



The Persian Crescent: Ideological Sovereignty, Architectural Genealogies and Regional Divergence in South Asia

Dajin Wang ¹

<https://orcid.org/0009-0007-6282-3044>

¹ - Seoul National University Bachelor of Fine Arts - BFA, Industrial design;
GSAPP, Columbia University, NY, United States; dw3091@columbia.edu

Abstract

The idea that India is a homogenous country of Buddhism and Hinduism was disproved by my trip across Gujarat under the KINNE program. Rather, I found myself in a place where the body and space are governed by rigid Islamic laws. In Gujarat, women are still unable to access the architectural interiority of mosques, and the need for head coverings (turbans or hijabs) indicates a deep “spatial hierarchy” that serves as a social infrastructure. Women were frequently seen in supporting roles, keeping a guarded distance, whereas men—from middle school children to adults—engaged with me with interest and openness. This encounter raised an important question: how did Persian urban logic and “Arab City” culture spread throughout Northern India, and why is this influence still so strong there while it is waning in the South? This dissertation examines the development of Indo-Islamic architecture as an instrument of sovereignty, ideology, and regional diversity by contrasting the modern, English-speaking openness of Chennai with the strict religious intensity of Gujarat and Agra.

1. Introduction:

Islamic Urbanism's Ideological Foundations

One must first examine Islam as a “system of life” that governs political, economic, and social systems rather than only as a religion in order to comprehend India's architectural development. Islam was a religion of law and order when it first appeared in the seventh century. An abstract aesthetic was required by the idea of Tawhid, or the unity of God. Islamic art turned to mathematical geometry and the limitless patterns of the Arabesque since it was forbidden to show living things in order to prevent idolatry. This was more than just a stylistic decision; it was a philosophical assertion that the divine exists in the perfect, limitless repetition of form and cannot be represented by humans.

An advanced imperial lexicon was passed down to the Arab armies upon their conquest of the Sasanian (Persian) Empire in 637 AD (the Battle of al-Qadisiyyah). From the Achaemenid and Sasanian empires, the Persians had thousands of years of experience conceptualizing power. The Dome and the enormous Iwan, a domed hall that opens onto a courtyard, were used as instruments to envelop the Islamic conquest in imperial splendor. A centralized order, a love of symmetry, and the utilization of the Chahar Bagh (Four-Quadrant Garden)¹ to represent the celestial paradise described in the Quran are characteristics of this “Persianate” Islamic identity.

1 - Ebba Koch. (1991). *Mughal Architecture: An Outline of Its History and Development (1526-1858)*. 32-33.



Image 1. Sun Temple at Modhera: Entrance featuring ornate Hindu-style columns.



Image 2. Sun Temple at Modhera: Interior view of the corbelled dome.



Image 3. Sun Temple at Modhera: The Surya Kund (stepped water tank).

2. Understanding Islam:

A System of Order for the Stranger

Islam may first seem to an outsider or “stranger” to the faith as a set of strict rules. But I started to see Islam as a complete and all-encompassing way of life rather than just a personal question of faith (Din). It is a framework that controls everything from a person’s body alignment to a city’s actual layout.

2.1 - The Indian Basis: How Islamic Space Was Determined by Hindu Craftsmanship

The Sun Temple at Modhera (1026–27) supplied the crucial “architectural hardware” for the Islamic monuments that would eventually define the area, which is an important historical fact. Indo-Islamic architecture is frequently perceived by the inexperienced eye as a foreign imposition. The genealogy is deeply indigenous, nonetheless, according to an architectural autopsy of these stones. The Persian logic of the void, tawhid, and aniconism were delivered by the Islamic invaders as “ideological software,” but they were totally reliant on the pre-existing Hindu and Jain trade guilds (Gajjars) to bring these abstract ideas to life.

The Hindu Mason’s Role in Islamic Patronage The “Persian Crescent” was not a prefabricated style when the Sultanate of Gujarat started its large-scale construction undertakings in the fifteenth century. It was a negotiated craft instead. In order to satisfy the new geometric demands of their Islamic clients, the local craftspeople, who had mastered the craft of interlocking stone and corbelled domes at Modhera, modified their traditional knowledge.

For instance, the Sun Temple’s Corbelled Dome was repurposed rather than immediately replaced by the actual Persian arch. The Islamic exteriors of many early Gujarati mosques conceal interiors with the same lotus-carved, concentric ceilings found in Hindu sanctuaries. This demonstrates that the Islamic aesthetic was quietly propelled by Indian technical sovereignty. In actuality, Indian stonework was reinterpreted via a new religious perspective in the “Persian” style.

2.2 - Spatial Ethics:

Gender Boundaries and Mahram Logic

The tangible representation of Islamic gender norms in the constructed world was one of the most remarkable and emotional sensations I had while traveling through



Image 4. Sarkhej Roza: Exterior view showing the monumental scale.

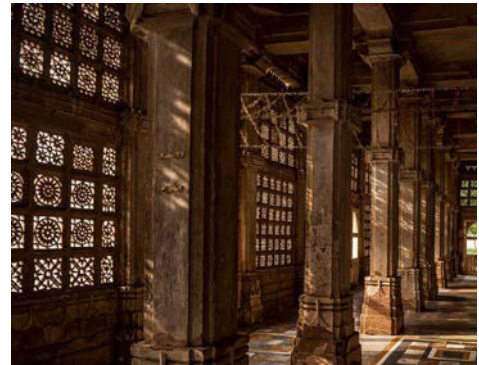


Image 5. Sarkhej Roza: Intricate Jali (stone lattice) screen regulating light and privacy.

Gujarat. Understanding the notion of Mahram, which in Islamic jurisprudence refers to people with whom marriage is prohibited (such as immediate relatives), is necessary in order to comprehend this. This idea establishes an unavoidable separation between the private, protected world (andarun) and the public sphere (kharij). Islamic architecture serves as a primary “filter” and “regulator” for social interactions rather than just housing them.

Perhaps the greatest way to understand the architectural beauty that results from this strict social and spatial order is to visit Sarkhej Roza, the imposing complex known as the “Acropolis of Ahmedabad.”

“Why do you need to visit the Acropolis in Athens when you have this here?”²

This was the famous comment made by Le Corbusier to his colleague B.V. Doshi during a visit to the site in the 1950s. By comparing Sarkhej Roza to the zenith of Greek classical architecture, Le Corbusier understood that the Gujarat Sultanate had attained a level of mathematical and spatial harmony that went beyond regional limits.

2 - Dr. Jyoti Gulati Balachandran. (2020). Narrative Pasts: The Making of a Muslim Community in Gujarat, c. 1400-1650. <https://sarmaya.in/spotlight/brick-by-brick-the-built-legacies-of-the-gujarat-sultanate/>

But for the modern observer, the “Acropolis” is more than a gorgeous monument; it is also a rigid machine of social organization. My site visit revealed that the gendered division of space was not an abstract idea but a genuine obstacle. While the mosque’s central courtyard and masculine interiors seemed vast, the design team quietly but firmly marginalized the female-designated quarters. The jali³, or intricate stone lattice screens, serve as a moral device in the building.

These panels allow women to engage in the spiritual atmosphere while viewing the center tank in privacy. The transition between the royal pavilions and the sacred zones at Sarkhej Roza exemplifies how the Persian logic of solitude was methodically mapped onto the Indian environment, ensuring that the Mahram’s sacredness was not breached even inside a massive public complex.

2.3 - Sovereignty of Direction:

Qibla as Urban Infrastructure.

For a “stranger” to the faith, the most literal and compelling application of Islam in architecture is the Qibla—the unwavering direction of Mecca toward which all Muslims must pray. However, the Qibla⁴ is much more than

3 - Janet L. Abu-Lughod. (2009). The Islamic City: Historic Myth, Islamic Essence, and Contemporary Relevance. 162-163.

4 - Janet L. Abu-Lughod. (2009). The Islamic City: Historic Myth, Islamic Essence, and Contemporary Relevance. 161.

a liturgical requirement; it serves as spiritual and urban infrastructure, realigning the entire world around a single, absolute center. Every mosque, regardless of its size, serves as a monumental compass.

The Qibla became the most potent instrument of dominance of the Islamic rulers of India. The monarchs re-oriented the region both physically and metaphorically by installing the Mihrab⁵, the gorgeous semi-circular niche placed into the wall that symbolizes the Qibla, in recently won territory. The correlation implies that a specific site in Gujarat has ceased to be a local isolated

entity and has become a significant node in the Ummah⁶ (the worldwide community of believers). This 'global positioning system' of religion meant that an architect in Persia and a stonemason in Gujarat were working to the same celestial coordinates. The mihrab is therefore the most essential "doorway" in Islamic design, not to another chamber, but to a global ideological alignment that ties the local soil to the sacred heart of the Islamic cosmos.

The Jama Mosque of Ahmedabad is the spiritual center of the old city in the center of the medieval Danapith

5 - Janet L. Abu-Lughod. (2009). The Islamic City: Historic Myth, Islamic Essence, and Contemporary Relevance. 162-163.

6 - Janet L. Abu-Lughod. (2009). The Islamic City: Historic Myth, Islamic Essence, and Contemporary Relevance. 158.



Image 6. Jama Mosque of Ahmedabad—exterior

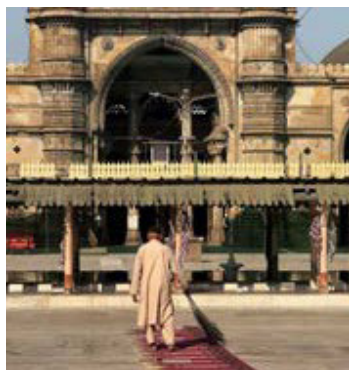


Image 7. Jama Mosque of Ahmedabad—exterior



Image 8. Jama Mosque of Ahmedabad—exterior wall with calligraphy



Image 9. Jama Mosque of Ahmedabad—entrance to the interior mosque and signage of access limitations for ladies

region. The streets around Danapith are a cacophony of trade and bureaucracy, but step within the mosque, and the order alters radically. The architectural orientation to the Qiblah (the direction of Mecca) reorders the urban fabric. Isolated from Ahmedabad's uneven street layouts, the mosque's prayer hall compels its worshippers to face a worldwide spiritual axis. This is an example of the dichotomy between the hustle of the Danapith market and the calm, methodical interior of the mosque, showing how Islamic architecture can be used to manage space in a frantic urban context.

3. Expansion into South Asia: Motives of Wealth, Trade and Survival

The establishment of Islamic dynasties in the Indian subcontinent was not an act of religious zeal but a long process spread over centuries, powered by the extraction of legendary wealth, control of maritime trade routes for strategic purposes, and the political necessity of survival. To appreciate the depth of the Persian Crescent's infiltration into India, one must analyze the special circumstances that conditioned the Islamic world between the 10th and the 16th centuries.

3.1 - The Mythic Wealth of the "Golden Bird"



Image 10. Jama Mosque in Champaner—exterior

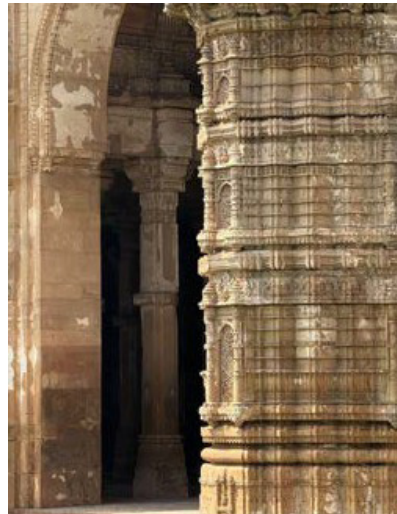


Image 11. Jama Mosque in Champaner—entrance

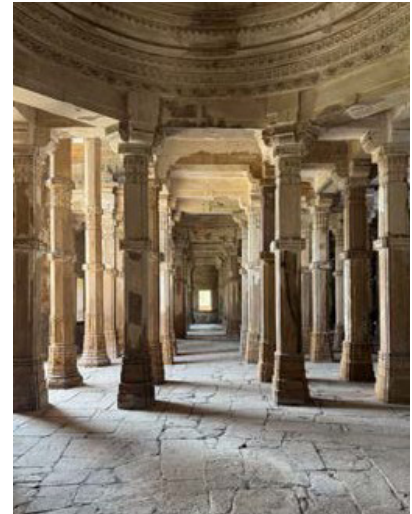


Image 12. Jama Mosque in Champaner—interior

For early Central Asian emperors like Mahmud of Ghazni (r. 998-1030), Northern India was viewed as an endless source of wealth. At the time, Indian temples were more than just religious places; they were the primary repositories of the region's economic riches, containing large amounts of gold, silver, and precious gemstones. Mahmud's seventeen forays into India were intended to support his vast imperial ambitions in Ghazni (modern-day Afghanistan). Looting these urban and religious centers provided Islamic monarchs with the liquid resources they needed to construct the Persianate world's massive mosques and palaces. This riches provided the "materiality" for the Persian Crescent, enabling builders to progress from basic mud-brick constructions to the great sandstone and marble palaces I saw in Gujarat and Agra.

3.2 - The Maritime Strategic Hegemony

The second motive, which surfaced on my tour to the Mandvi Gate and the coastal districts of Gujarat, was to control the Maritime Silk Road. Gujarat has a history of being the "Gateway to India" Their possession of the ports of Khambhat and Surat gave them command of the lucrative trade in spices, textiles, and, above all, war

horses.

High-quality horses imported from Arabia and Central Asia were the foundation of the Persianate empires' military prowess. To create a direct naval route to the Persian Gulf, Islamic kings formed the Gujarat Sultanate (1407-1573) and built nodes such as the city of Champaner. This trade-based connection meant that the ruling class was culturally and economically tied to the Middle East, even in the very heart of India. The Jama Mosque at Champaner (1424) is a hybrid construction, built with Indian masonry to serve an Islamic world trade network, and is a testimony to this nautical wealth.

3.3 - Geopolitical Survival: India as Sanctuary

Perhaps the most humane reason for expansion was the need for a secure sanctuary. Babur (1483-1530), the founder of the Mughal Empire, finest exemplifies this. Babur's primary dream was not of conquering India, but of Samarkand. But time and again driven from his native territory in Central Asia by the Uzbeks, he saw India as a place to survive, not a land to conquer.

Babur won the First Battle of Panipat in 1526 and established a safe haven. The Ganges lowlands had been a "strategic retreat" for the Mughals before becoming their permanent home. This sense of being an "exile" in a strange land had a tremendous impact on their design. They did not only construct buildings; they also built enclosures like as walled gardens (Chahar Bagh) and fortified citadels to recreate the order and coolness of the Persianate world they had left behind.

3.4 - The "Cultural Boomerang": From India to Samarkand and Back The 1398 Exodus of Skill

The genealogy of the Sun Temple did not remain in Gujarat; it spread via bloodshed. Timur (Tamerlane) sacked Delhi in 1398 and was so pleased with the brickwork of the Indian masons that he didn't kill them but took them to his stronghold of Samarkand. Over the next century, these Indian artisans constructed Central Asia's main Persian-style monuments, such as the Bibi-Khanyam Mosque.

These Indian workers had to acquire Persian engineering in Samarkand, which included the double dome, massive pointed arches (Iwans), and intricate tile work. They merged their intuitive understanding of Indian stone carving with the mathematical precision of Persian architecture.

3.5 - The Return of "Mughal Sophistication"

Babur built the Mughal Empire in 1526, and Humayun returned from his Persian exile in 1555, bringing the offspring of these same ideas to India. It was the last word in reexportation. The construction of the Taj Mahal is not a "foreign" imposition. It is the rebirth of Indian workmanship that was honed over centuries of Persian theoretical influence.

This boom has resulted in the Taj Mahal (1632). The white marble and the hands that carved it are both Indian, but the "spirit" and "geometry" are sophisticated Persianate versions of the same powers that created Modhera's Sun Temple. It is a cultural exchange circle that reveals how, even in an age of empire and invasion, architecture remains a global debate.

4. Gujarat:

Site of Negotiation and the 'Erasure' of an Icon.

In Gujarat, the "Persian Crescent" was blended with a vigorous indigenous legacy of Hindu and Jain art. Ahmed Shah I created Ahmedabad in 1411 and brought with him a unique "Indo-Islamic" style that is still visible today at sites like the Sarkhej Roza and the Jama Mosque in Champaner.

4.1 - The Stepwell Paradox: Rani ki Vav vs Adalaj.

The most striking illustration of Islamic theological imposition is the subsurface construction of stepwells. Rani ki Vav (11th century) is a Maru-Gurjara style creation by Queen Udayamati. Each wall is covered with carved idols of Vishnu and Parvati, making it a "cathedral of icons." The site worships the 'flesh' of a god.



Image 13. Rani ki Vav—scenery



Image 14. Rani ki Vav—carved walls

In contrast, the Adalaj Stepwell (1498), built under the Gujarat Sultanate, offers a visual feeling of “cleansing” upon entering. The structural logic, the tiers, the columns, and the water are Indian; the iconography is wholly Persian. The gods are gone, leaving only interlocking

geometric lattices and floral arabesques. It was an act of purposeful aniconism. The Islamic authorities took away the icons to fit in with the Indian surroundings and the abstract infinity of the Persian God.



Image 15. Adalaj stepwell-entrance

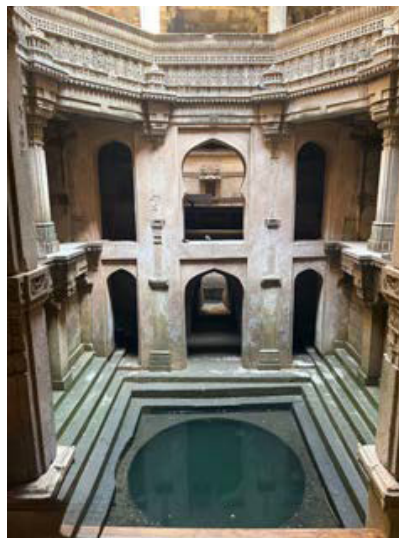


Image 16. Adalaj stepwell-center



Image 17. Adalaj stepwell-carved walls

4.2 - Dholavira and the Early Emphasis on Order

It is important to note that India was not a “chaotic” country before Islam. When I went to the ruins of Dholavira (c. 2500 BCE), an Indus Valley Civilization site, I found a complicated grid system and excellent water collection systems. Indus Valley culture used geometry for usefulness, but Persio-Islamic influence used it for establishing sovereignty. The infrastructure was weaponized for surveillance and royal control.

5. The Mughal Zenith: architecture as homecoming.

The Mughal Empire (founded in 1526) brought the Persian Crescent to its peak. The early Mughal rulers turned to architecture to cure their “homesickness” for the cold, ordered world of Central Asia and Persia.

5.1 - Babur and Chahar Bagh (1528)

The founder of the empire, Babur (r. 1526-1530), emphasized his disgust with India's “unpleasant” heat and “unruly” disposition in his memoirs, the Baburnama.⁷ His first act of dominion was to build the Ram Bagh (1528) at Agra. He imposed the Chahar Bagh (a four-part garden divided by running water) on the Indian landscape, physically taming it into a Persian paradise.

5.2 - Humayun's Persian exile (1540-1555)

The most important turning point in the Persianization of India was the exile of Humayun (1508-1556). Deposed, he sought refuge to the court of the Safavid Shah Tahmasp in Persia. He was enthralled by the splendors of Isfahan. He came to India in 1555 with a group of Persian architects, painters, and poets. His tomb in Delhi, the first in India to employ the Hasht-Bihisht (Eight Paradises) pattern⁸ and the Double

Dome, feats of engineering later found in the Taj Mahal, was commissioned by his widow.⁹

5.3 - Shah Jahan and Taj Mahal (1632-1653)

The Taj Mahal is the most exquisite and finished representation of the Persian Crescent.

It was a “Global Project,” led by Ustad Ahmad Lahori, an architect from Persia, and Amanat Khan al-Shirazi, a calligrapher from Shiraz.

The Double Dome: This Persian invention made the outside an amazing 73 meters tall but kept the ceiling of the interior at a human scale.

Pietra Dura: The inlaying of semi-precious stones in white marble as in the floral motifs is a direct descendant of Persian tile work improved with European skills.

7 - W.M. Thackston Jr. (2002). *The Baburnama: Memoirs of Babur, Prince and Emperor*. 350-360.

8 - Ebba Koch. (1991). *Mughal Architecture: An Outline of Its History and Development (1526-1858)*. 45-46.

9 - Catherine B. Asher. (1992). *Architecture of Mughal India* (The New Cambridge History of India, Vol. 1.4). 10-11.



Image 18. Persian Empire—location and vicinity to the Mughal Empire



Image 19. Mughal Empire extension



Image 20. Babur



Image 21. Humayun



Image 22. Shah Jahan

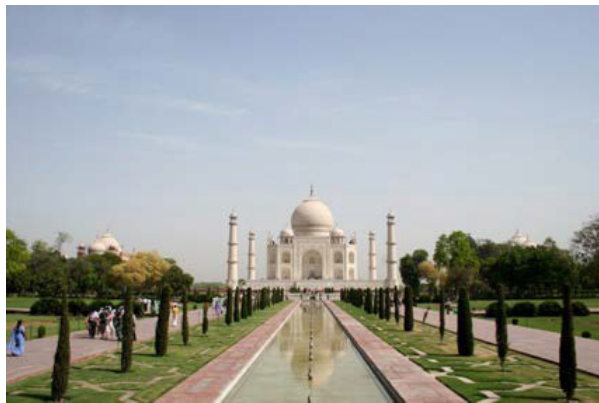


Image 23. Taj Mahal—scenery

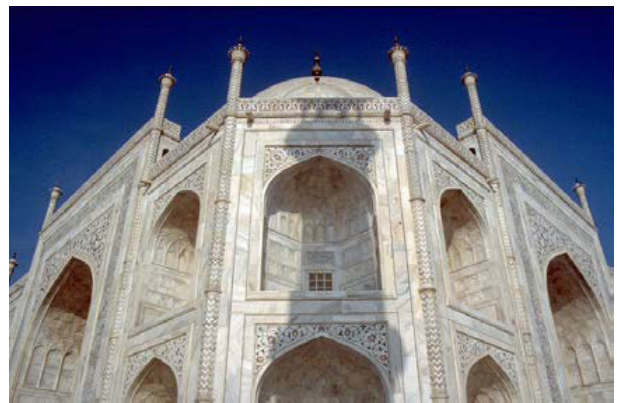


Image 24. Taj Mahal—exterior close view

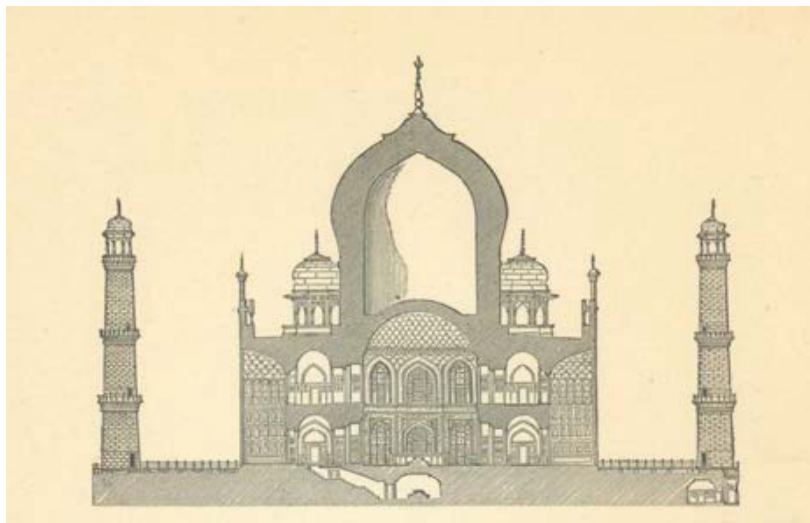


Image 25. Taj Mahal—Section with double dome

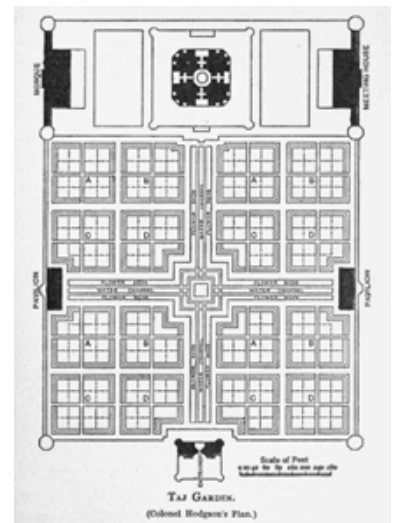


Image 26. Taj Garden—Plan with Chahar Bagh

6. The Great Divergence: Resilience of the South (Chennai)

The most stunning aspect of my studies was the move to Chennai. Geographically and culturally, the South was mostly beyond the reach of the Mughal land-based “Persian Crescent.”

6.1 - Iconographic Abundance of Kapaleeshwarar

The Kapaleeshwarar Temple in Mylapore is the opposite of the Taj Mahal in architectural language. The South Indian Gopuram (temple tower) is not the mosque's “empty space” but a riot of color and human form. Thousands of deities and humans are carved in a vertical mountain of life. This is the Dravidian (South Indian) tradition, which rejects the Persian “abstract” order in favor of the “physical” divine presence.

6.2 - Modernity and Maritime Link

While the North was being absorbed into a centralized, land-based Persian administration, Chennai was establishing itself as a maritime global commerce hub. The British founded Fort St. George (1639), ushering in an Anglophone, outward-looking modernity. My impressions in Chennai—the widespread use of English, the more modern clothes of both men and women, and the overall sense of openness—are the historical consequences of being a marine gateway rather than an imperial land base.

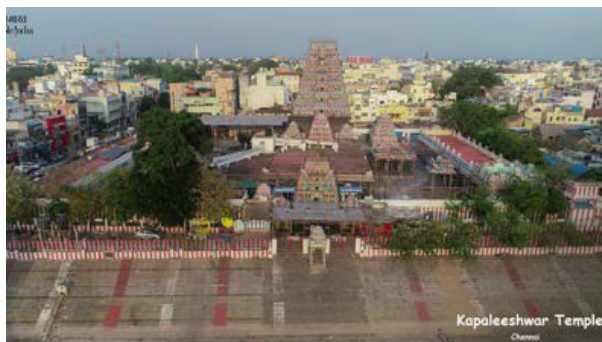


Image 27. Kapaleeshwarar Temple—scenery

7. Conclusions. Sovereignty Architecture in an Era of Fragmented Connectivity

The Persian Crescent is not a phantom of the 16th century; it is a genuine, breathing geopolitical power manifested in the rocks of South Asia. From the arid plains of Gujarat to the moist coast of Chennai, my voyage was an effort to locate the unseen frontiers of ideology. But the most powerful coming-of-age moment of this research was not in front of a monument but while looking at a flight chart. The 2024 rerouting of my route due to missile attacks is a vivid metaphor for the “Broken Crescent.”

7.1 - The Irony of Monumental Power.

It is deeply ironic that the Taj Mahal exists. It is a romantic masterpiece of world heritage to the modern democratic eye. But its very existence is the outcome of an absolute, overpowering concentration of religious and imperial power, a force that demanded 20,000 lives and an entire subcontinent's resources to achieve one man's goal of a “Paradise on Earth.” This architecture was a weapon of surveillance and sovereignty, designed to make the subject feel insignificant in the face of the almighty authority of the emperor.

Monumentalism is often regarded as a throwback to the pre-modern past. But to see them up close tells a different story: in our putative “transnational,” “hybrid” times, the burden of culture and religion is not to be shaken

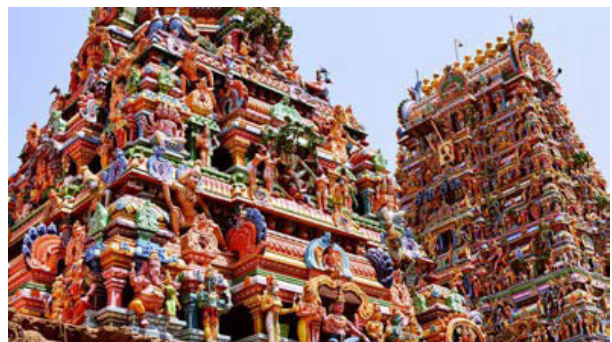


Image 28. Kapaleeshwarar Temple—exterior wall

and is still not to be shaken. Modern weapons may present a physical threat to the Persian Crescent, but its architectural logic—the ordering of human bodies, the establishment of gendered boundaries, and the installation of moral authority—remains stubbornly in place.

7.2 - Architecture: The Last Bastion of Identity

As we enter a new era of digital nomadism and the “one-person era,” where identity is frequently changeable and decentralized, these physical structures remain the last bastions of communal identity. My observations in Gujarat revealed that, even as global technology pervades the hamlet, the mosque and the roza continue to rule the pace of life with authority that no digital platform can match.

The Persian Crescent is being redefined rather than “destroyed” by modern conflict. Geopolitical crises may destroy the aerial links connecting Tehran, Doha, and Delhi, but the “architectural DNA” is still embedded in the soil. These structures are not static; they are active actors that continue to create the “Persianate North” and the “Maritime South.”

7.3 - Concluding Reflection: Advancing Beyond Analysis to a Novel Synthesis

This research has yielded a central understanding: the “Persian Crescent” in India was not just a conduit of imperial oppression. Instead, it was a significant, mutual trade between two sophisticated architectural traditions. Looking at the components of these monuments, dismantling the geometry of a dome or the rhythm of a Jali screen, I discovered that each layer of architecture is a testament to a specific historical time and a theological idea. The technical “hardware” that the Hindu masons of the Sun Temple at Modhera provided and the “ideological software” that Humayun brought back from his Persian exile render these monuments palimpsests of human movement and cultural negotiation.

This exhaustive study of Indo-Islamic lineage gives contemporary architects scope for contemporary interpretation. It means that “hybridity” is not just about stylistic confluence; it is about understanding the underlying principles—how light is dispersed, how water moderates temperature, and how a design can mediate between public and private.

As we move into a transnational age, these insights about “negotiated space” become important. My experience taught me that in this age of broken connection and political fragmentation, the very heart of architecture lives on in its ability to adapt and hybridize. I try to develop a design language that speaks to our present “hybrid era” via the mastery of deconstruction and reconstruction of the historical strata, keeping alive the importance of local identity yet embracing the dynamic, global rationale of our times. The Persian Crescent survives not as a relic but as a dynamic way of making beauty out of the paradoxes of power and the subtleties of cultural exchange.

References

Ebba Koch. (2002). *Mughal Architecture: An Outline of Its History and Development (1526-1858)*. Oxford University Press.

Dr. Jyoti Gulati Balachandran. (2020). *Narrative Pasts: The Making of a Muslim Community in Gujarat, c. 1400-1650*. Oxford University Press

Janet L. Abu-Lughod. (2009). *The Islamic City: Historic Myth, Islamic Essence, and Contemporary Relevance*. Cambridge University Press.

W.M. Thackston Jr. (2002). *The Baburnama: Memoirs of Babur, Prince and Emperor*. Modern Library.

Catherine B. Asher. (1992). *Architecture of Mughal India (The New Cambridge History of India, Vol. 1.4)*. Cambridge University Press.

W.M. Thackston, Jr. (2002). *The Baburnama: Memoirs of Babur, Prince and Emperor*. Modern Library.

Images/Figure

Image 1. Photograph by Dajin Wang, 2026.

Image 2. Photograph by Dajin Wang, 2026.

Image 3. Photograph by Dajin Wang, 2026.

Image 4. "Sarkhej Roza." Gujarat Tourism.

<https://gujarattourism.com/central-zone/ahmedabad/sarkhej-roza.html>

Image 5. "Ahmedabad Heritage." Gujarat Tourism.

<https://gujarattourism.com/central-zone/ahmedabad/sarkhej-roza.html>

Image 6. Photograph by Dajin Wang, 2026.

Image 7. Photograph by Dajin Wang, 2026.

Image 8. Photograph by Dajin Wang, 2026.

Image 9. Photograph by Dajin Wang, 2026.

Image 10. Photograph by Dajin Wang, 2026.

Image 11. Photograph by Dajin Wang, 2026.

Image 12. Photograph by Dajin Wang, 2026.

Image 13. "Rani-ki-Vav." Gujarat Tourism.

<https://gujarattourism.com/north-zone/patan/rani-ki-vav.html>

Image 14. "Rani-ki-Vav." Gujarat Tourism.

<https://gujarattourism.com/north-zone/patan/rani-ki-vav.html>

Image 15. Photograph by Dajin Wang, 2026.

Image 16. Photograph by Dajin Wang, 2026.

Image 17. Photograph by Dajin Wang, 2026.

Image 18. The Achaemenid Empire.

<https://www.worldhistorymaps.info/civilizations/achae-menid-empire/>

Image 19. Development of the Mughal Empire.

<https://www.britannica.com/topic/Mughal-dynasty>

Image 20. Portrait of Babur in the Late Shah Jahan Album, painted c. 1640. Smithsonian's National Museum of Asian Art.

Image 21. Portrait of Humayun, wearing the Tāj-i 'Izzat headdress, in the Late Shah Jahan Album, painted c. 1640. Smithsonian's National Museum of Asian Art.

Image 22. Shah Jahan, opaque watercolor, gold, and ink on paper, c. 1690.

<https://www.britannica.com/biography/Shah-Jahan>

Image 23. View of the mausoleum.

<https://ohiostate.pressbooks.pub/exploringarchitectureandlandscape/chapter/taj-mahal/>

Image 24. Detail view of marble facade at mausoleum.

<https://ohiostate.pressbooks.pub/exploringarchitectureandlandscape/chapter/taj-mahal/>

Image 25. Section Drawing of the Taj Mahal mausoleum building

<https://www.abebooks.com/Section-plan-Taj-Mahal-Anonymous/32265460900/bd>

Image 26. Plan Drawing of Taj Mahal and garden

<https://ohiostate.pressbooks.pub/exploringarchitectureandlandscape/chapter/taj-mahal/>

Image 27. kapaleeswarar-temple 1

<https://www.incredibleindia.gov.in/en/tamil-nadu/chennai/kapaleeswarar-temple>

Image 28. kapaleeswarar-temple 2

<https://www.incredibleindia.gov.in/en/tamil-nadu/chennai/kapaleeswarar-temple>

