

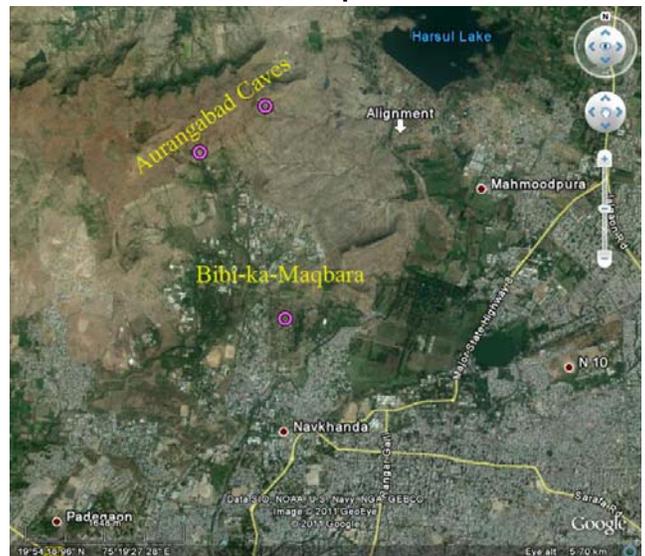
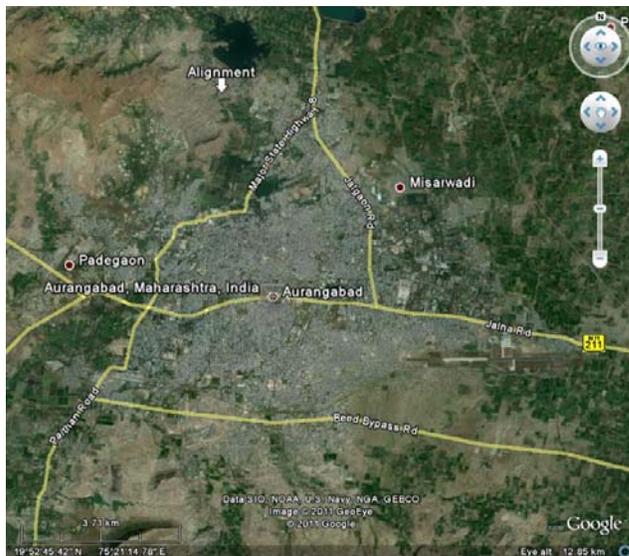
Name of the Monument/ site: Tomb of Rabia Durani (Bibi-Ka-Maqbara)

LOCATION :- The Bibi-ka- Maqbara is located on the right bank of Kham River a distance of 5 km to from the Aurangabad Bus Stand and 8 km from the Railway Station.

Common Name	Tomb of Rabia Durani (Bibi-Ka-Maqbara)
Longitude & Latitude	Lat. 19°54'6.52"N Long. 75°19'12.86"E
Village	Aurangabad
Police Station	Aurangabad
Taluka	Aurangabad
District	Aurangabad
Distance from District Headquarter	

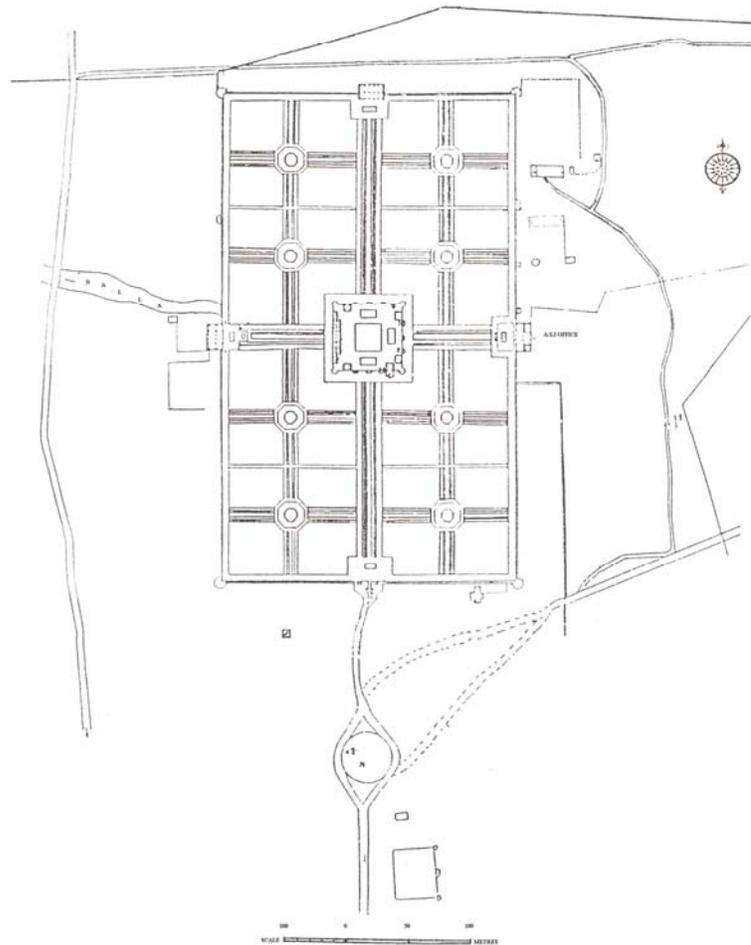


Bibi-Ka-Maqbara



GOOGLE ROAD MAP

CULTURAL INFORMATION :-



Plan of Bibi-Ka-Maqbara

The beautiful mausoleum of Rabia-ul-Daurania, the wife of the Mughal Emperor Aurangzeb (1658-1707 A.D.) is locally called as Bibi-Ka-Maqbara. This mausoleum is believed to be constructed by Prince Azam Shah in memory of his mother during 1651 to 1661 A.D. 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 15th April 1637 A.D. at Agra was celebrated in a grand manner by Shahjahan. She had a pious and religious life and after her death was considered a saint.

An inscription found on the main entrance door mentions that this mausoleum was designed and erected 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 A.D.) and 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 first inscription was son of Abdul Mehdin and was holding the rank of 200 zat (infantry). He was entrusted with the job of supervising the construction of the mausoleum as Superintendent, in 1658 A.D. 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 rupias for one month. Ataullah, the architect of master mason mentioned in the second inscription, was 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.

The mausoleum stands in the centre of a huge enclosure measuring approximately 458 m. N-S X 275 m. E-W. The centre of the southern wall is occupied by a handsome portal entrance, closed by folding doors which are 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 between answers as a sort of 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 low profile screen wall leads to the main structure. The screened pathway has a series of fountains at its centre, which adds to further the serene atmosphere.

The centers of the three remaining walls 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 Char-Bagh pattern adorns the mausoleum thereby increasing its beauty and splendor through its symmetry and excellent garden layout. The high enclosure wall is 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, 72 feet square, which is also the height of the four minarets at the corner angles. 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



Entrance Gate View from South



Entrance of main mausoleum



crowned with a dome and spire. There are other ornamental bands: and a winding staircase passes up the minaret. A mosque is found to the west of the main structure, which was a later addition caused by Nizam of Hyderabad resulting closure of the entrance.

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 chattris 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 southeast 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 Jaipur and the same material occurs in the lower parts of the building, while stone of brick is used in some of the upper portions. The finishing touches are given with beautiful white lime plaster. The ground work of marble is not inlaid with precious stones, which forms the characteristic feature of the TajMahal, and its place has been supplied with wreaths, scrolls, frets, and other elegant forms in stucco-plaster.

The mausoleum is encased with marble up to the dado level. Above the dado level, it is constructed of basaltic trap up to the base of dome, the latter is again built of marble. A fine plaster covers the basaltic trap and given a fine polished finish and adorned with fine stucco decorations. The mortal remain 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 that corresponds to the ground level of the mausoleum is pierced by an octagonal opening and given a low barricaded marble screen. Thus the tomb can also be viewed from the ground level also by viewing down the octagonal opening. The mausoleum is crowned by a dome pierced with trellis works and accompanying panels decorated with flower designs, which are as delicately executed as that in Taj of Agra.

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 and with one another by a series of cusped arches. The openings of the sides are closed with perforated work. The



View from South - West

decorations in front are chaste and neat, and consist of arched recesses, rosettes, and other ornaments below the cornice.

According to the "TawarikhNamah" of Ghulam Mustafa, the construction cost of mausoleum was Rs. 6,68,203-7 (Rupees Six Lakh, Sixty Eight Thousand, Two Hundred and Three and Seven Annas) in 1651-1661 A.D. In light of recent research Prince Azam Shah was the builder of the tomb because he took birth on 26th June, 1653. The date of his birth is authenticated by the most reliable account of Emperor Aurangzeb's time i.e. Maathir-i-Alamgire (completed in 1710 AD) by the court historian Muhammad SaqiMustaid Khan.

Jean Baptist Tavernier has specifically written in his travelogue that when he was travelling from Surat to Golconda, he witnessed more than 300 wagons of marble loaded on a cart driven by 12 bullocks, near Aurangabad on 17th March, 1653 A.D. Evidently, this marble was being used for the construction of the Maqbara under reference. This reference is strong enough to establish the fact that even before the birth of Prince Azam, the work of construction of the Maqbara had been started.

The inscription on the main entrance of the Maqbara, speaks of its completion in 1660 A.D. when Prince Azam was at the age of about 7 years. Further it is claimed that Dilrasbanu Begum herself built the Maqbara during her life time. She hailed from a very rich family and had enough jagirs and allowances to carry out any construction work. Moreover, she had received exorbitant ornaments, gems and other valuable in her dowry. Unfortunately, she died in 1657 A.D before the completion of Maqbara.

The year 1658 A.D was most crucial for Aurangzeb because of the war of succession for the Mughal throne. Even after the fratricidal war he was to frequently visit Agra to look-after administrative arrangements so also his ailing father, Emperor Shah Jahan. To be precise, when the Maqbara was being completed, Aurangzeb remained out of Aurangabad. In his absence the work was completed under the supervision of Muluk Chand, a trusted official of the Emperor, and remaining expenses were met out royal exchequer.

The Islamic faith has a long and great tradition of tomb buildings. The greatest mausoleum ever built in the history of world architecture is the TajMahal at Agra. The architectural and cultural link between TajMahal and Bibi-Ka-Maqbara is obvious in form and continuity of the building activity by the same dynasty. The Bibi-kaMaqbara is smaller in size as compared to the Taj, but it is planned almost on the similar lines. A rectangular enclosure encompasses the mausoleum at the center, provided with an elaborate entry gate from the south. Other three places in cardinal direction across the main gate are provided with baradaris. The main gateway is elaborately painted almost giving effect of the inlay work.



Details of the door



View from South



View from north



View from east

View from South - West

The pathways and octagons in the garden of Bibi-ka-Maqbara are built in combination of red-black basalt and various geometric patterns of brick on edge which is a unique feature.

There are very few examples in the world architectural 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 example of the same tradition which is unique in the history of world architecture. It is an important and most impressive monument in understanding the architectural developments under the late Mughals showing unique continuity, one of its kinds in the world. The Bibi-kaMaqbara is only one of the best examples of Mughal architecture in the Deccan as well as in south India.



Details of the door



View from South

PROTECTION STATUS :-

Notification No

No. LXXI of AHMASR (Declaration of National Importance) Act, 1951 dated 28th November, 1951

New Classification

A,B,C

Category A

World Heritage Sites and those monuments which have been included in the Tentative list of World Heritage sites

Category B

Ticketed Monument

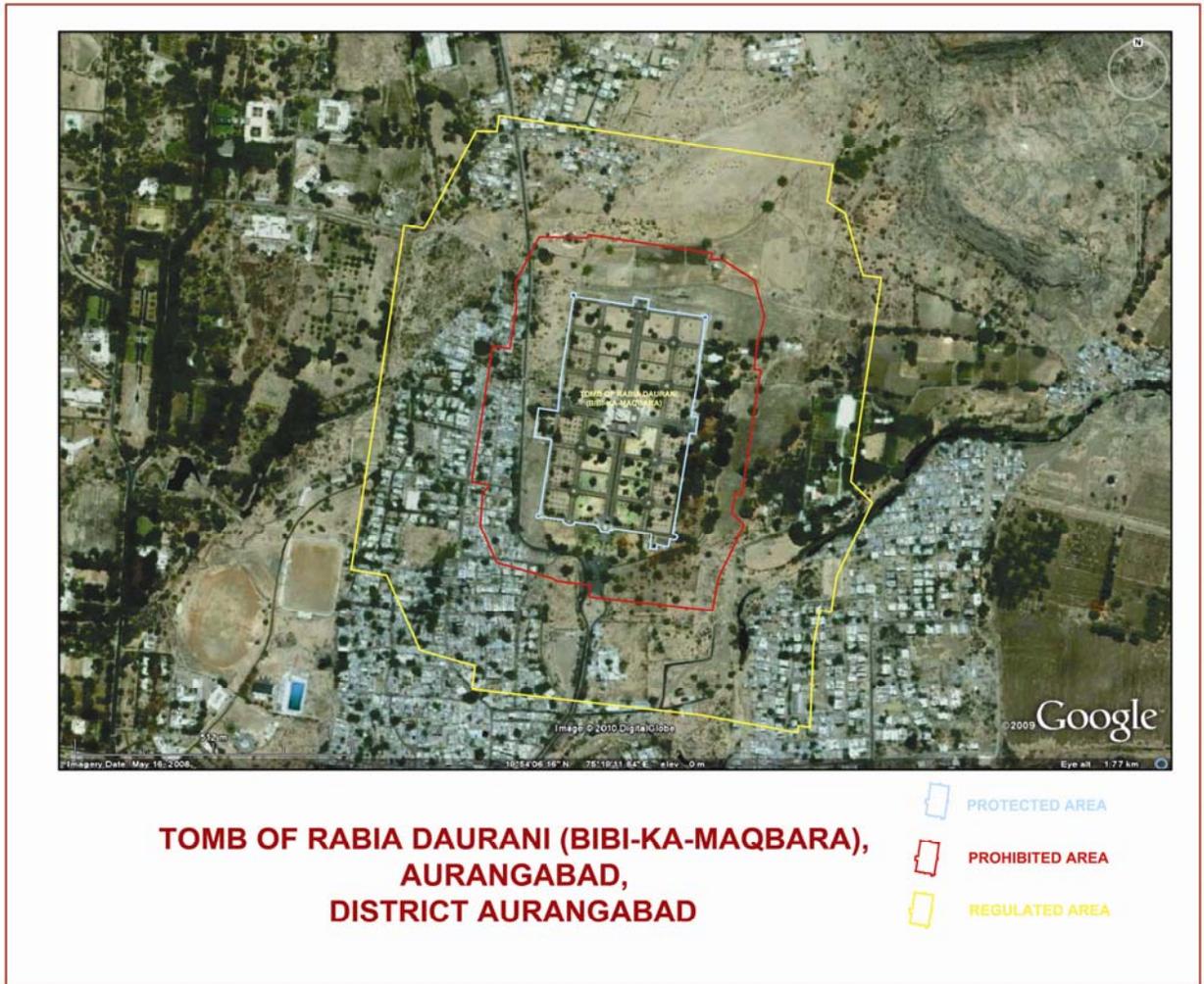
Category C

Monument located in densely populated urban areas and most sensitive from construction activity point of view

Status

Non living

GOOGLE DEMARCATION :



Google earth images demarcated with protected, prohibited and regulated areas

Under section of 20 A and B of Ancient Monuments and Archaeological Sites and Remains (Amendment and Validation) Act 2010 areas up to 100 meters from the Protected limits and further beyond it up to 200 meters near or adjoining protected monuments to be prohibited and regulated areas respectively for purposes of both mining operation and construction whoever violate these provisions shall be punishable with imprisonment which may extends to two years or with fine up to Rs. 1,00,000 (Rupees One lakh) or with both, under section 30 A and 30 B

TOURIST INFORMATION :-

Opening and Closing Days and Timing **Everyday**
6.00 A.M to 10.00 P.M

Ticketes / Receipts

Admission Tickets for **Indian Citizen** (per head) ₹ 5/-

Admission Tickets for **SAARC & BIMSTEC** countries Citizen (per head for citizen in Nepal, Bhutan, Bangladesh, Sri-Lanka, Afghanistan, Maldives, Pakistan, Thailand, Myanmar – as per gazette of India No 100 dated 5th March 2008) ₹ 5/-

Admission Tickets for **Foreigners** (per head) ₹ 100/-

Video filming charges (per day) ₹ 25/-

For exterior use only

Below 15 years free admission

Other charges

Filming

- Filming of protected monument is allowed only on payment of ₹ 5000/- per day per monument in the form of demand draft from a nationalized bank in favour of "Superintending Archaeologist, Archaeological Survey of India, Aurangabad Circle, Aurangabad "payable at Aurangabad. If you are interested in the proposal, you may intimate this office regarding the date of filming and submit ₹ 5000/-per day for each monument along with duly completed application in **Form IX**
- For filming operation, an amount of ₹ 10,000/- towards "Security deposit " in the Post office saving account at GPO, Aurangabad after obtaining authorization letter from this office. The security deposit may also be submitted in the form of demand draft of nationalized bank in favor of "Superintending Archaeologist, Archaeological Survey of India, Aurangabad Circle "payable at Aurangabad. The security deposit will be released and returned if no damage is caused to the monument during filming operation. A no damage certificate from the local monument in charge and a VHS cassette of filming operation is required for release of security deposit.

Tourist Facilities	Ticketed booking counters	Available
	Parking	Available
	Toilets	Available
	Portable drinking water facilities	Available
	Cafeteria and souvenir shops	No
	Sales counters	Available
	Visitors movement plan	No
	Dust bins	Available
	Clock rooms	No
	Entrance plazas	No
	Resting areas	Available
	Pathways	Available
	Approach roads	Available
	Signage's	Available
	Free literature (e.g. pamphlets)	Available
	Facilities for differently abled	Wheelchairs available

Tourist Flow & Revenue statements :

Visitors & Revenue statements for the period of April 2005 to August 2011 for Ajanta Caves

Financial year	Indian	Foreign	In Indian currency		In Foreign	Foreign	Total
	visitors	visitors	From Indian	From	currency	Exchange	Revenue in
	(A)	(B)	Visitors	Foreign	US Dollar	Collection	Indian currency
			(C)	Visitors	(E)	(F)	(C+D+F)=G
April 2005 to March 2006	682876	11502	3414380	711200	8780	392803	4518383
April 2006 to March 2007	743125	13565	3715625	840100	10328	451735	5007460
April 2007 to March 2008	921869	15152	4609345	874200	12820	499892	5983437
April 2008 to March 2009	986762	12897	4933810	1289700	----	----	6223510
April 2009 to March 2010	331171	2023	1655855	202300	----	----	1858155
April 2010 to March 2011					----	----	
	1103514	14334	5517570	1433400			6950970
April 2011 to August-2011	490093	3057	2450465	305700	----	----	2756165

Do & Don't

- The visitors are requested not to touch the surface of the monument or go very near to them.
- Smoking, spitting and throwing garbage within the monument and premises is strictly prohibited.
- Photography with stand and flash light is not allowed in the monument.
- Without the permission of Director General Video filming inside the monument (Exterior and Interior) is not allowed.

References

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Site Manger

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Bibi-Ka-Maqbara, Begampura
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Phone Number -0240-2400991
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Nodal officer

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