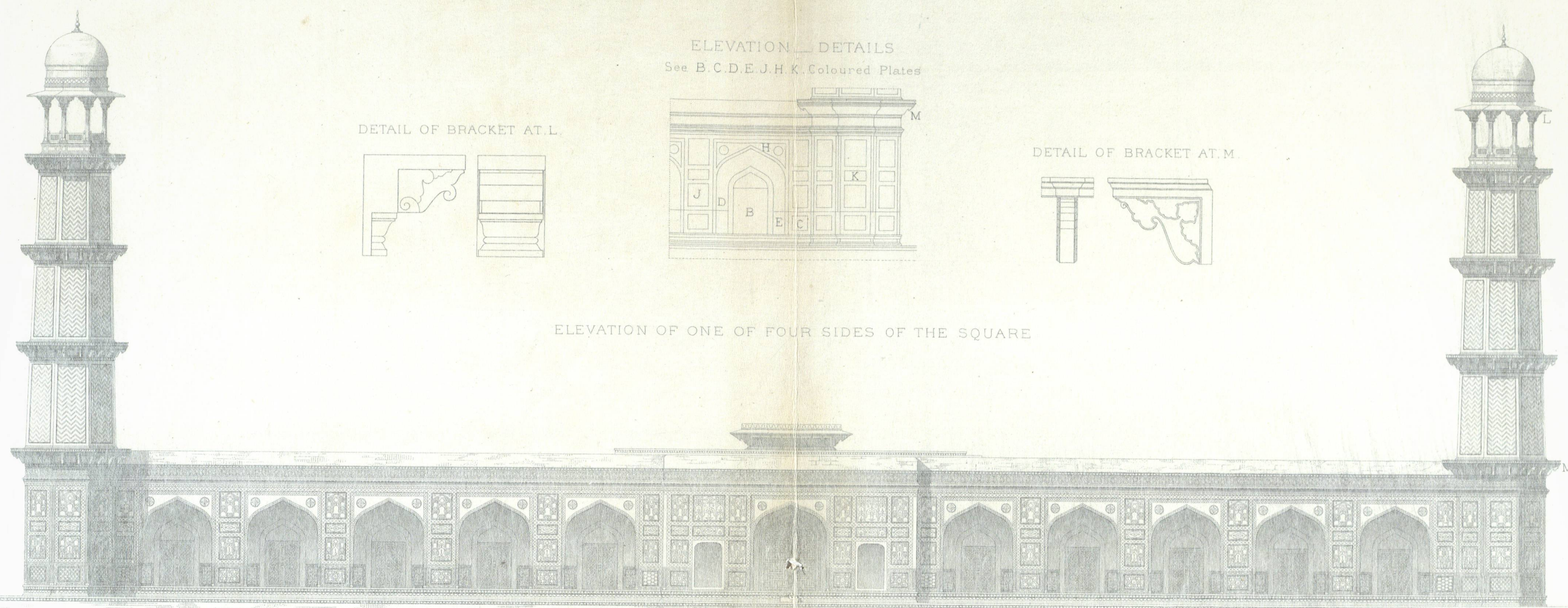
DETAIL OF BRACKET AT L.



DETAIL OF BRACKET AT M.



ELEVATION OF ONE OF FOUR SIDES OF THE SQUARE



SECTION THROUGH THE CENTRE OF THE TOMB

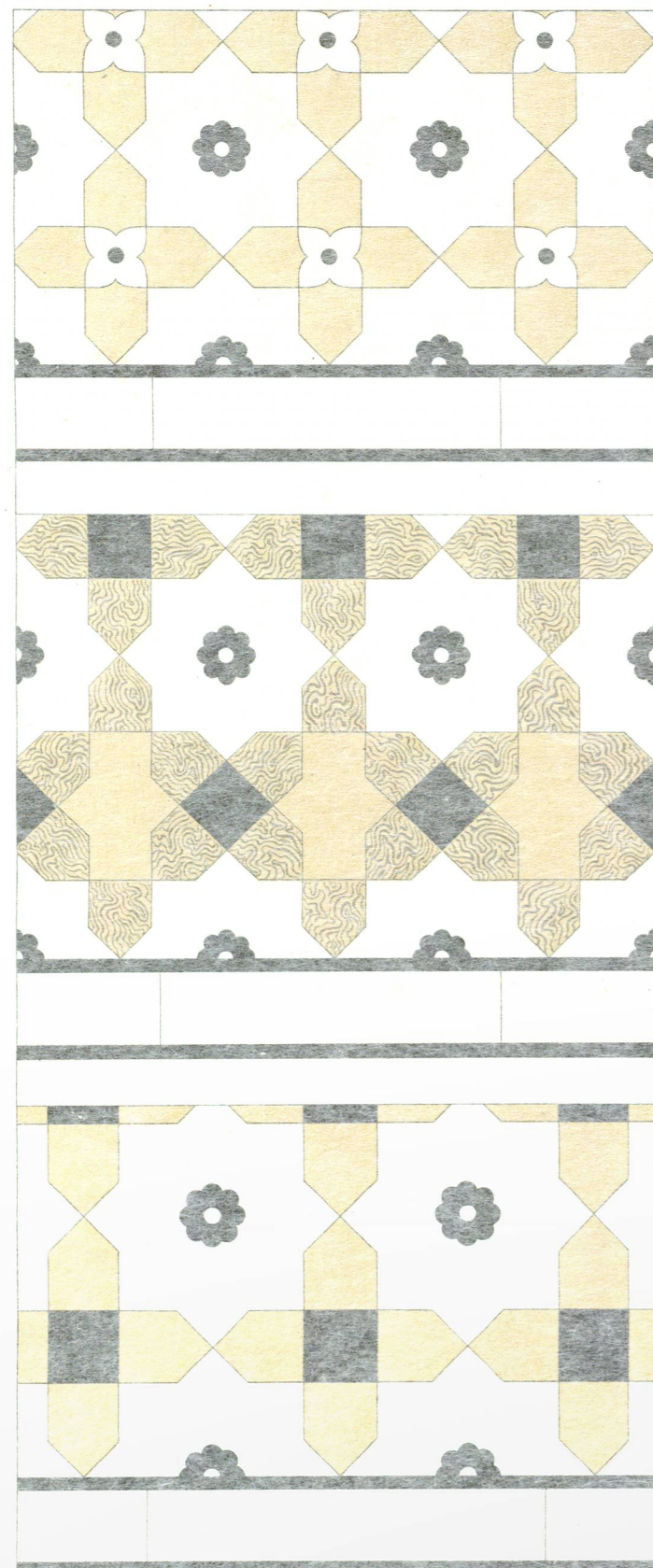
SCALE OF 16 FEET TO 1 INCH.

DRAWN IN THE OFFICE OF THE CURATOR OF ANCIENT MONUMENTS IN INDIA — 1881.
BY NAND SINGH, HEAD DRAFTSMAN R. M. THOMPSON, CURATOR MAJOR COLE, R. E.

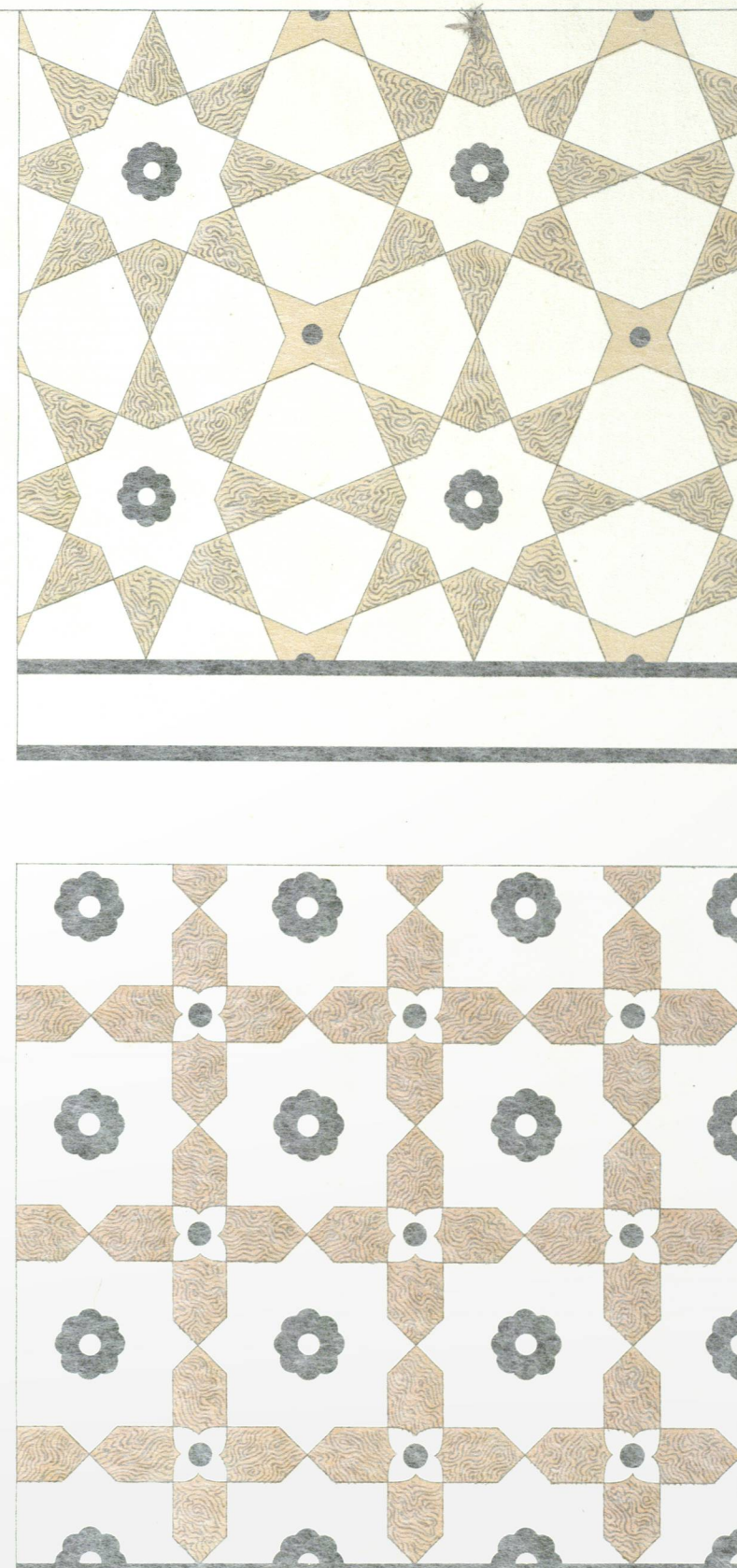
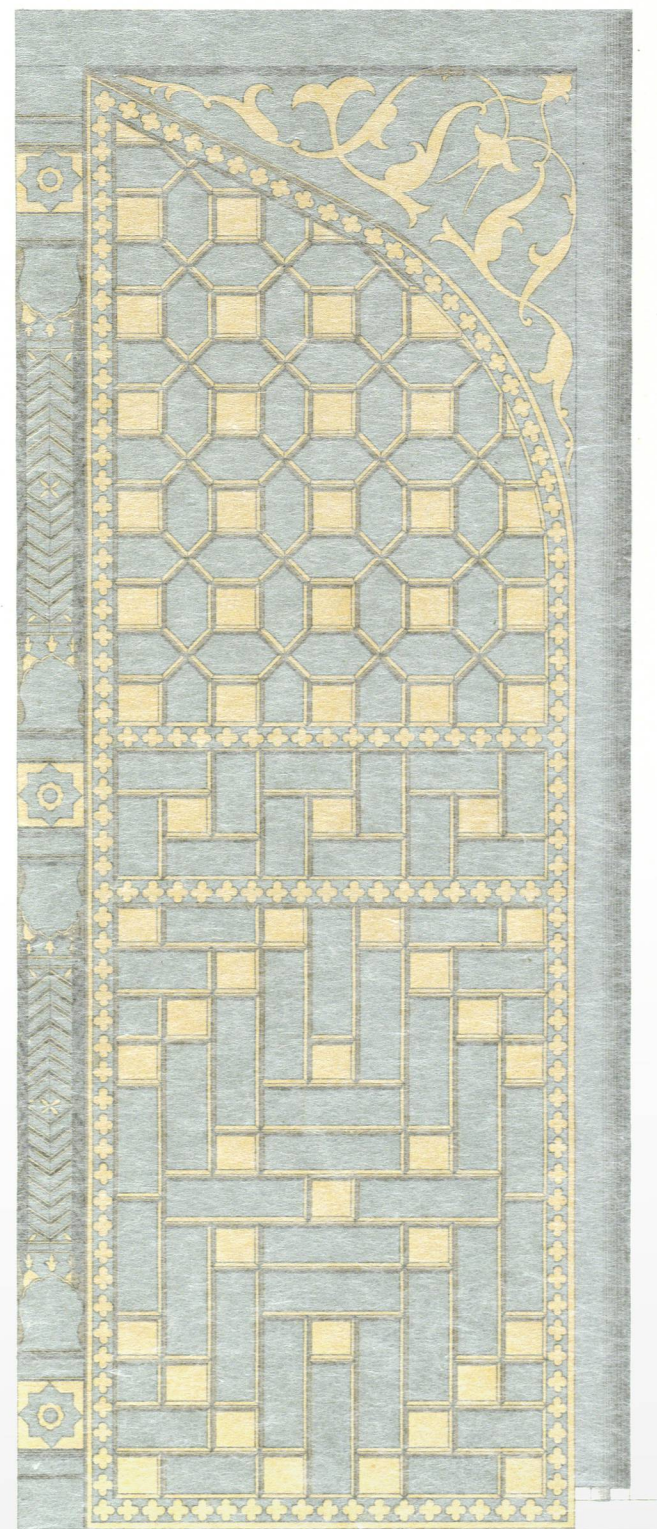
Hibon, 25.



DETAILS OF MARBLE AND STONE PAVEMENT ON TERRACE OF TOMB



DETAIL OF DOOR WITH IRON AND BRASS
PLATES AT A



TOMB OF JAHANGIR AT SHAHDARA

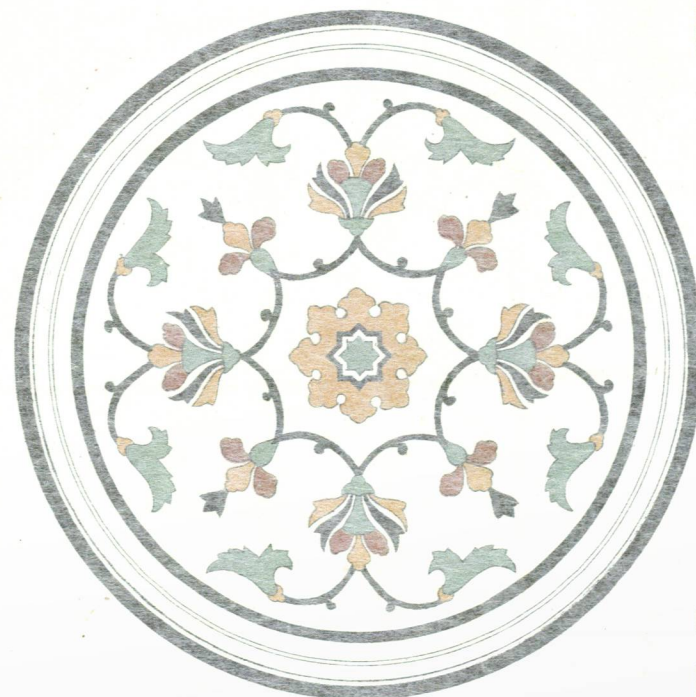
NEAR LAHORE

PLATE Nº 5

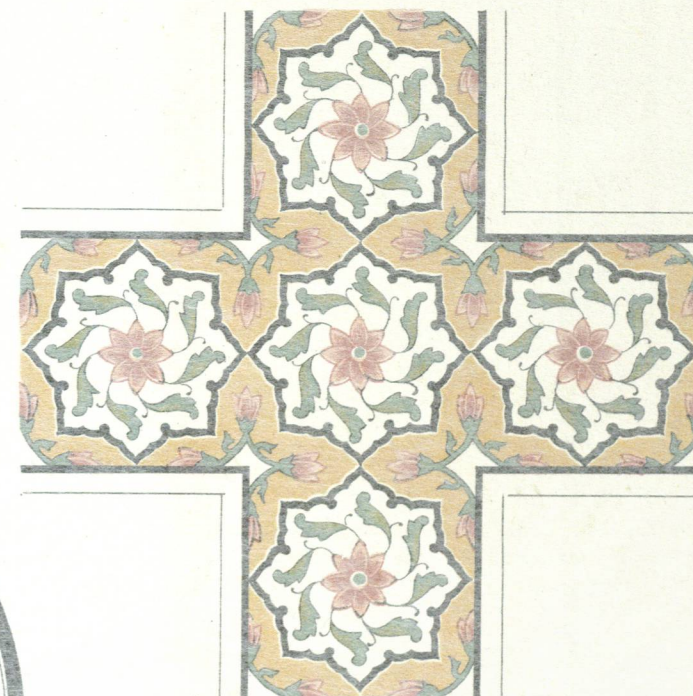
DETAIL OF FRESCO AT R.



DETAIL OF MARBLE MOSAIC AT H



DETAIL OF FRESCO AT T



DETAIL OF FRESCO AT S

TOMB OF JAHANGIR AT SHAHDARA

NEAR LAHORE

PLATE NO 6

DETAILS OF COLORED TILE MOSAIC ON WALLS OF TOMB

DETAIL AT D



DETAIL AT E



PRESERVATION OF NATIONAL MONUMENTS IN INDIA

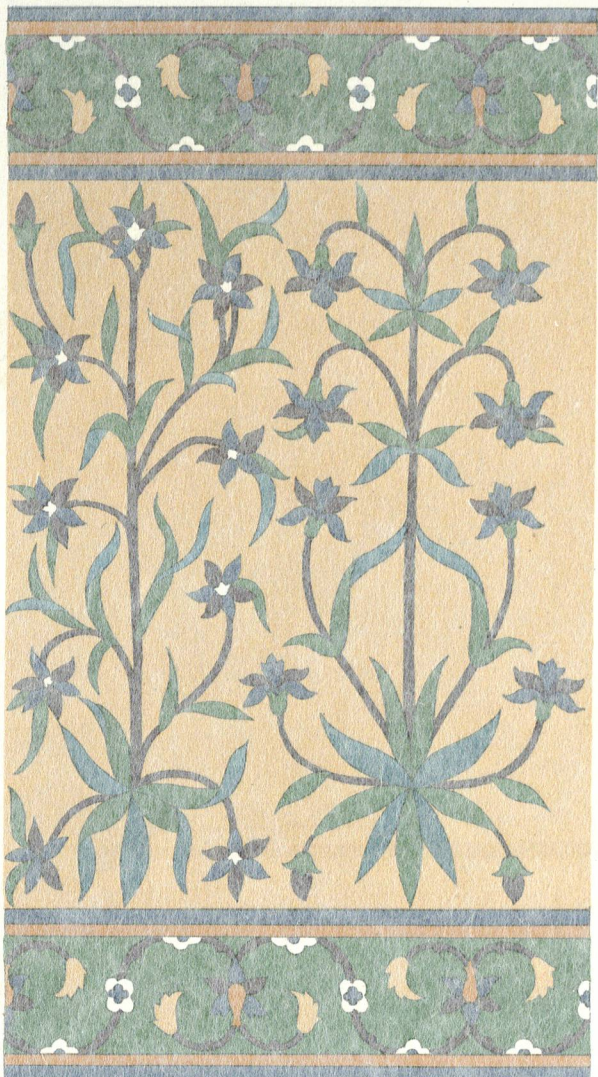
TOMB OF JAHANGIR AT SHAHDARA

NEAR LAHORE

PLATE No 7

DETAILS OF COLORED TILE MOSAIC ON WALLS OF TOMB

DETAIL AT N



DETAIL AT O



DETAIL AT P



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Lemoine lith.

TOMB OF JAHANGIR AT SHAHDARA

NEAR LAHORE

DETAILS OF PAVED WALKS

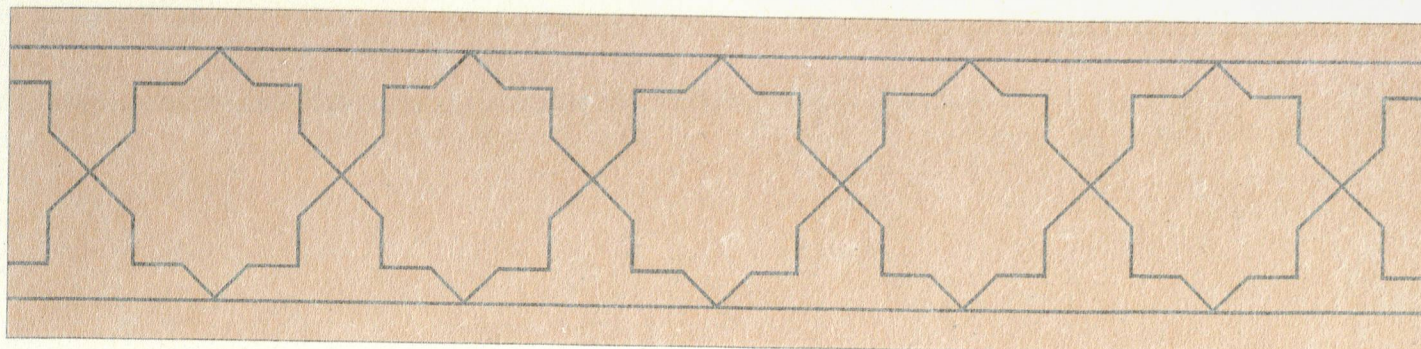
PRESERVATION OF NATIONAL MONUMENTS IN INDIA

PLATE N° 8

SHEET N°

DETAILS A.B.C.D. AND E. SEE GENERAL PLAN, PLATE 1.

BLACK
MARBLE
BORDER
WITH
BRICK-
ON-EDGE
GROUND

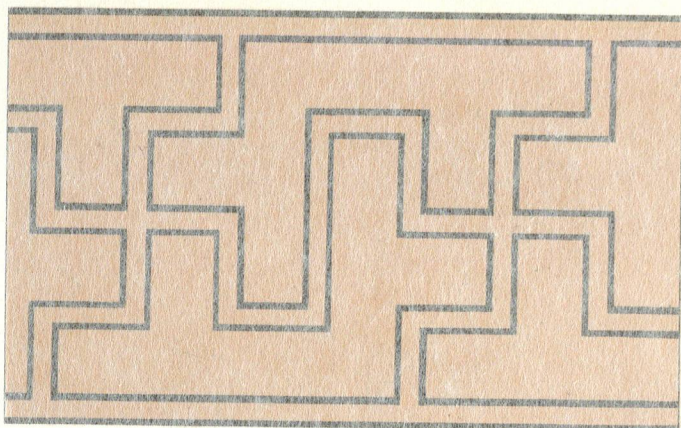


SCALE
8 FT TO
1 INCH.

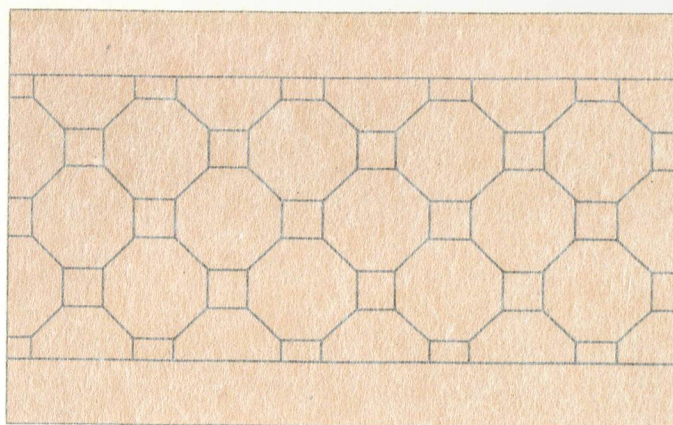
AT E.

DETAIL K (SHAHLIMARG GARDENS SEE PL. 1)

DITTO

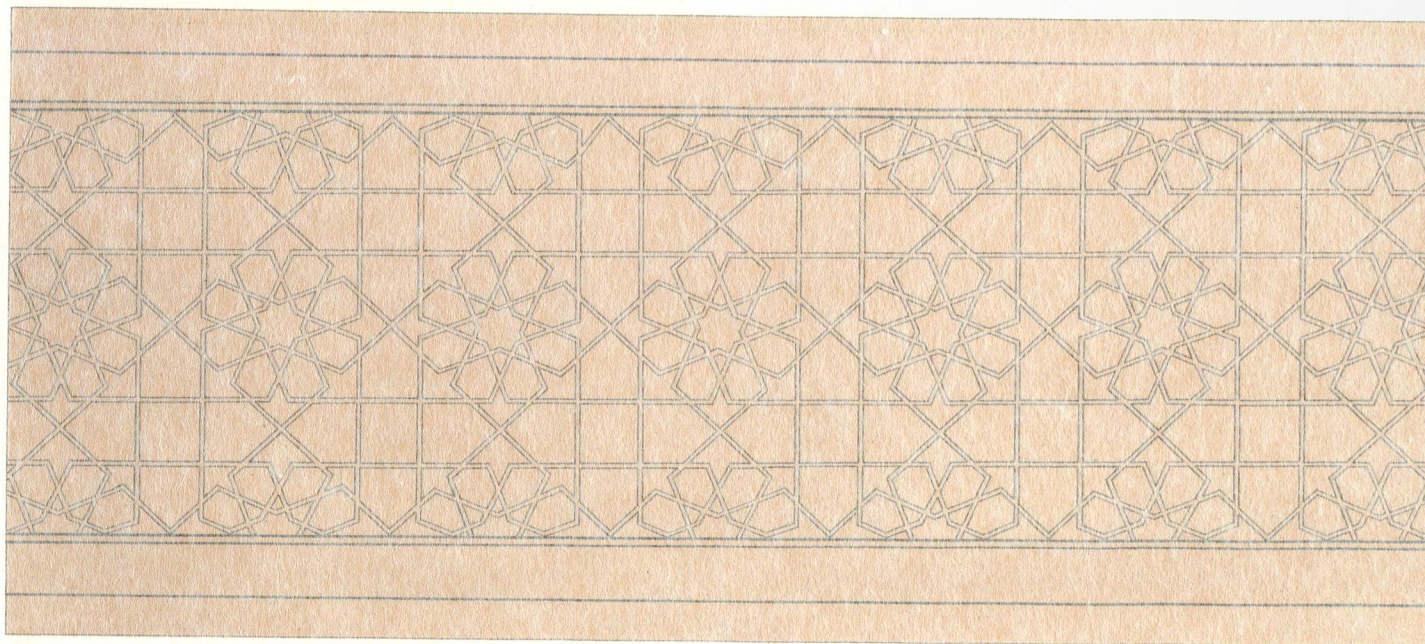


AT C.



SCALE
1 FT TO
1 INCH.

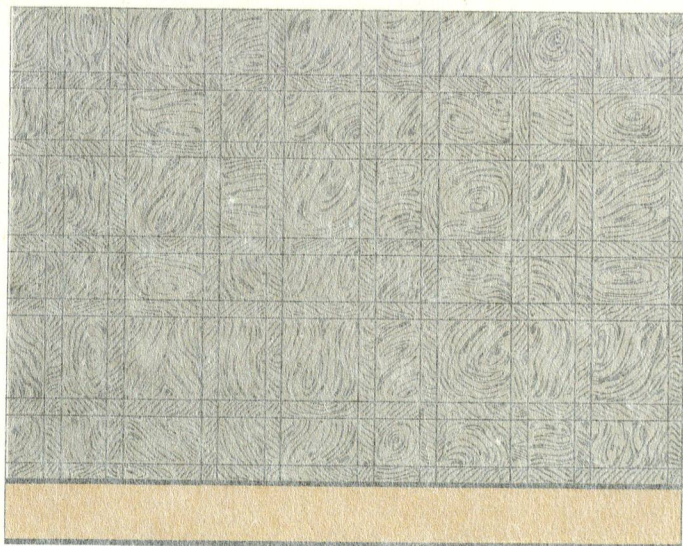
DITTO



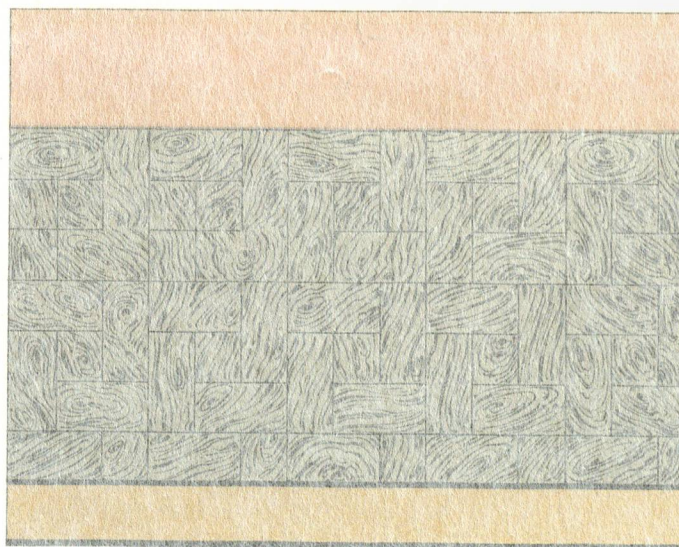
SCALE
8 FT TO
1 INCH.

AT D.

BLACK
MARBLE
AND
YELLOW
STONE
BORDER
WITH
GREY
MARBLE
GROUND



AT B.



AT A.

SCALE
2 FT
TO 1 IN.

DRAWN IN THE OFFICE OF THE CURATOR OF ANCIENT MONUMENTS IN INDIA. 1880. 81.
BY GOLAM ALI. HEAD DRAFTSMAN R. M. THOMPSON. CURATOR MAJOR COLE, R. E.
MEASURED BY GOLAM ALI.

Benard lith.

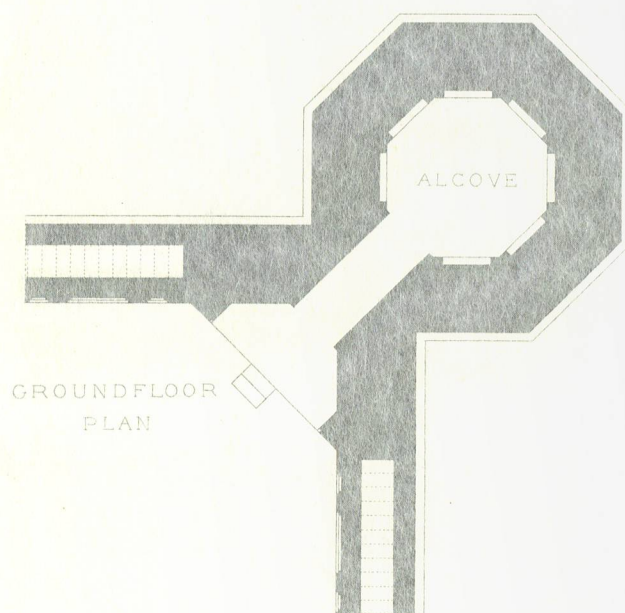
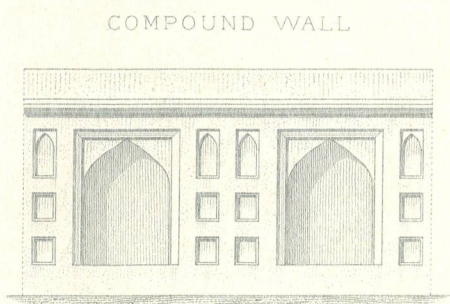
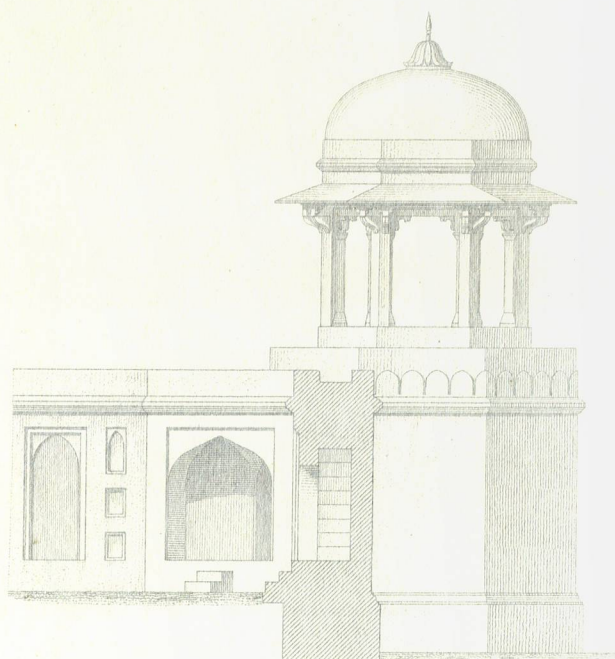
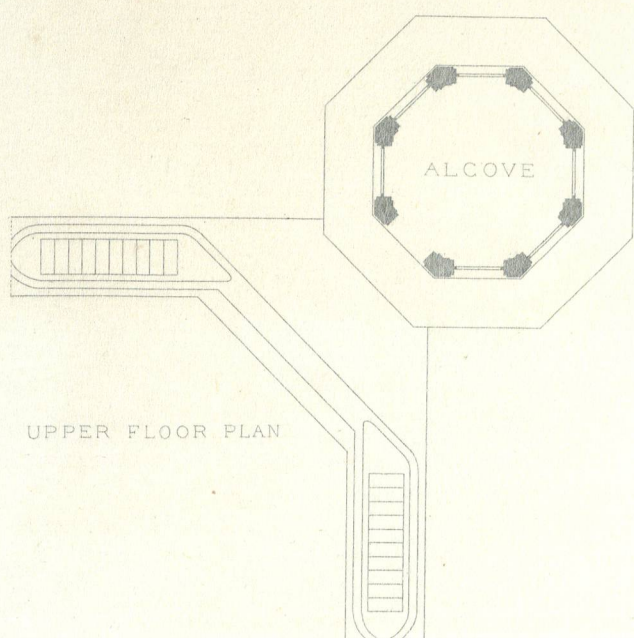
TOMB OF JAHANGIR AT SHAHDARA NEAR LAHORE
DETAILS OF ALCOVE AND WALL

PRESERVATION OF NATIONAL MONUMENTS IN INDIA

PLATE N° 9.

SHEET N°

ALCOVE AT CORNERS - SEE GENERAL PLAN PL. 1.



SCALE 10 5 0 10 20 30 40 50 FEET

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BY GOLAM ALLI HEAD-DRAFTSMAN, R. M. THOMPSON, CURATOR COLE, R. E.
MEASURED BY GOLAM ALLI.

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