

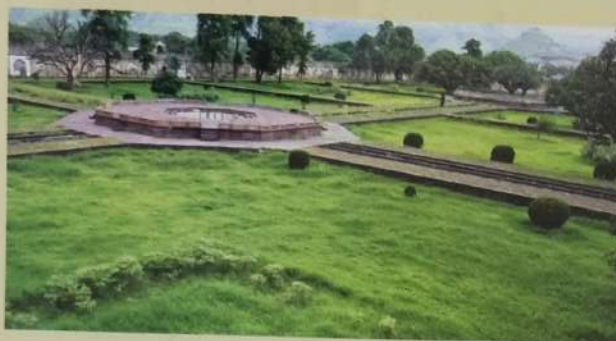
The mosque - a later addition by Nizam of Hyderabad

The mosque a later addition, stands to the west of the mausoleum. The bays are pierced through with five cusped arches and a minaret could be noticed at each corner. The interior contains a row of pillars with corresponding pilasters on the back wall, which are connected with the front arches. The openings of the sides are closed with perforated screens. The decoration in front are chaste and neat and consist of arched recesses, rosettes and other type of ornamentations bellow the cornice. According to the *tawarikh-nama* of Ghulam Mustafa, cost of construction the mausoleum was Rs. 6,68,203.07.

Islamic faith has a long and great tradition of tomb building. The greatest mausoleum ever built in the annals of world architecture is the Taj Mahal at Agra. The architectural and cultural link between Taj Mahal and Bibi-Ka- Maqbara is obvious in form and continuity of building activity undertaken by the same dynasty. The Bibi- Ka- Maqbara is smaller in size as compared to the Taj, but it is planned almost on the similar lines.

There are very few examples in world architecture showing continuity of great building tradition by the same dynasty. Almost every Mughal Emperor has left behind landmarks in the history of architecture. The Bibi-Ka-Maqbara is one of the shining examples of the same tradition which is unique in the history of world architecture. It is an important and most impressive monument for understanding the architectural developments under the late Mughals showing unique continuity, being one of its kinds in the world. The Bibi-Ka-Maqbara is one of the best example of Mughal architecture in the Deccan as well as in the south India. The Archaeological Survey of India has declared this monument as of national importance vide notification No. LXXI of 1951, dated 28-11-1951.

*My heritage my pride*



Charbagh pattern garden around the mausoleum



### Archaeological Survey of India Aurangabad Circle, Aurangabad 2023

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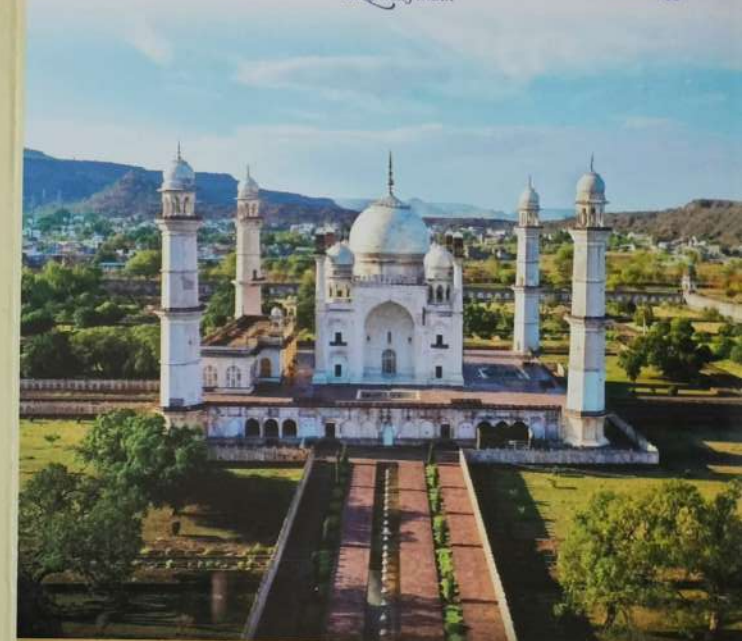
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Nearest Airport – Aurangabad 12 Km.

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*Come forward to save our glorious heritage*



## BIBI-KA-MAQBARA

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वसुधैव कुटुम्बकम्

ONE EARTH • ONE FAMILY • ONE FUTURE



The beautiful mausoleum ( Lat.19°54'05" N; Long. 75°19'12" E) of Rabia-ul-Daurani alias Dilras Banu Begum, the wife of the Mughal Emperor Aurangzeb (1658 - 1707 CE) is locally known as Bibi-ka-Maqbara. This mausoleum is believed to have been constructed by Prince Azam Shah in memory of his mother during 1651 to 1661 CE. Dilras Bano popularly known as Rabia Daurani was the daughter of Shah Nawaz Khan and a descendant of Shah Tahmasp of the Safavid dynasty of Iran. Her marriage with Aurangzeb on 15<sup>th</sup> April 1637 CE at Agra was celebrated in a grand manner by Shahajahan. She lived a pious and religious life and after her death was considered as a saint. An inscription found on the main entrance door mentions that this mausoleum was designed and created by Ata-ullah - an architect and Hanspat Rai - an engineer. The mausoleum draws its inspiration from the world famous Taj Mahal of Agra (constructed between 1631 and 1648 CE); hence it is rightfully known as the "Taj of Deccan". The project of the mausoleum was completed under the supervision of eminent architects and engineers. Aqa Beg, mentioned in the one inscription was son of Abdul Mehdin who held the rank of 200 zat (infantry). He was entrusted with the job of supervising the construction of the mausoleum as Superintendent, in 1631 CE. Documents of the period of Emperor Shah Jahan, kept at Daftar-i-Diwani, Hyderabad, speak of the rank and remuneration of the officials engaged for various jobs pertaining to the construction of the Maqbara. In one of the documents, there is reference to the salary of Aqa Abdul Qasim Beg. As the Superintendent of the work, he was getting a salary of 230 rupaiyas for one month. Ataullah, the architect or master mason mentioned in the another inscription, was also an expert in metal work. The specimen of his workmanship and expertise in Arabesque ornamentation is evident in the beautiful metal cover over the door panels of main entrance of the tomb. He was assisted by Hanspat Rai the engineer.



An inscription on the door and decorative ceiling of main entrance



The mausoleum stands in the centre of a huge enclosure measuring approximately 458 m. x 275 m. The centre of the southern wall is occupied by a beautiful entrance, closed by folding doors, covered with a running foliage pattern in brass from the exterior. This structure is in the form of a hexagon and the angles are ornamented with minarets. A large cusped arch in front rises almost to the total height of the building; but the real exit is through a smaller arch with folding doors at the other end and the space in between acts as a portico. On either side of the main arch, are two smaller arches, one above the other, and higher one leads into a gallery for music. After passing through the

entrance a small tank is provided and a screen wall leads to the main structure. The screened pathway has a series of fountains at its centre, which adds beauty to the serene atmosphere. The centers of the three remaining enclosure wall have open pillared pavilions or Baradaris, which with the entrance in the southern wall, are connected by broad tessellated pavements with the tomb placed in the middle of the enclosure. The pavements are ornamented with fountains and little kiosks in all the picturesque varieties of Indian art and the corner spaces are occupied with gardens of fruit trees, cypresses and evergreens. The typical Mughal *Charbagh* pattern adorns the mausoleum thereby increasing its beauty and splendor through its symmetry and excellent garden layout. The high enclosure wall, crenellated with pointed arched recesses and bastions at regular intervals are provided to cut down the monotony. The recesses are divided by pilasters, crowned with small minarets. The mausoleum is built on a high square platform of polished red porphyritic trap. A railing of the same trap runs round the edge of the platform and a flight of steps leads down to the garden below. Each of the corner minarets has a gallery about midway and another higher up forming the base of a hexagonal pavilion which is crowned with a dome and spire. A mosque is found to the west of the main structure, which is a later addition erected by the Nizam of Hyderabad.



Western side mosque

The body of the tomb is square and has lofty pointed arch, extending the whole height on each side. A magnificent marble dome rises above with four minarets at the corner angles. Four little chhatris with corresponding minarets to each are also at the corners. A flight of steps descends from the platform into the body of the building, where the tomb is surrounded by a screen work of perforated marble. Another entrance at the south-east angle contains some very neat running patterns of floriated decorations over a scalloped arch and over the pillars on either side. This entrance leads into a gallery running round the interior, which looks down upon the tomb. The three windows of marble trellis work and the accompanying panels with flowers are as delicate as anything found at Agra and a soft and solemn light streams through the apertures of marble tracery. The floor inside is paved with white

marble which also forms the jambs of the doorways. The cupola is of white marble procured from Rajasthan and the same material occurs in the lower parts of the building. The finishing touches are given with beautiful white lime plaster on the rest of the structure. The ground work of marble is not inlaid with precious stones, which forms the characteristic feature of the Taj Mahal, instead has been replaced with wreaths, scrolls, frets and other elegant forms in stucco-plaster.



Floral designs in stucco

The mortal remains of Rabia-ul-Daurani is placed below the ground level surrounded by octagonal marble screen with exquisite designs which can be approached by a descending flight of steps. The roof of this chamber corresponds to the ground level of the mausoleum is pierced by an octagonal opening and is given a low barricaded marble screen. Thus the tomb can also be viewed from the ground level by viewing down the octagonal opening.



Marble screen and interior view