

احوال شاهزادگی شاهجهان

احوال بانو ممتاز محل

منابع

اصغر، آفتاب (۱۳۶۴). تاریخ‌نویسی فارسی در هند و پاکستان، لاهور، خانه فرهنگ جمهوری اسلامی ایران؛ هاشم‌پور سبحانی، توفیق (۱۳۷۷). نگاهی به تاریخ ادب فارسی در هند، تهران، انتشارات دبیرخانه شورای گسترش زبان و ادبیات فارسی.
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احوال جغت‌سینگ

تک‌نگاری، درباره لشکرکشی مظفر خان، ملقب به خان‌جهان علیه جغت‌سینگ، به فارسی، اثر شیخ سیدجلال حصاری، در قرن ۱۱ ق.

این کتاب مشتمل است بر وقایع و حوادث لشکرکشی سیدمظفر خان، ملقب به خان‌جهان، بر یکی از امرای عاصی هندو، جغت‌سینگ، در چهاردهمین سال پادشاهی شاهجهان (۱۰۰۱-۱۰۷۷ ق؛ حکومت: ۱۰۳۷-۱۰۶۸ ق)، پنجمین پادشاه سلسله تیموریان هند. مؤلف این کتاب که در مقام وقایع‌نویس رسمی در رکاب مظفر خان شاهد همه جریانات و وقایع بوده همه آنچه دیده است به تفصیل و با جزئیات بیان کرده است. نسخه خطی این رساله تاریخی منحصر به فرد در کتابخانه موزه بریتانیا محفوظ است (اصغر، ۱۳۶۴، ص ۳۷۷؛ هاشم‌پور سبحانی، ص ۴۸۰؛ برای آگاهی بیشتر درباره این نسخه ← Rieu, vol. II, p 837b).

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احوال شاهزادگی شاهجهان

قدیمی‌ترین و مستندترین شرح حال دوران شاهزادگی شاهجهان تیموری (۱۰۰۱-۱۰۷۷ ق؛ حکومت: ۱۰۳۷-۱۰۶۸ ق)، به فارسی، اثر محمد شریف معتمد خان (معتمد خان، محمد شریف)، در قرن ۱۱ ق.

کلیات و پیکربندی

این کتاب کوچک تاریخی ارزشمند در شرح احوال ۳۷ سال دوران شاهزادگی شاهجهان، از تولد در ۱۰۰۰ تا

دیگر به وقایع‌نویسی منصوب شد و چندی بعد از آن، به سبب خدمات شایانی که در مسئولیت‌های مختلف انجام داده بود، از سوی سلطان سلیم سوم مورد تقدیر قرار گرفت و در جمادی‌الاول ۱۲۲۰ ق، به مقام رئیس‌الکتابی تعیین شد. اما در حدود چهاردهم ماه بعد از تصدی این مقام (۱۴ جمادی‌الثانی ۱۲۲۰ ق)، به سبب بیماری، از این مسئولیت کناره‌گیری کرد. سرانجام در ۷ شعبان ۱۲۲۱ ق در استانبول درگذشت (ششن، ص ۳۵۹-۳۶۰).

آثار

محاسن الآثار و حقایق الاخبار؛ سفارت‌نامه‌سی، درباره سفارت مؤلف به اسپانیا که متن کامل آن به زبان فرانسه و روسی و لهستانی ترجمه شده است؛ ترجمه الدررالمکنون فی الفلک المشحون، در اخلاق، از عربی به ترکی با عنوان راهب‌نامه؛ ترجمه نوابغ الکلم اثر علامه زمخشری (۴۶۷-۵۲۸ ق) از عربی به ترکی؛ حکیم‌نامه (Oriente Moderno, Babinger, p 264-367; vol. III, p 159-160).

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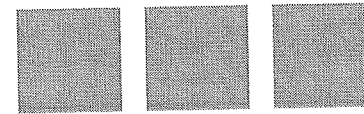
احوال بانو ممتاز محل

شرح حال بانو ممتاز محل، به فارسی، اثر مؤلفی ناشناس، در قرن ۱۱ ق.

این کتاب مشتمل است بر شرح زندگی ملکه ایرانی و محبوب‌ترین زنان شاهجهان (۱۰۰۱-۱۰۷۷ ق؛ حکومت: ۱۰۳۷-۱۰۶۸ ق)، پنجمین پادشاه سلسله تیموریان هند، به نام ممتاز محل و معروف به بانو بیگم یا تاج بی‌بی، و شرح آرامگاه این بانو معروف به تاج محل، که نویسنده‌ای ناشناس در دوران شاهجهان آن را نوشته است. این کتاب درباره ملکه ایرانی و زندگی خانوادگی شاهجهان اطلاعات جالبی به دست می‌دهد (اصغر، ۱۳۶۴، ص ۳۷۰؛ هاشم‌پور سبحانی، ص ۴۷۸). نسخه‌های این کتاب در فهرست کتابخانه دانشگاه پنجاب (Abdullah, No. 132) یافت می‌شود (اصغر، ۱۳۶۴، ص ۳۷۰).

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Beyond the Taj Mahal: Late Mughal Visual Culture

Chanchal Dadlani and Yuthika Sharma

02 Kasım 2018

MADDE YAYIMLANDIKTAN
SONRA GÖLEN DOKÜMAN

The narrative of Mughal visual culture has long been shaped by the fortunes of the Mughal state. In the sixteenth and seventeenth centuries, the Mughal Empire occupied a position of utmost political, economic, and demographic dominance in South Asia. As rulers of one of the most powerful early modern empires, with an estimated population of 100–125 million people, the Mughals easily surpassed the Uzbeks, Safavids, and Ottomans in wealth. They traced their paternal lineage to the “House of Timur,” founded by the Central Asian Turko-Mongol ruler Timur (d. 1405) and to the Mongol ruler Chinggis Khan (d. 1227) on the maternal side, but it was not long before Mughal high culture absorbed the intellectual and linguistic heritage of a variety of Indian, Iranian, and Central Asian traditions on the ground, forming the basis of a vibrant Indo-Persianate culture (see Golombek and Koch, CHAPTER 32).

Founded in 1526 by Zahiruddin Babur (r. 1526–1530), the economy of the Mughal state flourished, so that by the reign of the third ruler Jalaluddin Muhammad Akbar (r. 1556–1605), the Mughal court and the imperial workshops served as the epicenter of court arts and architectural production. The subsequent reigns of Jahangir (r. 1605–1627) and Shah Jahan (r. 1628–1658) saw architecture and the visual arts mature into a unified expression during which structural, formal, and ornamental aspects of design were now recognizably employed in the service of an imperial style. For European travelers to the Mughal court, the Taj Mahal (1632–1643), the grand mausoleum built for Shah Jahan’s favorite wife Arjumand Banu Begum (d. 1631), and the lavishly bejeweled Peacock Throne (*takht-i taus*) (1635) served as the quintessential visual emblems of refined artistic taste and opulence.

In contrast, the “later Mughals” were accorded relative ignobility, resulting from the perception that a widespread cultural deprivation followed the

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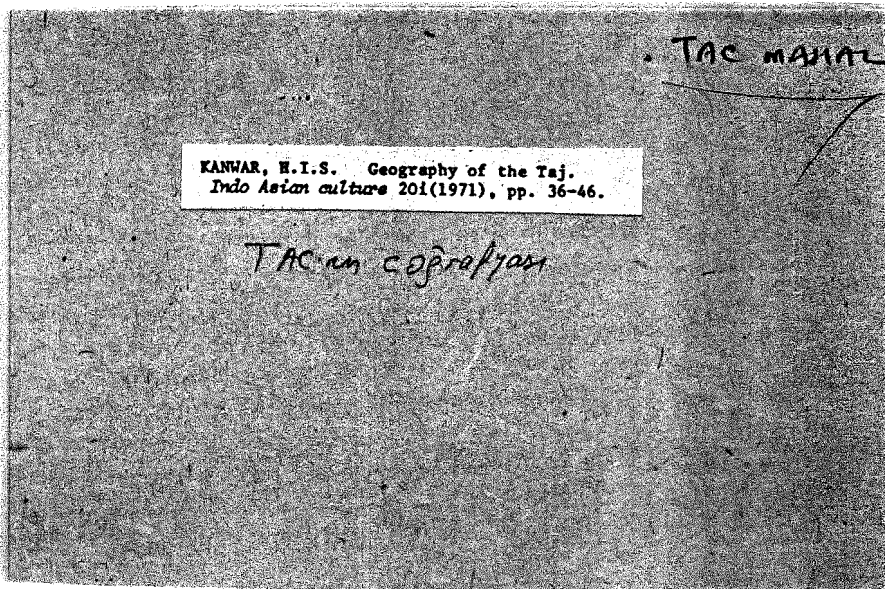
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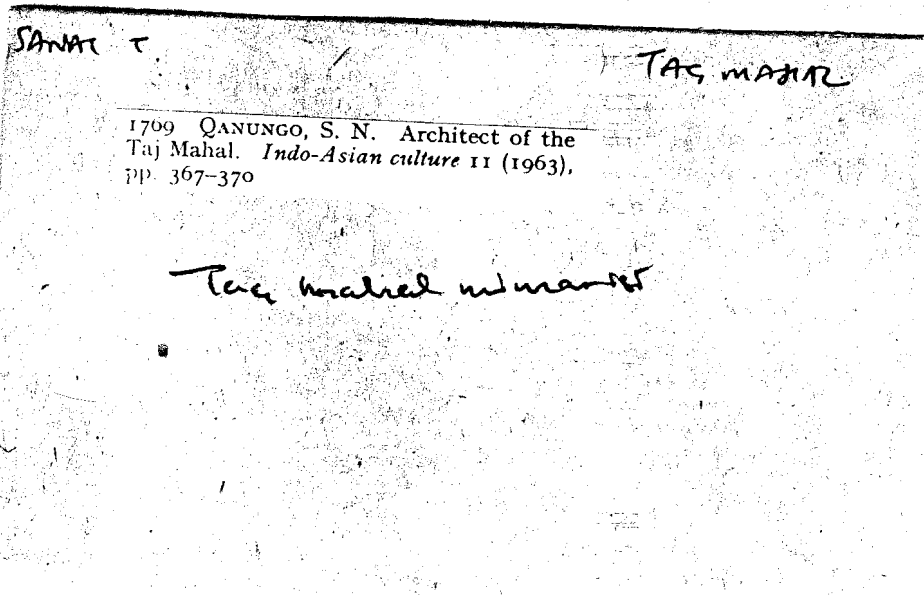
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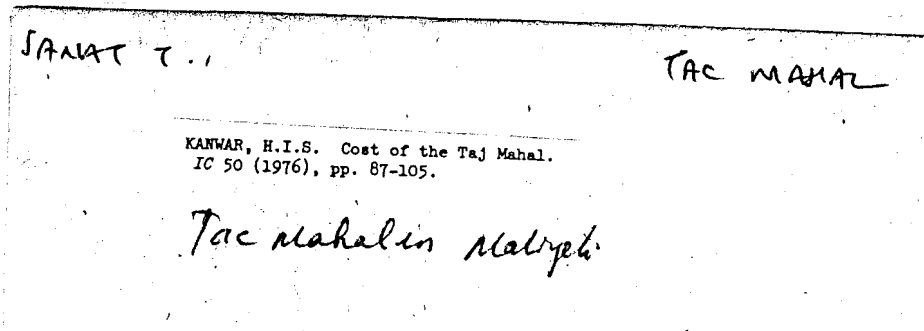
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عنوان اصلی ذکر نشده است.
مقبرہ‌های ہند: آثار تاریخی ہند؛ معماری ہندی
بہ توصیف زیبایی‌ها و اجزای تشکیل دہندہ
بنای تاریخی تاج محل ہند می‌پردازد. در جنوب
شہر اگرا بنای باشکوہی ساخته شد کہ در زیر آن مزار
ملکہ ممتاز محل قرار دارد. این بنای باشکوہ و فلک
آسا با استفادہ از مرمر سفید و در طول 20 سال ساخته
شد. بنیاد آن را سنگ و ساروج تشکیل می‌دہد.
ہمچنین تزیینات این بنا با منبت کاری و برچین کاری
انجام گرفتہ و کف آن با سنگ سرخ گزہبندی فرش
شدہ است. این بنا ہمچنین دارای گنبدی مرتفع
می‌باشد. از دیگر قسمت‌های تشکیل دہندہ این بنا
محجر مینار، فرش، نقش و نگار، کتیبہ‌های مسجد،
برجہا، باغ، حوض ایوان، دروازہ، جلوخانہ، بازار و
سرای و ممتازآباد می‌باشد.

13 MAVIS 2008

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2195- گردشگری در تاج محل،
لندن: نیویورک: راتج، 1998، IX، ص 222، انگلیسی،
وزیری (کالیگور).
فروست: کتابخانہ بین‌المللی جامعہ شناسی
شاپک: 415167124

کنگرہ: DS486.A7E33
محل نگہداری: کتابخانہ کنگرہ
کد پارسا: B55792
عنوان بہ لاتین:

Touring the Taj
مقبرہ‌های ہند: آثار تاریخی ہند؛ معماری
مساجد ہند

بہ معرفی بنای عظیم تاج محل و بیان
خصوصیات فرهنگی، هنری و اجتماعی آن اختصاص
دارد. نویسنده در این اثر، انگیزہ‌های ساخت این بنا را
ذکر کردہ و تاریخ و چگونگی ساخت آن را بیان
می‌کند. وی، با مطالعہ ساختار ہندسی و مہندسی
قسمت‌های مختلف این بنا گرایش‌های غالب در ساخت
اماکن دینی را توضیح می‌دہد. وی ضمن بیان
مفہیم نہاد شناختی برخی طرح‌ها کہ در گچ‌بری،
آینہ کاری و رنگ‌آمیزی کاشی‌های این بنا بہ کار رفته
است، سبک‌های کاشی کاری اسلامی و خطاطی آن را
معرفی می‌کند.

13 MAVIS 2008

رودگر، قنبر علی

2224- «تاج محل»، دانشنامہ جہان

اسلام، جلد 6 ص 58-64 منابع: 64
کد پارسا: 125-24 Taj Maha
مجموعہ آرامگاہی در ہند است کہ تاریخچہ
بنا و ویژگی‌های آن در مقالہ ذکر شدہ است. این بنا
اوج معماری دورہ شاہ جہان و در واقع اوج معماری

آرامگاہی گورکانیان ہند است. معماری این بنا در
دیگر مناطق مورد تقلید قرار گرفت.

مقبرہ‌های ہند: آثار تاریخی ہند

13 MAVIS 2008

سلطان زادہ، حسین

2232- تداوم طراحی باغ ایرانی
در تاج محل (آرامگاہ بانوی ایرانی

تسبار)، تہران: دفتر پژوهش‌های فرهنگی، چاپ اول،
1378/3-000 نسخه، 156 ص، فارسی، خشتی (شمز)،
مصور، فہارس: اعلام. Taj Mahal

فروست: فرهنگ و معماری-15
شاپک: X-22-6269-964
محل نگہداری: کتابخانہ مرکز میراث فرهنگی (تہران)
کد پارسا: B64701

معماری بقعہ‌ها؛ معماری (کلیات): باغ و باغ‌آرایی
این کتاب ضمن بررسی باغ ایرانی و ریشہ‌های
تاریخی آن، بہ تاج محل کہ از معروفترین مجموعہ‌های
فرہنگ اسلامی در دورہ گورکانیان است و طراحی آن در
تداوم طراحی باغ‌ها و مزارهای ایرانی متأثر از معماری
ایران صورت گرفتہ است می‌پردازد. نویسنده اشارہ
می‌کند کہ تاج محل نوعی باغ - مزار است و نمونہ‌ای
از آن در ایران وجود ندارد ولی طراحی آن بر اساس
الگوهای طراحی معماری ایرانی استوار بودہ است.

MAVIS 2008

2209- «تاج محل»، دایرۃ المعارف

فارسی، جلد 1، ص 591
کد پارسا: 126771 Taj Mahal

بنای بزرگ و مجلی در شہر آگرای ہند است
کہ مقبرہ شاہ جہان و ہمسرش در آن قرار دارد. این
بنا از زیباترین و عالیترین نمونہ‌های معماری اسلامی
در ہندوستان است. استاد عیسی شیرازی با بیست
ہزار کارگر در مدت 22 سال این بنا را بہ اتمام رساندند.
تاج محل؛ معماری متولان (کلیات)؛ معماری ہند

2210- «تاریخچہ ساخت و تعویض

ضریح مطہر بارگاہ ملکوتی حضرت

رضاع»، حرم، بیابلی 85 ص 12-15، فارسی، مصور.
محل نگہداری: خانہ مطبوعات، دفتر تبلیغات اسلامی (قم)

کد پارسا: A56139
عنوان اصلی ذکر شدہ است.
تعویض ضریح آستان قدس رضوی

غروی، مہدی

2245- «تاج محل»، هنر و مردم، بیابلی 81
ص 32-41، فارسی. Taj Mahal

محل نگہداری: خانہ مطبوعات، دفتر تبلیغات اسلامی (قم)
کد پارسا: A60283

مقبرہ‌های ہند: آثار تاریخی ہند؛ معماری ہندی
بہ بررسی سبک معماری و تاریخچہ ساخت
بنای تاج محل در ہند می‌پردازد. نویسنده ابتدا
چگونگی راہ یافتن خاندان بانوی تاج محل بہ دربار
تیموریان ہند را بہ اختصار بیان نمودہ و پس از آن بہ
تاریخ ساخت و علت احداث این بنا اشارہ می‌نماید. در
ادامہ، نوع معماری این ساختمان و سازندہ اصلی آن را
بیان نمودہ و سبک معماری آن را سبکی ایرانی ہندی
معرفی می‌کند. این بنا کہ توسط معماران ایرانی و با
مباشرت معماری بہ نام عیسی ایرانی ساخته شدہ
درای اسلوب معماری ایرانی ہمراہ با ویژگی بناہای
ہندی می‌باشد. نویسنده پس از بررسی شکل ظاہری
و فضای درونی مسجد و مهمانخانہ تاج محل و
توصیف نوع تزیینات و کتیبہ‌های موجود در این ابنیہ،
بہ وجود بنای دیگری کہ با تقلید از بنای تاج محل
ساختہ شدہ و آخرین بنای ایرانی در ہند بہ شمار
می‌آید اشارہ نمودہ است.

MAVIS 2008

269. NATH, R. "The Taj: A mausoleum". *Seminar* 364 (1989) pp. 28-34.

L'article relate la conception et la construction du fameux Taj Mahal d'Agra. La principale source utilisée est le *Badshah-nama* d'Abdul Hamid Lahauri, historiographe des vingt premières années du règne de l'empereur Shah Jahan (2 vol., Bibliotheca Indica, Calcutta, 1866-1868).

D. M.

Taj-Mahal

Abstracta Iranica, 13/1990 Leuven. = 72

16. KASIM 1997

THE TAJ MAHAL: ARCHITECTURE, SYMBOLISM, AND URBAN SIGNIFICANCE

Much has been written on the Taj Mahal, but little has been said about its architecture. There has been only one interpretation of the symbolism of the mausoleum,¹ and the urban situation of the monument in the city of Agra has been almost entirely neglected. In brief form, this essay presents the main results of a recently completed monograph in which I address these issues.²

The Taj Mahal is the Mughals' great contribution to world architecture, and, as the contemporary sources reveal, it was conceived as such from the very beginning (fig. 1). In the words of Shah Jahan's early historian Muhammad Amin Qazwini, writing in the 1630s:

And a dome of high foundation and a building of great magnificence was founded—a similar and equal to it the eye of the Age has not seen under these nine vaults of the enamel-blue sky, and of anything resembling it the ear of Time has not heard in any of the past ages...it will be the masterpiece of the days to come, and that which adds to the astonishment of humanity at large.³

Not only was the monument to be a magnificent burial place for Mumtaz Mahal, Shah Jahan's beloved wife (d. 1631), but also—and this is explicitly pointed out by the emperor's main historian 'Abd al-Hamid Lahawri—it was to testify to the power and glory of Shah Jahan (r. 1628–58) and Mughal rule:

They laid the plan for a magnificent building and a dome of high foundation which for its loftiness will until the Day of Resurrection remain a memorial to the sky-reaching ambition of His Majesty, the Sahib Qiran-Thani (Second Lord of the Auspicious Conjunction of the Planets Jupiter and Venus), and its strength will represent the firmness of the intentions of its builder.⁴

In other words, the Taj Mahal was built with posterity in mind, and we the viewers are part of its concept.

I came to study the Taj Mahal in the context of a survey of the palaces and gardens of Shah Jahan that I have been conducting since 1976 as part of a larger survey of Mughal architecture. With the assistance of

Dr. Yunus Jaffery from Dr. Zakir Hussain College in Delhi,⁵ I have established from the Persian sources a corpus of thirty-five Shahjahani palaces (sing. *dawlat-khāna*) and garden residences (sing. *bāgh*), of which twenty-four proved upon field investigation to exist in varying sizes and states of preservation. In the whole of Islamic architecture, this is the largest extant body of palaces built by a single patron.

Entirely new measured drawings of seventeen palaces were prepared by the Indian architect Richard A. Barraud, who drew them on the basis of measurements he and I made during extensive fieldwork,⁶ which I undertook because many of these complexes are hardly or not at all recorded. Altogether, Mughal architecture, like the Islamic architecture of India in general, is not well documented. The art historian cannot rely on measured drawings to the same extent possible for the better-documented areas of Islamic architecture or for Western historical architecture in general. The pioneering surveys of the Archaeological Survey of India from the end of the nineteenth and the first half of the twentieth centuries included several Mughal sites, but only a few—such as the monographs of Edmund W. Smith on Fatehpur Sikri and on Akbar's Tomb at Sikandra—were published.⁷ More often than not, when one wants to have an exact plan of a building one has to go and measure it. On the other hand, while establishing this basic documentation, the art historian is confronted by all the questions the discipline has developed in the span of its existence, during which the approach has moved from formal assessment and analysis towards contextual studies.

I began my survey of the palaces at Agra and, during the 1980s, spent months in the Red Fort, measuring and photographing its buildings. From here the Taj Mahal was always before my eyes at a distance across the river Yamuna, popularly called Jamna (fig. 2), and one of these views eventually became the cover image of my book *Mughal Architecture* (1991), in which

Mugharnas, vol. 22, Leiden 2005, s. 128-149.

Romance *of the* Taj Mahal

Pratapaditya Pal
Janice Leoshko
Joseph M. Dye, III
Stephen Markel

with 262 illustrations, 96 in colour

23 EKİM 1995



Thames and Hudson
Los Angeles County Museum of Art

1989 Los Angeles

IRCICA:27257

Publishers, 1990. viii + 114 pages. Bibl. to p. 122. Index to p. 125. Appends. to p. 132 + Illustrs. + Plates. \$55.00.

Reviewed by John Alden Williams

Students of the history of Islamic art have been aware for years of a group of Ottoman manuscripts that feature rather large-headed personages in works that are often associated with either Shi'ism or Mevlevi Sufism. It was usually assumed that these were popular or provincial in origin, although sometimes they were grouped with court-school productions, from which their style diverges markedly. At the end of the 1970s it was pointed out by two scholars that some of them bore colophons showing that they were made in Baghdad and were connected with the Mevlevi dervishes of the city.

This book examines these manuscripts, 31 of which are identified—including 12 with dates—which, as the author demonstrates, can now be said to constitute a distinct Baghdad school of Ottoman painting. They are scattered through libraries in Turkey, Europe, and the United States, and date from the period of Ottoman rule, 1534 to 1623, although the earliest dated manuscript is from 1593. The patrons seem to have been the Mevlevi order—which probably also furnished the artists and scribes—the Ottoman governors, and, apparently, persons of Shi'i leanings as well. The great Turkish poet of Baghdad in this period, Fuzuli, who if he was a Shi'i kept it private, also wrote a book celebrating the heroism of the early imams. The Prophet, Ali, Hasan, and Husayn appear often in these works of Shi'i themes, sometimes veiled and sometimes unveiled, but apparently always with a flame-halo.

The manuscripts themselves vary from a sort of jolly folk-quality to some, like the *Rawdat al-Safa*, dated 1008 AH/1599–1600 AD, that are comparable with the best that were produced in Iran in the same period. The influence of Mashhad, Qazvin, Shiraz, and Isfahan can all be seen. A certain eclecticism marks the group, probably due to Ottoman Baghdad's importance as a cross-

roads of trade and travel, as Milstein points out.

This is a most interesting provisional study of a provincial school of Ottoman painting. The author's analysis of recurring iconographic themes is helpful, as it serves to illustrate the argument that these Baghdad painters were vigorous and original. Although they were influenced by the work of other centers, the artists were not simply docile imitators, as one might expect from a provincial school. This book will fill a conspicuous gap in the literature on Muslim painting.

John Alden Williams, Kenan Professor of the Humanities, College of William and Mary, Williamsburg, Virginia

Taj Mahal—The Illumined Tomb: An Anthology of Seventeenth-Century Mughal and European Documentary Sources, by W.E. Begley and Z.A. Desai. Seattle: University of Washington Press, 1990. liv + 312 pages. Bibl. to p. 320. \$45.00 cloth. \$29.95 paper.

Romance of the Taj, by Patapaditya Pal *et al.* London: Thames and Hudson, 1989. 242 pages. Notes to p. 246. Bibl. to p. 251. List of Lenders to p. 252. Index to p. 255. \$31.95 paper.

Reviewed by Caroline Williams

The Taj Mahal, the "illuminated tomb" as it is referred to in the Mughal sources, is the subject of two illuminating compendiums: one highlights its historical context as described in the contemporary records, the other focuses on its artistic context as displayed by marvelous artifacts of the same period.

The historical and cultural background concerning the Taj Mahal is the primary object of the anthology of 17th-century documentary sources compiled and translated by W.E. Begley and Z.A. Desai. The book is arranged in six parts, each dealing with specific evidence. The first examines works by contemporary Mughal historians, concerning

the death and burial of Mumtaz Mahal, descriptions of the tomb and its building, and the death and burial of Shah Jahan. Sections following examine surviving official documents; translations of historical and Quranic inscriptions on the Taj; and the known data on the calligrapher, Amanat Khan, the architect, Ustad Ahmad, and the supervisors of construction, Makramat Khan and Mir Abd al-Karim. In the final section, a selection of 17th-century European references to the Taj and Shah Jahan is noted. The skillful collation between the texts and the 22 color plates and 168 black-and-white figures and photographs provides a valuable photographic corpus.

Romance of the Taj is the catalog book published to accompany the traveling exhibition of that name, which recently visited Los Angeles; New York; Richmond, Virginia; and Toledo, Ohio. The authors—Patapaditya Pal, Janice Leoshko, and Stephen Markel, who are curators of Indian and Southeast Asian art at the Los Angeles County Museum of Art, and Joseph Dye, who is curator of Asiatic Art at the Virginia Museum of Fine Arts—have contributed chapters not only on Shah Jahan as ruler and patron, and on the Taj as mausoleum, but on the other abundant artifacts—paintings, jades, jewels, fabrics, carpets, and costumes—of Shah Jahan's discerning patronage. Handsome illustrations (262 in all, of which 96 are in color) are profuse throughout the text.

These books represent two complementary angles from which to view this extraordinary architectural artifact, this monument which has grown beyond architecture to become "cliché, image, cult, state of mind" (*Romance*, p. 9). Begley's accounts offer a thorough discussion of the Taj's architectural characteristics. For the past 15 years he has been researching the Taj and the development of imperial Mughal architecture. Elsewhere, he has proposed the paradox that power rather than passion was the patron's true purpose in constructing the Taj.¹ Al-

1. "The Myth of the Taj Mahal and a New Theory of its Symbolic Meaning," *Art Bulletin*, 61, (1979), pp. 7–37.

though this anthology does not shed further light on this iconographic theory, it is a thorough presentation for those who would learn more about the Taj—the main drama of its inception, its creator midwives, and the message of its inscriptions. *Romance of the Taj* broadens the overall base from building to court milieu. The various chapters emphasize that although the Taj may have become the paramount artifact of Shah Jahan's reign, it was not the only expression of his wealth and glory. The poetry, the panoply, and the paradise of his court in imperial paintings, opulent gems, and sumptuous textiles all testify to its luxury and worldliness.

Both books affirm from their different perspectives that when looking at the Taj Mahal beauty is more than just seeing. It is also knowing and understanding.

Caroline Williams, Williamsburg, VA, revised and enlarged Islamic Monuments in Cairo, 3rd edition, by Richard B. Parker (Cairo: American University in Cairo Press, 1985).

BIOGRAPHY

Asad, the Sphinx of Damascus: A Political Biography, by Moshe Ma'oz. New York: Grove Weidenfeld, 1989. xiv + 198 pages. Notes to p. 221. Index to p. 226. \$9.95 paper.

Reviewed by Marjorie Ransom

One of this reviewer's last acts as public affairs officer in the US embassy in Damascus in June 1988 was to deliver a copy of Moshe Ma'oz's biography of Asad to the presidential palace. Those who read it should be pleased, because the biography concedes in its two major judgments that Asad has made Syria into something of a regional power and that the president has maintained himself in power for a long time in a country that had been marked by extreme instability.

Ma'oz correctly assesses these two points. This is much to his credit, given that he had to work with published sources rather than

Tac mahal

The architect of the taj and its place in world architecture

M. Abdulla CHAGHATAI
(Lahore)

Prince Khurram's marriage with Arjumand Banu Begam, better known as Mumtaz Mahal, the daughter of Nawab Asaf Khan, the brother of Nur Jahan, was celebrated on 12th. April 1612¹. He ascended the throne as Emperor Shahjahan on 4th. Feb. 1628. During the fourth regnal year Mumtaz died in child birth at Burhanpur while she was about forty years old and only seven children out of fourteen survived her. At Burhanpur she was temporarily laid to rest on the banks of the Tapti river in the Zainabad Gardens. In the meantime at Agra the arrangements for her permanent burial were made. Accordingly Nawab Wazir Khan, Siti Khanam and Prince Shujā'² were deputed to bring the body of the deceased Empress from Burhanpur to Akbarabad-Agra where the body was finally interred in the land facing the Jamna river. Immediately a grave with a temporary dome over it was made. Then the sky-like lofty Mausoleum was erected which to day is known as the Taj Mahal of Agra and which owing to its marvellous architectural merits and wonderful achievement as a mausoleum is regarded one of the seven wonders of the world.

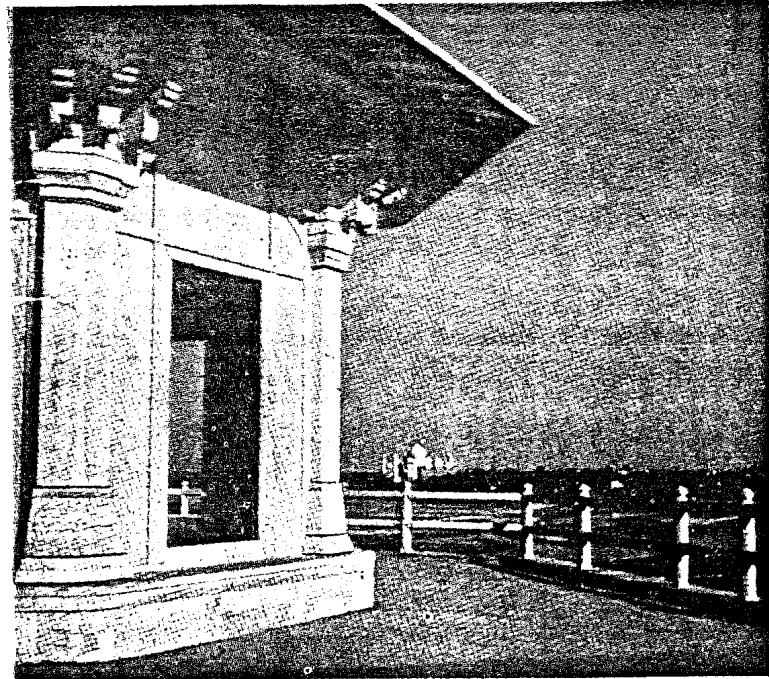
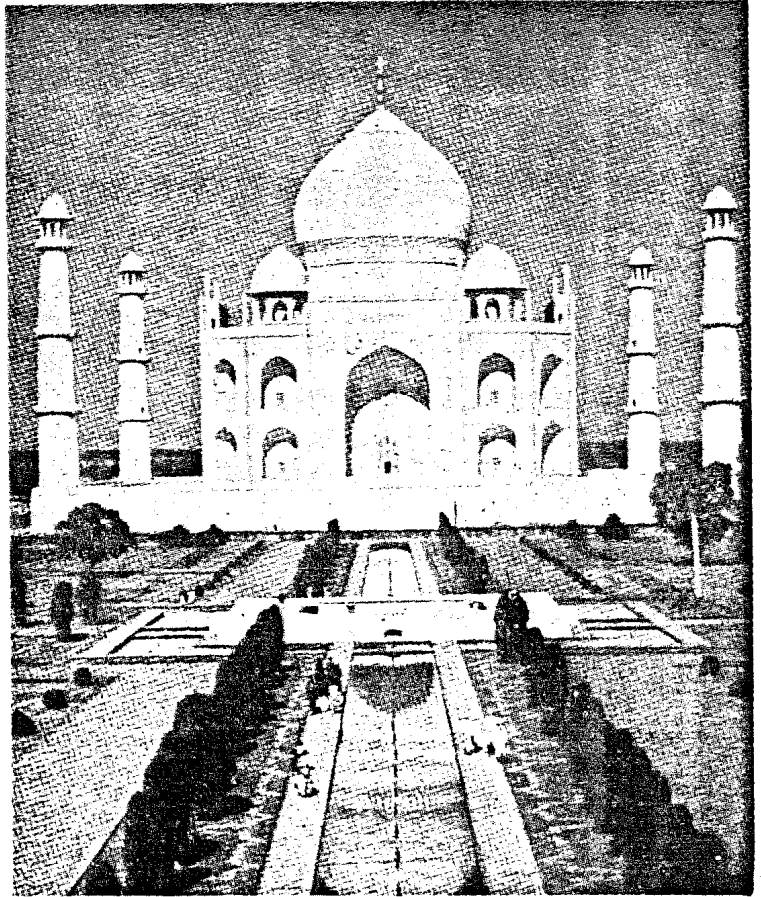
Before the Taj Mahal saw the light of the day, the Musulmans all over India had developed an independent Indo-Muslim style of Architecture of their own. It was in spirit and nature an adaptation of those prin-

1 Muhammad Salih Kambo, *Amal / Salih*, Vol. 1 p. 44-54-55. Vol. 11. P. 310.

2 Ibid Vol. I pp. 551-8. Vol II. pp. 380-385.

İslam Tarihleri: enstitüsü dergisi, 7/3-4 (1939)
S. 155-177, İstanbul

راست : تاج محل در شب مهتاب
چپ : بنای تاج از قلعه آگرا در مهتاب



تاج محل

دکتر مهدی غروی
معاون رایزنی فرهنگی در هلند و نیپال

تجسم روح ایرانی در پیکر هند

رنه گروسه^۱

منور مقامی جو باغ بهشت جواهرنگار است دیوار و در
معطر چو فردوس عنبر سرشت هوا تازه و تر ز آب گهر
شاه جهان^۲

هیچ بنائی را با بنای تاج نمی توان مقایسه کرد و در میان کلیه آثار تاریخی جهان کمتر بنائی است که مانند تاج محل با یادآوری

در میان تمام بناهایی که در خارج از ایران ساخته شده و به نوعی یادآور فرهنگ و تمدن ایرانی بمعنی وسیع است

۲ - بیت دوم و سوم از ۲۷ بیت شمری است که شاه جهان سروده ، نقل از یک کتاب خطی کوچک که توسط دانشمند بزرگوار دکتر سید امیر حسن عابدی در اختیار این جانب قرار گرفت .

۱ - این مطلب را جواهر لعل نهرو در کتاب نظری به تاریخ جهان از قول رنه گروسه دانشمند فرانسوی آورده و ع . وحید مازندرانی در کتاب هند یا سرزمین اشراق فارسی ترجمه کرده است .

تاج محل



نوشته دکتر محمد عبدالله جغتایی - دانشگاه لاهور
ترجمه سعود رجب‌نیا

تدارك بنا

شش ماه پس از واقعه مرگ تأسف بار ملکه ممتاز محل (که در هفدهم ذوالقعدة ۱۰۴۰ هـ . ق / ۱۷ ژوئن ۱۶۳۱ در برهانپور روی داد) در هفده جمادی الاولی ۱۰۴۰ هـ . ق / ۱۲ دسامبر ۱۶۳۱ امیر شاه شجاع مأمور حمل جنازه آن متوفی به پایتخت یعنی اکبرآباد شد و نواب وزیرخان که پزشک مورد اعتماد دربار بود و ستی خانم که در آن هنگام رئیس خدمه دربار بود جنازه را همراهی کردند. در سراسر این سفر از برهانپور به اکبرآباد که جایگاه ابدی آن متوفی بود خوراک و پول در میان تنگستان و نیازمندان توزیع شد^۱.

پس از رسیدن جنازه به اکبرآباد بی‌درنگ جنازه را در ۱۶ جمادی الثانی ۱۰۴۱ هـ . ق / ۹ ژانویه ۱۶۳۲ در محلی همانند روضه رضوان در جنوب شهر اگر در کنار رود جمنا که ملک راجه مانسنگه باشد به خاک سپردند. در برابر این تکه زمین شاه جهان ساختمانی پرشکوه به راجه بخشید. در این محل با شتاب مزارى موقتی با گنبدی برفراز آن برپا شد تا پیکر آن بانوی عقیف و شریف از چشم مردمان پوشیده ماند. آنگاه در این جای متبرک آرامگاهی بس پرشکوه و فلک‌آسا پی افکندند همه از مرمر سفید و به بیست سال در آن باغی برآوردند^۲.

دو تن از مورخان دربار شاه جهان به نام ملا عبدالحمید لاهوری در کتاب پادشاهنامه و ملامحمد صالح کنبو در کتاب عمل صالح توصیفی از آرامگاه ممتاز محل (که امروزه به نام تاج محل مشهور است) برجای گذاشته‌اند. در آنچه نوشته‌اند گواه عینی بوده‌اند^۳. ذیلاً شرحی که در توصیف این بنا نگاشته شده است و عنداللزوم با حواشی و توضیحات و تقسیم‌بندی

بر حسب موضوع نقل می‌شود.
برای بررسی این توصیف باید بادقت نقشه‌های الف و ب پیوست را مطالعه کرد.
نقشه الف طبقه هم‌کف اصلی آرامگاه را نمودار می‌سازد و نقشه «ب» همه بنا را.

(وهفدهم^۴ عرس حضرت ممتازالزمانی در روضه منوره آن قدسیه صفات که درینولاصورت اتمام یافت فرخنده محفلی

- ۱- ر. ک. ، محمد صالح کنبو ، عمل صالح ، کلکتہ ، ۱۹۲۳ - ۱۹۲۷ ، ج ۱ ص ۶۸ .
- ۲- همانجا ص ۴۵۱ - ۵۲۱ و ۵۵۱ - ۵۵۲ .
- ۳- عبدالحمید لاهوری ، پادشاهنامه کلکتہ ، ۱۸۷۲ ، ج ۲ ص ۳۲۲ - ۳۳۰ و کنبو ، عمل صالح ، ج ۲ ص ۳۸۰ - ۳۸۶ .
- ۴- توصیف تاج محل را مورخان معاصر در شرح وقایع سال‌شازدهم سلطنت شاه جهان یعنی ۱۰۵۲ هـ . ق . آورده‌اند، امامی گویند که هفدهمین سالگرد درگذشت ممتاز محل را به هنگامی که آرامگاه مزبور تمام شد برپا داشتند که این برابر می‌شود با پاییز ۱۰۵۷ هـ . ق. و همان تاریخی است که برکتیبه نمای دروازه درونی نوشته‌اند . کنبو در ص ۴۵۲ ج ۱ ، نیز می‌گوید که این ساختمان پس از بیست سال کاملاً به پایان رسید که برابر می‌شود با گنبد تاورنیه که (در ج ۱ ص ۹۲) می‌گوید «بیست و دو سال طول کشید» این به معنی آن است که پس از ۱۰۵۷ هـ . ق. و پس از اتمام بناهای جلوخانه و سرای و غیره به پایان رسیده . پس بدین گونه هیچ تناقضی میان گفته‌های نویسندگان معاصر بومی و تاورنیه مشاهده نمی‌شود. تاریخ واقعی تکمیل آرامگاه چنانکه مورخان معاصر آورده‌اند درست است و شاه جهان آن را در سال هفدهم درگذشت ممتاز محل در ۱۰۵۷ هـ . ق. افتتاح کرد .

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Subterranean Chambers of the Taj Mahal

H.I.S. KANWAR

Much of the literature on the topic is superficial and hence this study.

Close to the northern perimeter of the Great Basement, that is along the bank of the Jumna River, and situated about a hundred yards measured from its eastern and western corners are two rectangular openings (approximately 10 feet 6 inches east-west in length by 4 feet north-south in width). Each opening is surrounded on all the four sides by a two-foot high red sand-stone lattice rail without any interval for convenience of entry. In each opening descends a flight of 25 steps leading to a series of curious subterranean chambers, whose total length is about 120 yards. A tunnel-like corridor runs immediately south of these chambers along their whole length. The combined north-south width of the chambers and the corridor is 26 feet 10 inches, which incidentally coincides with the width of the pavement between the base of the lofty marble platform on its northern side and the northern perimeter of the Great Basement overlooking the river.

The description of the Taj Mahal as furnished by Dr. M.A. Chaghtai (Lahore, 1957), on the authority of the contemporary documents, *Badshah-namah* and *'Amal-i-Salih*, does not allude to these subterranean chambers. But then these chroniclers were concerned more with focusing attention on the crowing glory, the Taj Mahal, and they may have deemed these chambers as a very minor item and therefore unimportant.

Insignificant as it may appear, the same is the case with the following accounts of independent observers :

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Peter Mundy, who visited Agra in 1632 when the foundations of the Taj Mahal were under construction ; the Augustinian monk Father Sebastian Manrique' who visited the site in late 1640, and since he speaks of the centring of the gigantic dome, the mausoleum had by then been built up to about the second floor; the French lapidary Jean Baptiste Tavernier, who saw the Taj Mahal under construction in 1640-1, and again in 1655-1656 when it had already been completed; the French physician Dr. Francois Bernier who was in the Mughal capital from 1656 to 1668 and recorded his eye-witness impressions of the Taj Mahal in some detail ; and last but not least, Niccolao Manucci who resided at the Mughal capital as a court physician for nearly half a century from 1653 to 1708.

For aught we know, the above observers may have either known about the existence of the subterranean chambers, or may even have seen them but considered them as unworthy of notice, perhaps because these rooms formed just another ordinary arcaded verandah or gallery built under the Great Basement and overlooking the river.

Though there is available to us detailed correspondence covering the period January 22-October 10, 1794 between Sir John Murray and the French adventurer General Benoit de Boigne, regarding the preservation of the Taj Mahal in the time of Mahadaji Sindhia when the Marhattas were in possession of Agra (reproduced in "Bengal—Past and Present," Calcutta, January-March, 1927, by J.J. Cotton), there is no mention of these under ground chambers at all.

Pertaining also to the above period is an interesting set of four letters "containing a minute description of the celebrated city Fortress of Agra, of the Tauge Makul, or mausoleum of Shah Jahan, and the tomb of Akbar, at Secundra" (Asiatic Annual Register, London, 1803). They were written by one Major J.H., a British army officer, and dated Agra, June 17, 1794 ; Agra, June 18, 1794 ; and Omidepore, June 19, 1794. All the four letters were addressed to the editor of the Asiatic Annual Register, London.

- Taj Mahal

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The Site of the Taj Mahal

H.I.S. KANWAR

The Taj Mahal of Agra, originally called Taj Bibi-ka-Rauza, which by common consent is the most elegant edifice in India and accepted as a masterpiece in the sphere of art and architecture, is situated on the southern bank of the River Jamuna, a mile east of the red sandstone Fort. The entire complex comprises the walled enclosure (containing the Great Basement, the spacious square garden and the Main Gateway), the Jilokhana, Taj Ganj and certain other closely associated tombs and mosques, which lie in its immediate vicinity. The complex covers an area approximately half a mile east-west in breadth and a mile north-south in length.

Soon after his accession to the Mughul throne, Shahjahan had to hasten out of his capital at Agra in December, 1629 in order to embark on a campaign against the renegade Khan-i-Jahan Lodi, who was ravaging the Deccan (proceeding thither by way of Ranthambhor, Malwa and Chanda). In Malwa the Mughul on arrival on March 1, 1630, set up his erstwhile headquarters in the old brick fort at Burhanpur on the northern bank of the Tapti River even though in an advanced stage of pregnancy, Mumtaz Mahal accompanied Shahjahan thither. About six weeks later, on April 13, she delivered a female child, Husanara Begam, who died in infancy soon afterwards.

The Empress again became pregnant in September 1630, with her fourteenth child, and nine months later, on the night of Wednesday, June 7, 1631, she gave birth to a baby girl, Gauharara Begam, immediately after which she fell seriously ill. Unable to resist the

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current malady, which worsened because of an internal complication, Mumtaz Mahal passed away on the night of June, 17/18, 1631, in her thirty-ninth year.

This sad and sudden occurrence in the very early part of his reign very much aggrieved the Emperor who was passionately fond of his departed queen, so much so that he was nearly thrown off his mental balance. Shahjahan decided to erect a sumptuous tomb to her memory. Meanwhile, the remains of "the treasure-house of purity and chastity," were buried in the Zeinabad Garden situated opposite to the royal apartments in Burhanpur Fort and on the southern bank of the Tapti River, at which place the grave would be easily visible to the Emperor. A tomb which was small but quite elegant, was built over the remains of the deceased Empress. It was situated in the centre of a reservoir, measuring 100 by 100 Shahjahani yards. On the evening of the following Thursday (June 25, 1631) Shahjahan crossed the Tapti River by boat and, reaching the grave of his deceased queen, offered prayers for the peace and comfort of her soul. As long as he remained at Burhanpur, he would visit her tomb every Friday.

Acquisition of the Site for the Tomb

It is natural to presume that Shahjahan deemed inappropriate that the proposed tomb should be located in the Mughul capital. The question of a suitable site was settled with the acquisition of a plot of land forming part of a garden estate, which earlier belonged to Raja Mansingh of Amber but which was then by inheritance in the possession of Raja Jaisingh. From the context of the relevant passage in the *Badshahnama* by 'Abdul Hamid Lahori it is evident that Jaisingh's garden estate extended over an area larger than the site acquired. It measured 1842 feet north-south by 983.5 feet east-west, and included a small area later, which was reclaimed from the Jamuna river-bed in order that the northern perimeter of the site should be accurately so aligned due east-west that the sides of the rectangular plan of the mosque (located to the west of the proposed tomb of Mumtaz Mahal) had the correct Islamic orientation and also that the Great Basement formed a perfect rectangle in the middle of whose western perimeter the mosque was to be sited.

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Tac Mahal

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Kurnool, Andhra Pradesh, Slate is obtainable in the neighbouring areas of Rewari, Chambal Valley, Kangra and Rajasthan.

From these details it would be easy to understand that the site selected by Emperor Shahjahan for construction of the tomb of Mumtaz Mahal had several advantages, the important ones being; it had a reasonably healthy and good climate; the soil was fertile for laying out a spacious garden; a strong foundation for the mausoleum could be constructed without much difficulty to withstand the enormous weight of the massive structures; building material was easily available both in the immediate vicinity of the city itself, and within reasonable distance; and last but not least, the scenic beauty was enhanced by the River Jamuna immediately to the north of the site.

Another advantage, not generally stated, was the fact that in the Moghul era with the headquarters of the Emperor situated in Agra Fort, Shahjahan could easily travel by boat from the fort on private visits to the site. Not only that, from the Jasmine Tower (Muthanmmman Burj) a most entrancing view of the site and its environs is obtainable.

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Mughul Farmans on the Land of the Tajmahal

R. NATH

Arjumand Banu Begum, entitled Mumtaz Mahal, the Chief Queen of the fifth Mughul emperor Shahjahan (birth A.D. 1592; ruled 1628-58; death 1666), died at Burhanpur on 17 *Dhi qa'd* 1040/June 1631 A.D. Her dead body was temporarily buried there in the Zaynabad Garden on the river Tapti. The coffin was later conveyed to Agra, the capital of the Mughul empire, where it reached on 15 *Janodi al-Thani* 1041 January 1632, i.e. about seven months after the death. Here too, it was buried temporarily before its final enshrinement into the permanent grave.

'Abd al-Hamid Lahawri (Lahori) who compiled his history the *Badshah-Namah* contemporarily, has graphically described the event. He recorded that Shahjahan decided to build, in her memory, a magnificent tomb which could be in conformity with his power and grandeur. A site on the right bank of the river Jamuna at Agra, down-stream the red stone Fort of Akbar, and far from the hubbub of city affording a quiet and beautiful situation was selected. The river took a sharp turn at this place, almost at a right angle so that a watershed was made and the thrust of the current was the minimum. It was thus the safest point on the river-bank, for such a vast project as this. Its orientation also facilitated incorporation of a mosque in the tomb-plan as its integral part. These considerations were decisive in its selection.

This was, in fact, a spacious slope of alluvial soil mixed with

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-Tara Mall

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whole layout of the garden is like an expansive courtyard through which the central path leads to the cynosure, symbolised in the mausoleum, which in fact was his temple of love !

Most of the other characteristics of the Taj Garden are incidental, as Mrs. Villiers Stuart tried to indicate: "What inspired Shah Jahan to change the traditional order of the design ? Was it the natural beauty of the site on the river cliff? Did he build this tribute to his adored wife there, because from this balconies in the palace fort he could watch the sunrise and sunset flush its marble into rosy life? May be some Hindu influence, inherited from his Rajput mother unconsciously, led him to raise the tomb on the banks of the Jumna, placing the tank for the lotus lilies of the Lord Vishnu in the centre of the garden; or perhaps it is a proof of the story which maintains that the Taj as we know it is but half of the plan, and that the great Emperor meant to complete his masterpiece with another tomb for himself across the river, joining Taj to Taj by a bridge of black marble—Holy Jumna itself the centre of the scheme. There is no doubt that the Taj Mahal and its garden comprise only half of Shah Jahan's project.

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(Revised and edited; originally published in Islamic Culture April 1974).

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In the Garden of the Taj Mahal

WE GLADSTONE SOLOMON

For the Moghuls knew well how to draw between their buildings and the garish light of India that veil of mystery which has given their work its lasting interest.

I was seated on one of the marble benches on the lower terrace of the Taj, overlooking the river on one side and the splendid view westwards on the other. The distant crenellated shape of the fort at Agra had long begun to discard its details, and had simplified its appearance into a silhouette—a pattern against the salmon-pink of the evening sky. Soon, I knew, would come the puffs of smoke, and clouds of dust from the city, to make the view more atmospheric and pictorial ; when these ghost-like vapours would drift across, trailing their tattered draperies against the deep rose that would only linger another few minutes in the sky and the wide curve of the river ; for the sun had set. The foreground of my view consisted of the red sand-stone pavilion at the angle of the terrace, which had lost its ruddiness and was turning darker and more nondescript every minute in the glow which shone behind, and through, its delicate arches, cutting out its cupola and triple terrace with a precision which can be applied to the Mogul buildings and to few others in the world.

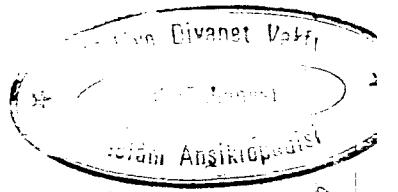
But I was not sketching the fascinating piece before me although this was certainly the last possible moment available for such a task, and an artist interested in the East could hardly have wished for a more likely subject for his brush.

Instead of taking up my sketching materials which lay on the

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SOCIETY AND CULTURE IN
MEDIEVAL INDIA
[1206-1707]

Taj Mahal



M. P. SRIVASTAVA
Department of History
Jabalpur University

Türkiye Diyanet Vakfı İslâm Ansiklopedisi	
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emely dignified building and was meant for the ceremonial attendance of Shahajahan and his courtiers. It stands on a high pedestal, built of red-sand stone and is in complete harmony with the outer walls of the fort. The Masjid has three entrance gate, which are really beautiful parts. The exterior view with the loftyfoundational storey, steps and the gateways are full of dignity and impression.⁵⁹

Taj Mahal. The Taj is perhaps the most beautiful building in the world. Rawlinson remarks "The Tajmahal is indeed, the miracles of miracles, the final wonder of the world."⁶⁰ The Taj which deservedly ranks among the finest tombs of the world stands on the right bank of Yamun.⁶¹ Havel calls it a great ideal conception which belongs more to sculpture than to architecture. It is impossible to convey an idea of its extreme delicacy, its architectural grandeur and of the perfect taste and skill of the men who built it. "It is verily a thing of beauty and will remain a joy for ever."⁶² There are buildings more massive, there are others which have more elaborations but nowhere have grandeur and simplicity been coordinated in such perfect rhythm and symmetry. It soothes the eye and delights the heart. It is a monument conceived in vanity but marked by tenderness.

It was built by Emperor Shahjahan (1628-1658) as a mausoleum of his most favourite queen, Arjumand Banu Begum, known as Mumtaz Mahal. He decided to build a "Nayab" Kamal, "Lalif and Ajeeb-o-Gharib tomb in the memory of his deceased queen"⁶³ Shanti Swarup writes, "It is a monument erected in memory of an undying love. The Taj Mahal at Agra is the vision beautiful, materialised in marble. But unique in its loveliness as it is the Taj would lose half its charm if taken out of its beautiful settings."⁶⁴ Much of the beauty of the Taj lies in the choice of the materials and

(59) J. D. Bglar, A. S. I. Report for 1871-72, Vol IV; Calcutta, 1874; p. 70.

(60) H. G. Rawlinson, India-A Short Cultural History, p. 362

(61) Ancient India Bulletin of Archeological Survey of India; Jan. 1946, p. 4

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(63) Syed Hasan; Tajmahal; MSS in Agra College Agra. C. F. Dr. Ram Nath; Some Important Aspect of Mughal Architecture 1968; Agra University MSS; p. 228

(64) The arts and crafts of India and Pakistan, p. 71

MUGHAL ARCHITECTURE

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lofty title of Nadir-ul-Asar.⁶⁹ V. A. Smith accept *ustad* chief *architect* during later stages of construction.^(69 a) By speaking the question to who designed the Taj is was *Ustad Ahmad* of Lahare.⁷⁰ *Ustad Ahmads* eldest son *Rashidi* in his work *Khulasatu-Hisab* also written during reign of Shahjahan mentions his father as *Mimar-i-kul* architect of Shahjahan. According to 'Diwan-i-Afridi, a MS preserved in Khuda Bux Library Patna, *Amanat Khan* and *Isha Khan*, *Ustad Pira*, *Banuhar Jatmal* and *Zorah Khan Rumi* and *Ran Mal* all worked in the construction

mausoleum was constructed under the superintendence of *Khan* and *Mir Abdul Karim*, the dome being built by *han* of Turkey. The tomb began in 1631 A. D. and was completed in 1648 A. D.⁷¹ The white marble so plentifully used in the construction of the Taj was brought from Makrana, red sand stone from Fatehpur Sikri and precious stones from Persia and elsewhere. The exact date of the Taj with its complementary building is not known. *Prasad* says that in the construction of this world famous monument about 9 Krores were spend and it was completed in 22 years.⁷² *S. R. Sharma* says that Taj was built on a plot of land at Jaipur at the cost of 9 Krores 17 lakhs according to *Afridi*. *Travernier* who was present in India in the 17th century writes that Taj Mahal was constructed in 22 years at a cost of 3 Krores. The plan was admirably executed by both Muslim artisans and took 22 years to complete it at a cost of 50 lakhs of rupees.⁷³ The contemporary author *Abdul Ghori* writes that Taj was completed in 12 years at the cost of 50 lakhs of rupees.⁷⁴ The recorded expenditure of 50

Modern Review, March 1955, p. 226

Indian Arts in India and Ceylon; p. 163

Ancient India Bulletin of the Archaeological Survey of India, Jan. 1946; p. 4

ibid., p. 5

Short History of Medieval India; p. 519, S.R. Sharma, *The Crescent in India*, p. 50

Dr. A. L. Srivastava; *Medieval Indian Culture*, p. 224

Adshah Nama, Persian Text, Vol. II p. 330

TRAVELS IN THE
MOGUL EMPIRE
AD 1656-1668

BY
François Bernier

TRANSLATED, ON THE BASIS OF IRVING BROCK'S VERSION
AND ANNOTATED BY
ARCHIBALD CONSTABLE

SECOND EDITION REVISED BY
VINCENT A. SMITH

Tac Mahal

ORIENTAL REPRINT
OR

way of *Ahmed-abad*, over the territories of different *Rajas*. But whatever may be the discouragements, I do not believe the *Dutch* will follow the example of the *English*, and abandon their factory at *Agra*; because they still dispose of their spices to great advantage, and find it useful to have confidential persons near the court always ready to prefer a complaint against any governor, or other officer, who may have committed an act of injustice or tyranny in any of the *Dutch* establishments in *Bengale*, or at *Patna*, *Sourate*, or *Ahmed-abad*.

I shall finish this letter with a description of the two wonderful mausoleums which constitute the chief superiority of *Agra* over *Delhi*. One was erected by *Jehan-Guyre* in honour of his father *Ekbar*; and *Chah-Jehan* raised the other to the memory of his wife *Tage Mehale*, that extraordinary and celebrated beauty, of whom her husband was so enamoured that it is said he was constant to her during life, and at her death was so affected as nearly to follow her to the grave.

I shall pass *Ekbar's* monument¹ without further observation, because all its beauties are found in still greater perfection in that of *Tage Mehale*, which I shall now endeavour to describe.

On leaving *Agra*, toward the east, you enter a long, wide, or paved street, on a gentle ascent, having on one side a high and long wall, which forms the side of a square garden, of much greater extent than our *Place Royale*, and on the other side a row of new houses with arcades, resembling those of the principal streets in *Dehli*, which I have already described. After walking half the length of the wall, you find on the right, that is, on the side of the houses, a large gate, tolerably well made, which is the entrance of a *Karvan-Serrah*, and on the opposite side from

¹ Akbar's tomb at Secundra near Agra was commenced by himself, and it is believed by competent judges that he borrowed the design from a Buddhist model. It was finished by his son *Jáhángír*, and is quite unlike any other tomb built in India either before or since.

تاريخ الإسلام في الهند

4967

954.02

U. M. T.

الدكتور عبد المنعم النمر

المؤسسة الجامعية للدراسات والنشر والتوزيع

حجر موسى ، وهي آية في حسن الخط الثلث ، أعجبت به أيما إعجاب ، وزاد عجبني حين لفت نظري المرشد الذي تولى لنا الشرح إلى أن الكاتب راعى في كتابته خداع النظر الذي يرى الأشياء البعيدة صغيرة نوعاً عما تكون عليه وهي قريبة ، فكان كلما ارتفع مكان الخط كبره قليلاً ، وهكذا يكبره شيئاً فشيئاً بحيث يتناسب في رأى العين مع الحروف القريبة ، لتبدو كلها صورة واحدة غير متفاوتة في الصغر والكبير ، وحول ذلك نقوش بديعة على شكل أشجار وأزهار وأوراق ؛ فإذا خطونا خطوات داخل البوابة رأينا على بعد قريب باب المقبرة المرتفعة عن الأرض يسامت البوابة الخارجية تماماً ، وتمر قناة صغيرة بينهما ، قامت في وسطها تماماً فوارات متوازية البعد والارتفاع ، عددها أربع وعشرون ، كانت في أيام السلاطين تفور بماء الورد الذي يمدها من القلعة القائمة قريباً منها ، فيعطر الجو ويكسوه منظرًا رائعاً ، ولا تنطلق فيها المياه الآن إلا يوم الأحد وهي مياه عادية طبعاً ، وعلى جانبي القناة عمران ومنتزهان عن يمين وشمال امتازا بحسن التنسيق ، وسلامة الذوق ككل شيء في هذا المكان .

فإذا سرنا في أحد الممرين ، واجهنا بناء المقبرة ورأينا على اليسار مسجداً من المرمر هو مسجد اللؤلؤة ، وعن اليمين بيتاً للضيافة ، ورأينا جنوبها قليلاً مبنين للموسيقى عن اليمين والشمال أيضاً ، وكل هذه المباني متناسقة متشابهة ، ولا عجب فقد كان عنصر التنسيق والتشابه هو الأساس الذي قام عليه بناء هذا الأثر الخالد الممتاز .

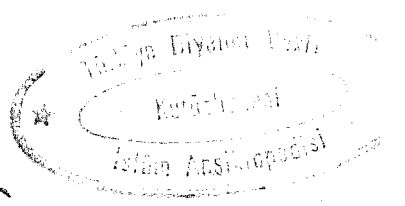
وبعد أن سرنا نحو مائة متر صعدنا درجات ، وخلعنا أحذيتنا ، فرأيت أن المبنى العام للمقبرة يأخذ شكل مصطبة واسعة مربعة أقيم

اعتمدت مبلغاً كبيراً لإجراء إصلاحات وترميمات به تشمل تغيير حجارة الأرض كلها ، وبعض الجدران ، وهذا المسجد من أفخم الآثار الإسلامية ، ويزوره كل مسلم يأتي إلى دلهي ، ويصلي فيه ولا سيما ملوك ورؤساء الدول الإسلامية ، ولهذا كله عنيت الحكومة به ، وخصصت له هذا المبلغ الضخم الذي قيل لي عنه إنه 600 ألف روبية على عدة أعوام .

أما تاج محل : فهو الأثر الفني الرائع الذي خلفه شاهجهان ليكون أعجوبة الدنيا من بعده ، هو ذلك البناء الذي أعده لتدفن فيه زوجته المحبوبة أرجمند بانوا (1) .

أقامه خارج مدينة «أكرا» في الناحية الشرقية منها على شاطئ نهر «جننا» وأول ما يلفت نظرك حين تترك الباب الخارجي ، تلك المباني التي أقامها على الجانبين للعمال الذين اشتغلوا في إقامته ، حتى إذا سرت قليلاً وملت إلى اليسار متجهاً للشمال رأيت بوابة كبيرة كسيت بالمرمر وكتب على جانبيها وأعلىها سورة الفجر ، وانتهت بقوله تعالى «فادخلي في عبادي وادخلي جنتي» . وقد نحتت الحروف من حجر أسود يسمونه

(1) أرجمند : اسم فارسي معناه جدير كفه لائق . وبانو : لقب يضاف للنساء مثل : بيكم ، خاتون : وهي بنت أصف خان شقيق نورجهان كانت نادرة الحسن والجمال تزوجها في عهد أبيه وسنها عشرون سنة ، فولدت له أربعة أبناء وثلاث بنات ، وتوفيت سنة 1040 هـ - 1630 م وسنها تسع وثلاثون سنة في مدينة برها نبور شمال الدكن فدفنوها في بلدة «زين آباد» ، ثم نقلوا جسداه بعد ستة أشهر إلى «أكبر آباد» في ضواحي «أكرا» وبني شاهجهان على قبرها هذا الأثر الذي نتحدث عنه ، ثم دفن بجوارها بعد وفاته ، وسميت المقبرة باسمها بعد تحريف بسيط فاشتهرت باسم «تاج محل» .



LAHORE

PAST AND PRESENT

(Being an account of Lahore compiled from original sources)

TAC MAHAL

Türkiye Dışişleri Bakanlığı	
İstanbul	
Kitap No.:	6484
Sıra No.:	954.555
Yazar:	BAQ.L

BY

MUHAMMAD BĀQIR

M.A., Ph.D. (London),

Professor Emeritus, University of the Panjab

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Delhi

on its sides for lamps, before which water may be made to fall in sheets from a ledge surrounding the room at the top whilst streams of water spout up through holes in the floor¹”.

General (then Lieutenant) Maclagan, on his first visit to Lahore in 1846 A. D., gives the following description of *Shālamār* in his diary, written on March 6, 1846 A. D.

“Rode out to the Shalimar gardens. A great part of the space in the interior of the gardens is occupied by tanks of water, from which rise numbers of fountains, repeated a second time in a second division of the garden on a lower level. The cultivation is, of course, very rich in trees and flowers, and there is much pretty marble work in the buildings, baths, etc. within the garden. It is a picture of a rich, luxurious, oriental garden, the enjoyment of which was enhanced by the presence of the band of Her Majesty's 9th Foot, who had a picnic here to-day²”.

Mrs. Stuart, who visited the garden in 1913 A. D., remarks:

“Shut in on three sides by a dense woodland, against which the small pavilions stand out in sharp relief, the fourth side bounded by the walls of the upper terrace, the large tank lies deserted, tranquil in the quiet evening air; rich, peaceful harmonies of pale green water reflecting deep green trees, rose-red walls, and the darker rose of amaranth in the parterres. In the shadows of the old zenana terrace, the once clear rippling water-ways are muddy now and choked with plants. The hundred little fountains play fitfully: a faint grey spray scarcely seen against the background of the dark glistening mango leaves. But as the sun sinks, and the after glow steals through the close-set tree trunks, and streams down the opening of the west canal, where the dark battlements lose their shape, blurred against the roseate, dust laden rays, a brief dream of former splendour gilds the platforms and the pathways, the water and the wood. And melancholy,

1. Moorcraft, William, *Travels in the Himalayan Provinces*, 70.
2. Goulding, Colonel, H. R., *Old Lahore*, 6.

ghost-haunted as it is, still one leaves it with regret—this old garden—palace full of echoes¹.

Colonel Goulding, writing in the *Civil and Military Gazette*, a daily newspaper of Lahore, observes in 1922 A. D.:

“In these days of rapid locomotion when, if nothing else, the humble but ubiquitous tonga is readily available for an evening's drive to shalimar or Shahdara, it may be news to most readers of the Civil and Military Gazette to learn that in the good old days a trip out to either of these places of historic interest was quite an event for which special arrangements had to be made. Being far removed from the Civil station, and hired conveyances not being easily obtainable, Shahdara and Shalimar were practically isolated, so much so that the dak bungalow on the right of the first terrace in Shalimar was frequently occupied by couples on their honeymoon. This bungalow was fitted up as a rest-house and was often occupied for week-ends or longer periods by persons requiring a change of air²”.

IV. MAUSOLEUMS AND TOMBS

(1) MAUSOLEUM OF JAHĀNGIR

At *Shāhdara*, on the other side of the Ravi from Lahore, in the middle of Dilāwāz gardens, is the Mausoleum of Jahāngir, a beautifully sculptured and elegantly painted building. By a straight and broad path through the garden, we come to a square platform of red sand-stone. The entrance to this spacious quadrangle is gained by a handsome gateway of marble and enamel the whole structure being surrounded with a piazza, or corridor with cells for the accommodation of visitors. The corridor is adorned with a profusion of marble ornaments, arranged in a most elegant mosaic, representing flowers and texts from the *Qurān*. The rosettes and arabesques over the arches, which are executed with extraordinary skill and taste and are in a perfect

1. Stuart, C. M. Villiers, *Gardens of the Great Mughals*, 151-52.
2. Goulding, Col. H. R., *Old Lahore*, 6.

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the Jalianwala atrocities (1919); had come under influence of his father in his youth; dissatisfied with prevailing system of education, had started a school at Shilaidah for his own children where the germ was born of having a Tapovan school in which learning and living would be linked and gurus and students would live a community life in natural surroundings to which he gave material form by founding such a school at Shantiniketan (1901) (at Bolpur, which his father had purchased) which he developed into the famous Vishva Bharati University (1921); asked Gandhi to give it his protection (1940); (alongside was developed *Sriniketan*, a centre of experimental activity in rural development (including dairy farming, cattle breeding, handicrafts, rural school, farming, etc.); doctorate of Oxford University conferred on him at special convocation arranged at Shantiniketan (1941); did not take part actively in politics but was uncompromising nationalist; made his stand known in his addresses, lectures and essays; started painting when 70 and produced over 3,000 pictures which often reflected his mystical leanings; made notable contribution on historical, philosophical, social, religious, political, literary, art and other subjects; one of the most gifted, sincere and enlightened sons of India who was not only of and for India but the world as well.

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Radha Krishnan, S., *Great Indians*, Bombay, 1949.

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Taj Mahal—White marble mausoleum on bank of the Yamuna at Agra built by Mughal emperor, Shah Jahan (1628-1666) for his favourite queen Arjamand Banu Begum (d. 1629); also one of her titles was Mumtaz Mahal; after which the building is named; Shah Jahan is also buried here; took about 20 years to be completed and cost about Rs. 45,00,000; considered by architectural connoisseurs to be most beautiful building in world; chief architect said to be Ustad Isa (an Iranian) and an Italian, Voerrones, to have prepared plans and estimates; most perfect example of Mughal style of architecture; made of pure white marble (from Jaipur); mausoleum stands in middle of building on square platform of 186 feet; a beautifully proportioned dome, 58 feet in internal diameter; rises to a height of 210 feet ending in a pointed

spine with a marble trellis work which surrounds the 2 tombs; also made of white marble, the real graves (tombs) being below them in crypt underneath; designs, motifs, workmanship, technique, etc., all are of the first rank; all round the building at a considerable height from floor level, are inlaid on the white marble walls, in black marble in large *Nashk Talik* script, verses from the *Koran*; so skilfully and with such a true sense of perspective and mathematical accuracy has this been done that the upper reaches of the characters are in perfect proportion and size compared with the lower; each corner of the structure has a similar but much smaller dome pierced with graceful arches; beyond the platform stretch 2 wings one of which is a mosque—also a beautiful piece of architecture; at each end of the platform stands a delicate minaret of great beauty which seem to give the whole building a 'frame' as it were unifying the structure and bringing it into wonderful perspective as a whole; on the marble walls are carved representations of beautiful flowers; in the four chambers, which constitute the four sides, are in the wall plates of white marble 6 feet high on which flowers in their natural colours are worked in inlaid precious stones, nearly a hundred gems being used sometimes to form one flower which is so exquisitely fashioned that it gives the appearance of being natural; many of the precious stones have been removed by vandals; scrolls, wreathes, motifs, sprays, floral and foliar designs and lintels, etc., are beautifully executed in coloured marble; stands in its own large garden with cypress trees flanking the approach way (which leads from a massive and lofty entrance gateway of red sandstone) though the whole length of which there is a water course with fountains (in the Mughal garden tradition), the structure stands against the sky in a perfect setting.

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MOHAMED TAHER

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-Taj Mahal

18

The Taj Mahal: Its Cost

H.I.S. KANWAR

Varying estimates of the cost of the Taj Mahal have been furnished by different authorities and contemporary accounts. As the various versions seem to be conflicting, it may be opportune to examine them with a view to removing as much doubt as possible, so that a reasonable conclusion may be arrived at.

First of all, we have the testimony of the chronicler of Shahjahan reign, 'Abdul Hamid Lahori, who records:

"The cost of building the several edifices which are detailed above, and which were completed in nearly twelve years under supervision of Makramat Khan and Mir Abdul Karim, amounted to fifty lacs of rupees."

Since the inscription on the main gateway of the Taj Mahal bears the date 1057A.H./1647-48 A.D. This being the 17th year after Mumtaz Mahal's demise during which, on her death anniversary, her mortal remains were transferred from the temporary repository to the Taj Mahal, it would be evident that the mausoleum had already been completed by this date. There fore, since the Taj Mahal construction commenced in early 1632, if we are to deem twelve years from thence, the year comes to 1644, which does not tally with the correct date of the completion of the Taj Mahal, namely 1647-48. Thus it would appear that Makramat Kahan and Mir Abdul Karim were probably put in charge of the works at a later date, that is, about 1635-36 A.D. This is in the light of the fact that the several edifices alluded to by 'Abdul Hamid Lahori are the mausoleum of

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16

The Taj Mahal: Its Architecture

H.I.S. KANWAR

Writers art critics, authorities on architecture and scholars specializing in the Mughal period, and in their wake both Indian and European historians, have waxed eloquent on the harmonious proportions of the Taj Mahal. However, it would appear that none of them has made a serious attempt to demonstrate how the various elements comprising not only the imperial tomb but also the other components of the Taj Mahal complex are in complete harmony with one another. As we shall see, in this context it is doubted whether this has any parallel in the entire history of art and architecture the world over.

To achieve such harmony all the elements and components must necessarily be of certain definite dimensions in length, breadth and height, both in terms of ground plan and elevation. This must have involved careful and accurate mathematical calculations, a subject in which the Mughal architects and engineers were adept. Ustad Ahmad Lahori, the architect of the Taj Mahal, was not only an expert engineer but also an adept in mathematics, including geometry and astronomy.

Curiosity urged this writer to have a closer look at the various dimensions of the Taj Mahal. The first thing which struck him was that they comprised a host of odd figures in Shahjahanabad yards furnished by the contemporary historians in their description of this masterpiece of architecture. For instance, the dimensions of the Great Basement are given as 374 by 140, the mausoleum 70 square, the garden 368 square, the central tank platform 28 square, the minaret 7 in diameter at the base and 52 in height, and so on. One wondered why they

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-Taj Mahal

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should not be 375 (or 380 or 400, or better still 420 which is a multiple of 140) 80, 360, 30, 10 and 50, respectively. What is more, the above dimensions of 374, 140, 70, 368, 28, 7, and 52 seem even odder when converted into English feet and inches, namely 980 4.544," 366' 11.84" 183', 5.92", 964' 7.808", 73' 4.768", 18' 4.192" and 136' 2.712" respectively, on the basis that on an average the Shahjahanabad yard (*guz*) is 31.456 inches, (i.e. 0, 798984 meter) in length.

An appraisal of the elevation of the mausoleum and the minaret drawn to scale by the Archaeological Survey of India revealed the following interesting results, which convinced the writer that the dimension figures were not odd after all :

(a) the first storey gallery of the minarets is level with the first floor of the mausoleum;

(b) the second storey gallery of the minarets is level with the second floor of the mausoleum;

(c) the third storey gallery of the minarets is level with the top of the drum of the central dome, whence the latter springs;

(d) the *chhajja* of the cupola atop the minarets is level with that whence the curves of the dome commence to bulge; and

(e) the pinnacle top of the minarets is level with that of the maximum bulge of the dome.

The above would point to the fact that the dimensions had been fixed as a result of deliberate calculations as also with the idea to achieve the best perspective effect.

Generally speaking, whether the ground plan of a minaret erected during the period 12th to 17th century in the Indian sub-continent is polygonal or circular, the elevation is either cylindrical or conical the latter shape having its ancestry in Central Asia and Persia. Further, more often than not commencing from the base of the minaret upwards, the heights of the storeys are either equal or in

523. NATH, R., *The Taj Mahal and its Incarnations* (Original Persian Data on its Builders, Material, Costs, Measurements, etc.). Jaipur, The Historical Research Doc., Programm, 1985. 152 p., ill., 64 p. de texte persan.

Puisant ses sources dans plusieurs mss. persans inédits, l'A. apporte de nouveaux renseignements sur les constructeurs et les matériaux qui ont servi à bâtir l'une des merveilles du

monde. Certains textes persans ont déjà été utilisés pour l'étude du Tāj Mahal, dont le *Bādšāh-nāme* de 'Abd al-Ḥamid Lāhōri, ou le *'Amal-e Šāleḥ*, de Md. Šāleḥ Kambū. Les nouveaux textes étudiés par R. Nath sont des copies tardives (fin 19^e s.) de mss. vraisemblablement plus anciens. Ils viennent compléter par force détails la liste des artisans qui ont travaillé à la construction du tombeau et donnent des précisions sur la taille des pierres, la nature de celles-ci et leur prix. Ces textes viennent s'ajouter aux sources déjà connues, inscriptions du monument et firmans s'y référant. Le texte persan de deux des mss. est copié en addendum.

MUMTĀZ, BARKHWURDĀR B. MAHMŪD TURKMĀN FARĀHĪ, a Persian writer, a contemporary of the Safawid Sultan Ḥusayn I (1105-35/1694-1722).

At an early age, he left his native town of Farāh in Afghānistān and went to Marw, where he entered the service of the governor Aṣḫān Khān. After two years, however, he left this post and became *munshī* [q.v.] with Hasan Kūlī Khān Shāmlū Kūrī-bashī in Iṣfahān. At a banquet there at his master's house he heard a story which attracted him exceedingly. He wrote it down and it became the foundation of a great collection, the *Mahfil-ārā*, which contained about 400 stories and consisted of a *muḥaddima*, eight *bābs* and a *khātima*. Soon afterwards he returned to Farāh, spent some time in Harāt and Mashhad and then entered the service of the *amīr* Minūčīhr Khān b. Kārčīghāy whose duty it was to defend Darūn and Khabūshān against raids by the wild nomad tribes. His stay there was disastrous for Mumtāz, since he lost all his goods and chattels and the valuable manuscript of his *Mahfil-ārā* during a nomad raid; he did not have another copy of it. He resolved, however, to restore the book and wrote down all the stories that he could remember a second time. Thus arose the second version of the *Mahfil-ārā*, which consists of a *muḥaddima*, five *bābs* and a *khātima* and has come down to us under the title *Mahbūb al-kulūb*. The book is written in an extravagantly artificial style. The *khātima* is the best part; it contains the celebrated story of Zībā and Ra'nā, which is very common in Persia in a simplified form in many editions from the popular presses.

Bibliography: H. Ethé, *Neupersische Litteratur*, in *GIPh*, ii, 333. A ms. of the *Mahbūb al-kulūb* in Rieu, ii, 767, 1093; lith. Bombay 1852 (Edwards, *Catalogue*, 150). See also Malcolm, *History of Persia*, i, 614. (E. BERTHELS)

MUMTĀZ MAHALL, wife of Shāh Djahān, and the lady for whom the Tādī Mahall [q.v. and *HIND*, vii. Architecture] was built. She was the daughter of Abu 'l-Ḥasan Aṣaf Khān, who was Nūr Djahān's brother. Her name was Ardjumand Bānū, the title Mumtāz Mahall being conferred on her after Shāh Djahān's accession. She was his favourite wife and bore him fourteen children, seven of whom grew up. She was born in 1001/1593, married in 1021/1612, and died, at Burhānpūr in the Deccan, very shortly after the birth of a daughter in 1041/1631. She was reportedly beautiful and amiable, and Shāh Djahān loved her tenderly.

Bibliography: Khwāfī Khān, *Muntakhab al-lubāb*, i, 459; 'Abd al-Ḥamīd Lāhawrī, *Bādshāh-nāma*, i, 384; Manucci, *Storia do Mogor*, tr. W. Irvine; Elliot and Dowson, *History of India*, vii, 27; *Indian Magazine* (December 1913), 316. (H. BEVERIDGE)

MUNĀDĪ (A.), active participle of the form III verb *nādā* "to call", hence crier, herald.

In the Qur'ān, *munādī* is used (L, 40/41) for the one who will proclaim the Last Day and give the summons to Judgement, in popular Islam usually identified with the angel Isrāfīl [q.v.]; in another context where one might expect it, the story of Joseph, we find instead *mu'adhdhin* used for Joseph's herald (XII, 70).

In the towns of the pre-modern Islamic world, the *munādī* or town crier performed a vital function of communication in an age when there were no newspapers or, when these did tentatively appear, they could only be read by the small, literate section of the populace. Thus in Fās, the Muslims of the town (but not the Jews of the *Mallāh* [q.v.]) had a corps of some 20 town criers under an *amīn* who acted as disseminators of information; they were not however

specifically paid by the *Makhzan* [q.v.] but exercised other callings, e.g. that of undertakers' mutes, in order to gain their daily sustenance (R. Le Tourneau, *Fès avant le Protectorat*, Casablanca 1949, 258-9). In mediaeval Cairo, up to E.W. Lane's time, there was a *munādī 'l-Nīl* for each quarter, and he went round each day from the rising of the Nile about the time of the summer solstice until it had risen to the level of 16 *dhirā's* or cubits on the *Mikyās* [q.v.] or Nilometer (see *The manners and customs of the modern Egyptians*, ch. xxiv "Periodical public festivals, etc."). But the ordinary *munādīs* of Cairo were agents of the *muhtasib* [see *HISBA*] and had the duty of proclaiming through the streets and markets information about price levels, the state of the coinage, etc. (A. Raymond, *Artisans et commerçants au Caire au XVIII^e siècle*, Damascus 1973-4, ii, 590); whilst in late 19th century Damascus, a member of the corporation of *munādīs* might be hired by the government to give out public announcements, or else they could be hired by private individuals to make announcements about lost children, animals, goods, etc., payment being according to results (Muhammad Sa'īd al-Kāsimī, *Kāmūs al-ṣinā'āt al-shāmiyya/Dictionnaire des métiers damascains*, Paris-The Hague 1960, ii, 471-2, no. 399). Finally, it should be noted that, from al-Djabartī, it appears that the head of a Cairo trade corporation (*hirfa* [see *ṢINF*]) had his own *munādī* to act as his messenger and agent, the equivalent of the *ḥawīsh* in Damascus (Raymond, *op. cit.*, ii, 559).

Bibliography: Given in the article.

(C.E. BOSWORTH)

MUNĀDJĀT (A.), the verbal noun of the form III verb *nādjā* "to whisper to, talk confidentially with someone", which is used in Qur'ān, LVIII, 13, in this sense, and in the reciprocal form VI in LVIII, 9, 10, of the murmurs of discontent amongst the Prophet's followers, probably after the Uhud reverse (see Nöldeke-Schwally, *G des Q*, i, 212-13).

Munādjāt becomes, however, a technical term of Muslim piety and mystical experience in the sense of "extempore prayer", as opposed to the corporate addressing of the deity in the *ṣalāt* (see Hughes, *A dictionary of Islam*, 420), and of the Ṣūfīs' communion with God; the meanings here were perhaps influenced by Qur'ān, XIX, 53/52, where Moses engages in confidential talk (*nādjīyy^{am}*) with God on Mount Sinai. In Arabic, the Ṣūfī master al-Djunayd [q.v.] is said to have composed a *K. al-Munādjāt*, which has not survived, as did also Shihāb al-Dīn al-Suhrawardī [q.v.], whose work is in fact extant (Brockelmann, 1², 565); whilst in Persian, the *Munādjāt* of 'Abd Allāh al-Anṣārī [q.v.] have always been considered as an outstanding work of religious experience and of literary attainment (see A.J. Arberry, *Ansari's prayers and counsels. Transl. from the original Persian*, in *IC*, x [1936], 369-89; S. de Laugier de Beaurecueil, *Elr art. 'Abdallāh al-Anṣārī*).

Bibliography (in addition to references given in the article): L. Massignon, *Essai sur les origines du lexique technique de la mystique musulmane*², Paris 1954, 268, 290; Arberry, *The Divine Colloquy in Islam*, in *BJRL*, xxxix/1 (1956), 25. (C.E. BOSWORTH)

MUNADJDJIM (A.), active participle from *nādjijama* "to observe the stars and deduce from them the state of the world". The *munādjijim* claims to know the lot of humans and their destiny from the positions of the stars. He is the astrologer.

For a long time this noun designated both astrologer and astronomer, so close were the functions of the two. Often the court astrologer used to observe the stars scientifically and to interpret their movements for the benefit of his master. This is borne out

در برپایی آن صرف شده، در متون هم‌زمان، و نیز نسخه‌های خطی فارسی سده ۱۳ق/۱۹م — رونویسی شده از نسخه‌های کهن‌تر — ضبط شده است (کنبو، ۳۱۵/۲-۳۲۰؛ لاهوری، ۳۲۲/۲-۳۳۲؛ مغل‌بیگ، همانجا). همچنین تاورنیه و پزیر نخستین جهانگردانی که در نیمه سده ۱۱ق/۱۷م از تاج محل بازدید کرده‌اند، تحت تأثیر آن قرار گرفته، به توصیف آن پرداخته‌اند. برنیر آن را شگفت‌انگیزتر از اهرام مصر یافته، و تاورنیه بر آن بوده است که تمامی جهانیان باید شکوه آن را تحسین کنند (تاورنیه، ۱/90-92؛ برنیر، 89-96؛ پال، 194).

از درگذشت شاه‌جهان تا اواخر سده ۱۲ق/۱۸م آگاهی اندکی درباره تاج محل در دست است؛ در واقع تاج محل به عنوان نماد تمدن هند اساساً آفریده شور و شوق غربیهاست (همانجا). گرچه در بیشترین بخش سده ۱۱ق/۱۷م جهانگردان مشتاق، بازرگانان و هیئتهای مذهبی اروپایی از هند بازدید می‌کردند، اما پس از تسلط بریتانیا بر هند (پیش از پایان سده ۱۲ق/۱۸م) بود که تاج محل دارای جذابیت اصلی برای تمامی بازدیدکنندگان هندوستان شد. تاج محل شهرتش را مرهون انبوه هنرمندان غربی است که در جستجوی کامیابی و ثروت به هند سفرهای پریشانی داشتند؛ و هم اینان سبب انتشار سریع آوازه این بنا در میان اروپاییان گردیدند. این هنرمندان نه تنها از تاج محل نقاشیهایی تهیه کردند، که به وصف زیباییهای آن نیز پرداختند. تصویرها و باسمه‌های هنرمندان انگلیسی سبب تأثیر «ویژگیهای شرقی» این بنا بر سلیقه معماران انگلیسی شد و در معماری آن زمان انگلستان گسترش یافت (همو، 199-200، 195).

نمونه‌های بی‌شمار مطالعات انجام گرفته توسط هنرمندان اروپایی طی سده ۱۳ق/۱۹م که می‌تواند مجلدی بزرگ را شامل شود، غالباً نمایاننده قابل قبولی از دیدگاه زیبایی‌شناختی نبودند، اما اهمیت جای نگاری و باستان‌شناختی داشتند، زیرا غالباً وصفهای نسبتاً خوب و دقیقی از بنا به دست می‌دادند (همو، 206). پس از ابداع عکاسی در ۱۲۵۵ق/۱۸۳۹م، دوربین به طور روزافزون به عنوان ثبت‌کننده جای‌نگاری نقش نقاش را کمرنگ کرد. عکسهای آغازین — همان‌گونه که نقاشان در ربع پایانی سده ۱۸م به ثبت مناظر تاج محل پرداختند — مناظر مختلفی را از آن ثبت کرده است (همو، 219).

مرمت بنا از ۱۲۲۵ق/۱۸۱۰م آغاز شد و تداوم یافت. با تأسیس نهادهای باستان‌شناسی هند در سالهای آغازین سده ۲۰م، مرمت‌های تاج محل روشمندتر ادامه یافت و در ۱۳۲۱ش/۱۹۴۲م کمیسیون ویژه‌ای برای تدوین توصیه‌های لازم در امر مرمت و نگاهداری آن شکل گرفت (لشکو، 86؛ کخ، «تاج محل»، 60).

«سهو و غلط» کتابش (صحت مظفری) را «با قلم اغماض، مرمت کند». گمان می‌رود این کتاب درباره پزشکی نوشته شده باشد؛ ولی از آنجایی که هیچ‌یک از مآخذ از دانش پزشکی تاج‌مانه سخنی نگفته‌اند، باید در این امر تردید کرد.

مآخذ: بامداد، مهدی، شرح حال رجال ایران، تهران، ۱۲۵۷ش؛ بزرگمهر، شیرین، تأثیر ترجمه متون نمایشی بر تئاتر ایران، تهران، ۱۳۷۹ش؛ «تاج‌مانه»، دایرة المعارف زن ایرانی، تهران، ۱۳۸۲ش؛ تاج‌مانه، آفاق‌الدوله، کلیات، نسخه خطی دانشگاه تهران، شه ۲۵۵۳؛ همو، «نامه نادری»، به کوشش محمد گلین، فصل‌نامه تیتر، ۱۳۶۷ش، س ۱، شه ۳۰۲؛ رتجیر فخری، محمود، نمایش در تبریز، تهران، ۱۳۸۳ش؛ کوهستانی‌نژاد، مسعود، گزیده اسناد نمایش در ایران، تهران، ۱۳۸۱ش؛ گلین، محمد، «نمایش‌نامه نادرشاه»، فصل‌نامه تئاتر، تهران، ۱۳۶۷ش، شه ۳۰۲؛ مرکز، خطی، مشار، خانیابا، فهرست کتابهای چاپی فارسی، تهران، ۱۳۵۵ش؛ مکی، حسین، تاریخ بیست ساله ایران، تهران، ۱۳۵۷ش؛ ملک‌پور، جمشید، ادبیات نمایشی در ایران، تهران، ۱۳۶۳ش؛ نوزاد، فریدون، تاریخ جراید و مجلات کیلان، تهران، ۱۳۷۹ش.

تاج محل، آرامگاه ارجمند بانو همسر محبوب شاه‌جهان، در شهر آگره هندوستان و یکی از پیراوازه‌ترین بناهای تاریخی جهان. ارجمند بانو، ملقب به ممتاز محل مهین بانوی شاه‌جهان (سل ۱۰۳۷-۱۰۶۸ق/۱۶۲۸-۱۶۵۸م) امپراتور مغول هند ایرانی تبار بود. نیایش میرزا غیاث‌الدین محمد در زمان امپراتوری اکبر به هندوستان مهاجرت کرد، در دربار مغول هند منصب‌دار و ملقب به اعتمادالدوله شد، دخترش نورجهان به همسری امپراتور جهانگیر درآمد و پسر ارشدش میرزا ابوالحسن — پدر ممتاز محل — پس از پدر به مقام سپهسالاری لشکر هند رسید. او ابتدا لقب اعتقادخان، و سپس آصف‌خان را از آن خود ساخت. ممتاز محل طی ۱۹ سال زندگی با شاه‌جهان همسر گرامی او بود و حتی در سفرهای جنگی او را همراهی می‌کرد؛ سرانجام نیز در یکی از این سفرها در برهانپور به هنگام تولد چهاردهمین فرزندش درگذشت. به خواست شاه‌جهان بنای یادمانی بر مزارش برپا شد که هم از آغاز یکی از شگفتیهای معماری جهان به شمار آمد، بنایی که سرانجام آرامگاه خود شاه‌جهان نیز شد (کنبو، ۴۸-۴۵/۱؛ شاهنوازخان، ۱۳۷/۱-۱۳۰، ۱۵۱، ۱۵۲؛ خوافی‌خان، ۲۶۳/۱-۲۶۵، ۲۸۱؛ حسن، ۳۱-۳۲؛ لطیف، 103-100؛ نیز نک: مغل‌بیگ، ۴۱-۳۵، ۵۱-۵۷).

نام امروزی آرامگاه ناشی از نام ممتاز محل است که به تاج‌محل تغییرشکل یافته، و به اختصار غالباً تاج نیز نامیده می‌شود که رواج آن پیشینه چندان دوری ندارد. در گذشته از آن به نام روضه‌منوره یا روضه مطهره یاد کرده‌اند (لاهوری، ۳۲۲/۲؛ کنبو، ۳۱۵/۲؛ براون، «معماری...»، 107؛ کخ، «معماری...»، 98).

شرح مفصل بنا و ضمایم آن، نام صنعتگران و هنرمندانی که در ساختمان و تزئین آن سهم داشته‌اند، و نیز هزینه هنگفتی که

T

tabhane

Turkish term for the hostel attached to a mosque where travellers (usually dervishes and mystics) could live free for three days. In early Ottoman mosques these formed separate chambers although they were later incorporated into the main body of the mosque.

Taj Mahal

Major Islamic tomb complex built by the Mughal emperor at Agra in India.

The Taj Mahal was begun by Shah Jahan in 1631 and took over twenty years to build. The tomb was built for Shah Jahan's wife Arjumand Banu Begam (also known as Mumtaz Mahal) who he married in 1612 before he was made emperor. She was the niece of Jahangir's wife Nur Jahan and granddaughter of his famous Persian minister Iltimad al-Daulah. Mumtaz Mahal was the emperor's favourite wife and during nineteen years of marriage she bore him fourteen children. Her death whilst accompanying him on a campaign in the Deccan caused the emperor great sorrow and inspired him to build the most beautiful tomb complex in the world.

Although unique in its size and beauty, the Taj Mahal forms part of a series of imperial Mughal tombs of which it is undoubtedly the greatest. The earliest Mughal tombs copied those of their Islamic predecessors the Lodi sultans of Delhi and were octagonal domed structures surrounded by arcades. Another popular tomb form in the early Mughal period was the square chamber-tomb as seen in the 'Barber's tomb' in Delhi. Later on in the Mughal period the two forms were combined to produce octagonal tombs with four sides shorter than the others, thus producing a square with the corners cut off. In the tomb of Humayun at Delhi four of these 'square' octagons were assembled around a central octagonal space which was then covered with a dome. The area between the octagons was

bridged by iwans which formed the main access points to the central domed area. This is essentially the same design that was used in the Taj Mahal. In Humayun's tomb, however, the central area is surrounded on four sides by an arcade of pointed arches at ground level and is made of red sandstone with marble inlay, neither of which features are found in the Taj Mahal. Similarly the dome on the roof is lower set than in the Taj Mahal so that it does not produce a dominant upright form but rather a pyramidal one.

The Taj Mahal is located on a terrace on the banks of the Jumna river and can be seen from the emperor's palace in the Agra Fort. The building is part of a complex which included many buildings beside the central tomb and garden; to the south is a complex known as the 'chawk-i jilau khana', or ceremonial forecourt, which was flanked by four courtyards (two on each side) containing apartments for the tomb attendants; directly south of these is a further area divided into four caravanserais by two intersecting streets, and south of this are two more caravanserais and a bazar built around a square. A residential area grew up around this complex which was known as Mumtazabad. The revenue of this village together with that of thirty other villages in the vicinity was devoted to the upkeep of the building.

Like many other Mughal memorial tombs the Taj Mahal was incorporated into a formal garden of the Persian char bagh form where a square garden wall encloses a garden divided equally into four. In most tomb complexes the tomb forms the centre of the garden with the four parts arranged equally around it. In the case of the Taj Mahal, however, a square pool forms the centre of the garden whilst the tomb building was located at the far end of it, overlooking the river. The walls of the garden tomb complex are strengthened by six octagonal towers capped with domed chatris. The gate to the complex consists of a large rectangular structure with engaged corner turrets placed in the middle of a tall wall which effectively screens the

جدت على الأهواز يبعد دونه

مسرى النعي، ورمسة بالموصل^(١)

د . حسين مروة

تاج محل

استمرت الدول الإسلامية تتعاقب في القارة الهندية، حتى كان ظهور تيمورلنك، في أواخر القرن الرابع عشر الميلادي، وتدفع فتوحه جنوباً حتى الهند، التي قام بافتتاحها، واستولى على عاصمتها دلهي في سنة ١٣٩٨م، وأعلن نفسه امبراطوراً عليها. ولكنه غادرها ليمضي في فتوحه شرقاً حتى الشام.

وفي أوائل القرن السادس عشر نهض حفيد تيمور هو «بابار» وسار من كابول إلى الهند، وافتتحها عام ١٥٢٦م وأعلن نفسه امبراطوراً عليها، باعتباره وارث هذا الحق عن جده السادس تيمور، وجعل دلهي حاضرتة.

ولما توفي بابار سنة ١٥٣٠م، خلفه «همايون»^(٢)، ولكنه لم يستطع الاحتفاظ بسultanه، إذ غلب عليه زعيم أفغاني يدعى «سيرشاه سور»، ففر إلى فارس والتجأ إلى حماية ملكها، وبقي في المنفى خمسة عشر عاماً، تزوج خلالها فتاة حسنة، تدعى حميدة بانو، ورزق منها بغلام يدعى جلال الدين محمد أكبر، ولم يكن هذا الغلام فيما بعد سوى الامبراطور «أكبر العظيم».

وقيض لهمايون أن يسترد ملكه بعد هذه الفترة، ولكنه لم يعيش بعد استرداد عرشه سوى أشهر قلائل، ثم توفي في سنة ١٥٥٦م، وما زال ضريحه بها، وهو الذي أقامه له ولده أكبر، من الصروح الأثرية المرموقة.

وخلفه ولده أكبر، وكان عند وفاته صبياً في الرابعة عشرة. بيد أنه كان مقدراً أن يغدو هذا الصبي أعظم أباطرة الدولة المغولية في الهند، وأن يسبغ عليه التاريخ لقب «الأعظم». وتحول أكبر من دلهي إلى مدينة أكرا،

لهم كل يوم تربة بمضاجع

ثوت في نواحي الأرض مفترقات

تنكب لأواء السنين جوارهم

ولا تصطليهم جمرة الجمرات

وقد كان منهم في الحجاز وأرضها

مغاوير، نحارون في الأزمان

وبالإجمال، نقول أن شعر دعبل يكاد يكون معظمه شعراً عقائدياً، سواء ما كان منه مدحاً وما كان منه هجاء، فقد كان يمدح لعقيدته، ويهجو لعقيدته، وكان في كلا الحالين جريئاً وشجاعاً صريحاً، ولكنه - كما قلت في أول هذا الفصل - لم يستطع أن يلائم كل الملاءمة بين سلوكه الأدبي وبين مذهبه السياسي، فقد اضطر أن يمدح ناساً من رجال الدولة السياسية لمحض الحاجة إلى العطاء والجائزة، وإلا لظل يعاني مكاره العوز والحرمان التي كان يعانيها أول عهده ببغداد، وقبل أن يشق له الرشيد طريقه إلى بلاطه وعطائه.

وما يدرينا، فلعله كان يظل مغموراً مجهولاً، في ذلك العصر، لولا أن يغني مغني الرشيد تلك الأبيات على مسمعه ويعجب بها ويطلب إليه قائلها هذا الذي قال عنه المغني يومذاك أنه «بعض أحداث خزاعة ممن لا يؤبه له»!

ولكنه - على كل حال - قدم مات آخر الأمر قتيلاً بهجوه السياسي، وصلب على خشبته التي حملها أربعين سنة، وذلك عام ٢٤٦ هجرية، بعد أن عاش نحو ٩٧ عاماً، وقد جاء في تاريخ دمشق أن المعتصم قتله وقيل أن ابن طوق التغلبي هو الذي قتله لهجائه إياه، وإنه أرسل إليه من اغتاله في إحدى العشيات بقرية في نواحي السوس بالأهواز، وكان أبو تمام قد مات قبله، فرتاهما البحتري بقوله:

قد زاد في كلفي، وأوقد لوعتي

مثوى حبيب يوم مات، ودعبل

أخوي، لا تنزل السماء مخيلة

تغشاً كما بسماء مزن مسبل

(١) يقصد قبر دعبل بالأهواز وقبر أبي تمام بالموصل.

(٢) كان همايون شيعياً.

are believed to represent the three kingdoms of Asia, Greece and Trebizond united under Ottoman rule, the explanation probably is simply that the medal was designed and executed by a European artist (cf. G.F. Hill, in *NC* [1926], 287-98 and pl. xiv). Karabacek has dealt fully with the *tādj* of the Ottoman sultans. According to him, the Perso-Turkish *tādj* corresponds to the *ṭarṭūr* of Arabic-speaking lands, a rather high cap which is found represented as early as a papyrus of the 7th century A.D., and assumed many varying forms in the course of time. In remarkable agreement with these forms are the headdresses (*hen[n]in*) of the 14th-16th centuries of ladies in France and Spain, which according to Karabacek came direct from the east (the name, Arabic *ḥanīnī*, as well as the object itself). Particular forms of this headdress have survived on women to the present day, e.g. among the Druses of the Lebanon and in Algeria and Tunis. In modern Egypt, there has developed from this the *kurş* as a woman's headdress. This is a plate-like ornament of gold and gems, which is sewn on the crown of a rather high cap and is sometimes of considerable weight. This *kurş* is put on the top (*shāhid*) of the bier of dead women, as is done with the turban in the case of men (cf. Lane, *Manners and customs of the modern Egyptians*, Appendix A; idem, *Arabian society in the Middle Ages*, 218, 234). The use of a special crown for brides, which is found all over the world, is also sometimes found in the Muslim world (Lane, *The thousand and one nights*, i, 424; Lagarde, *Arabes mītrati*, in *Nachrichten . . . Göttingen* [1891], 160 ff.; and the title of the well-known dictionary *Tādj al-'arūs*; cf. for Eastern Turkestan, Brockelmann, in *Asia Major*, ii, 122).

The *tādj* was given a special religious significance as a headdress among the dervishes. The assumption of the *tādj* was an essential part of the *shadd* [q.v.]. The different dervish orders each had their *tādj* of distinct form and colour, frequently with 12 seams (*terk*) from the number of the Imāms, or with 9, 7 etc., and there were numerous names and symbolical interpretations associated with them (see Ahmed Rif'at, *Mir'at al-makāshid*, Istanbul 1293, 212-15; Brown, *The Darvishes*, 148 ff.; pictures in d'Ohsson, ii, 292; there is also a large coloured table of the 14 most important dervish orders with pictures of their *tādj* and accounts of the *silsile* of their founders, printed in the Istanbul press of Mahmūd Bey, publ. by the *Sanā'i-i nefīse resim-khānesi* of Ziyā Bey, dated 15 Sha'ban 1314). In Persia, under *Shaykh* Ḥaydar [q.v.]; whence *Tādj-i Ḥaydarī* and *Shāh* Ismā'il [q.v.], we find the *Ṣūfī tādj* as a kind of official headdress for the king, the court, the army and the officials, granted with a special ceremonial, but it probably existed before them (see Karabacek, *op. cit.*, 87; and *ḲIZIL-BĀSH*).

We find *tādj* used in many ways with a metaphorical application. Names of honour (*alkāb*) combined with *tādj* are very common in later times, and were probably most popular in the Mamlūk period. At first they were content with simple epithets like *Tādj al-Dīn* for soldiers (al-*Ḳalkāshandī*, v, 488) or *Tādj al-Dawla* for Christian secretaries (*ibid.*, v, 487); then we get double epithets like *'Aḍud al-Dawla wa-Tādj al-Milla* (v, 492), *Tādj al-'Ulamā' wa 'l-Hukkām* for *kādīs* (vi, 41) and many others. For infidel kings, forms of address like *Bakīyyat Abnā' al-Tukhūt wa 'l-Tīdjān* (vi, 85), *Mukhawwil al-Tukhūt wa 'l-Tīdjān* (vi, 175), *Wārith al-Asīra wa 'l-Tīdjān* (vi, 177) were used. Perhaps the custom, of which there are countless examples, of giving books titles in the form of *Tādj* with a genitive is connected with this.

In astronomy, *Tādj-i Sa'dān* = Saturn [see *ZUḤAL*];

Tādj al-Djabbār = a star near Orion. *Tādj 'amūd* is the capital of a column (see Sarre-Herzfeld, *Archaeol. Reise*, ii, 185); *tādj* is also the name given to the comb of a cock and similar birds. A famous palace of the caliphs was called *Ḳaṣr al-Tādj*. It was built under the caliphs al-Mu'taḍid and al-Muktafi out of the ruins of a palace in al-Madā'in, one of the seven wonders of the world, burnt down in 549/1154 after being struck by lightning, rebuilt but not finished, and completely destroyed in 574/1178-9 (Yāḳūt, i, 806-9, tr. in *ZDMG*, xviii, 403-6; Sacy, *Chrestomathie*, i, 74; von Kremer, *Kulturgeschichte*, ii, 54; Sarre-Herzfeld, i, 92, ii, 63, 148). Among the pleasure houses (*manāzīr*) of the caliphs in Cairo there was one called *Manzarat al-Tādj*, built by Badr al-Djamālī [q.v.], which was in ruins by the time of al-Makrīzī (al-Makrīzī, i, 481, ii, 129; Yāḳūt, suppl., v, 15; Sacy, *Chrestomathie*, i, 224, 228).

Bibliography: In addition to the particular works mentioned in the text, see in general: Dozy, *Dictionnaire des vêtements*, s.v. *Tādj*; Hastings' *Encyclopaedia of Religion and Ethics*, s.v. *Crown*; Karabacek, *Abend-ländische Künstler in Konstantinopel im 15. u. 16. Jahrhundert*, I. *Italienische Künstler am Hofe Muhammeds II. des Eroberers 1451-1481*, in *Denkschriften d. k. Akad. d. Wiss. Wien*, lxii/1 (1918). See also *ḲIZIL-BĀSH* and *LIBĀS* and their Bibls. (W. BJÖRKMAN*)

TĀDJ MAḤALL, the mausoleum which the Mughal emperor *Shāh* Djahān [q.v.] (r. 1037-68/1628-58) built for his favourite wife Mumtāz Maḥall at Āgra [q.v.]. This is the grandest in a series of monumental dynastic mausoleums that have become synonyms of Mughal architecture. Mughal imperial tombs are the most spectacular exponents of a funerary tradition which creatively synthesised and developed ideas of its Tīmūrid heritage and local Indian building conventions.

The architecture. The success of the *Tādj* Maḥall lies not only in its aesthetic, romantic and symbolic appeal but in the fact that it expresses in a canonical form the architectural principles of the period. The Mughals had no written architectural theory; it was laid down here in a built form: (1) A rational and strict geometry brought about by modular planning using grid systems based on the *Shāh-djahānī gaz* (varying in length between 80 and 82 cm or ca. 32 inches) (see R.A. Barraud, *Modular gaz planning of the Taj Mahal, Agra*, unpubl. ms. 1995; Begley's and Desai's grids [*Taj Mahal*, figs. 13, 17] are not correct); (2) Consistent symmetrical planning with emphasis on bilateral symmetry on both sides of a central axis (*karīna*) into which are integrated centralised schemes; (3) A hierarchical grading of material, forms and colour down to the most minute ornamental detail; and (4) A sophisticated symbolism in the architectural programme.

The mausoleum is set at the northern end of the main axis of a vast oblong walled-in complex (ca. 1,114.5 × 373 *gaz*) formed of three units: the tomb and its garden with elaborate water works (Fig. 3, A, B, E), and two courtyard complexes to its south with subsidiary structures (C, D), only one of which survives. The preserved *Tādj* complex measures ca. 561 m × 300 m (690 × 313 *gaz*). In its layout the tomb garden (A and B) is the monumentalised version of the *Shāhdjahānī* expression of the waterfront garden, a type specific to Mughal architecture (Koch, *The Mughal water front garden*, in A. Petruccioli (ed.), *Theory and design of gardens during the times of the great Muslim empires*, Leiden 1997). The plan shows the characteristic configuration of a raised rectangular terrace (*kurş*,

The architect of the taj and its place in world architecture

M. Abdulla CHAGHATAI
(Lahore)

Prince Khurram's marriage with Arjumand Banu Begam, better known as Mumtaz Mahal, the daughter of Nawab Asaf Khan, the brother of Nur Jahan, was celebrated on 12th. April 1612¹. He ascended the throne as Emperor Shahjahan on 4th. Feb. 1628. During the fourth regnal year Mumtaz died in child birth at Burhanpur while she was about forty years old and only seven children out of fourteen survived her. At Burhanpur she was temporarily laid to rest on the banks of the Tapti river in the Zainabad Gardens. In the meantime at Agra the arrangements for her permanent burial were made. Accordingly Nawab Wazir Khan, Siti Khanam and Prince Shujā² were deputed to bring the body of the deceased Empress from Burhanpur to Akbarabad-Agra where the body was finally interred in the land facing the Jamna river. Immediately a grave with a temporary dome over it was made. Then the sky-like lofty Mausoleum was erected which to day is known as the Taj Mahal of Agra and which owing to its marvellous architectural merits and wonderful achievement as a mausoleum is regarded one of the seven wonders of the world.

Before the Taj Mahal saw the light of the day, the Musulmans all over India had developed an independent Indo-Muslim style of Architecture of their own. It was in spirit and nature an adaptation of those prin-

1 Muhammad Salih Kambo, *Amal / Salih*, Vol. 1 p. 44-54-55. Vol. 11. P. 310.

2 Ibid Vol. I pp. 551-8. Vol II. pp. 380-385.

İslam Tetkikleri Enstitüsü Dergisi, c. 7 (s. 3-4), s. 158-171
1979 (İSTANBUL)

G. H. R. Tillotson

Tac Mahal

POLITICS AND THE TAJ MAHAL

In the early decades of this century there was much debate on the question of Western involvement in the design of the Taj Mahal. This debate generated a certain degree of heat but was argued by none more warmly than by Vincent Smith.¹ Cooler men, like Percy Brown, stood clear, and merely referred their readers to the relevant passage of Smith so that they could decide the issue for themselves.²

The contemporary Mughal manuscripts, written in Persian, which give the history of the building, name the chief designer as Ustad Isa, also called Muhammad Isa Effendi. The various extant copies of the Mughal work conflict in many details, but all agree in this. The redirected reader of Brown finds that Smith acknowledges this information but chooses to ignore it; Smith considers Muslim writers to be unreliable, having a tendency to flatter members of their own faith. He then follows the Muslims' suit and prefers, as more credible and honest, the statement of a Spanish Augustinian friar, named Father Sebastian Manrique. Manrique says of the Taj complex that

"the architect of those structures was a Venetian, named Jerome Veroneo, who went to those parts in the ships from Portugal . . ."³

Geronimo Veroneo was a Venetian jeweller, known to have been in the employ of the Mughal Emperor Shah Jahan, who commissioned the Taj Mahal, and Manrique's account of Veroneo was written in 1649, just fifteen years after work on the Taj Mahal began. Accepting this account, Smith concludes that

"the incomparable Taj is the product of a combination of European and Asiatic genius".

Much more recently a new discussion about the origins of the building has been opened by P. N. Oak.⁴ Oak makes the improbable claim that the Taj Mahal is not, what we suppose, a 17th-century Muslim mausoleum, but a Rajput "temple palace" "perhaps built in the 4th century".⁵ The Rajputs are Hindus of war-like temperament who come mainly from the region in western India, now called Rajasthan. Oak is a Hindu fundamentalist who seeks to denigrate the achievements of foreigners (and especially Muslims) in India, or to claim their achievements for Hindus. He points out that the accepted histories of India have been written by the country's Muslim and Christian imperial overlords, and he accuses these writers of having falsified

history to their own glory. The first half of this assertion is beyond dispute, but Oak does not suggest that the Muslim and Christian histories have been accepted simply because those peoples have long been eager recorders of history whereas the Hindus have not, despite a formidable bardic tradition; neither does he suggest that the recent adoption of a more historical approach by Hindus is the result of Muslim and Christian influence. Rather, Oak sees a massive wrong to be redressed and, on his title page, styles himself "President of the Institute for Rewriting Indian History".

Oak's motive for his claim about the Taj Mahal, then, is clear; his evidence requires attention only because it seems to have persuaded many people of like mind in India. In essence (which is not how he gives it) it is of two types, one circumstantial, the other stylistic. He asserts that the land on which the buildings and garden of the Taj complex are built belonged previously to the Hindu Rajas of Amber, (Amber was one of the Rajput states in Rajasthan). This land, Oak goes on, had on it a Siva temple, and the Muslim Emperor Shah Jahan appropriated it in order to provide a mausoleum for his favourite wife, Mumtaz Mahal. Secondly, Oak claims that Shah Jahan did not destroy the temple in order to build the mausoleum, as we might expect, but rather, with only minor alterations, he converted the temple into a mausoleum; and its previous use is still apparent to Oak from the presence of Hindu symbols and motifs amongst the decoration of the Taj Mahal. He cites as examples the Siva trident which crowns the central dome, and the flowers carved in relief, on some of the dadoes, in the form of the Hindu mystical symbol, Om.

The circumstances of Shah Jahan's compulsory purchase of the land are well known. Preserved in the Rajasthan State Archives in Bikaner is a firman in which Shah Jahan offers to Mirza Raja Jai Singh of Amber four houses as compensation.⁶ But this in itself provides no reason to identify the Taj Mahal with the Siva temple. Neither does the, equally undoubted, presence of Hindu motifs on the building.

In varying degrees all Indo-Islamic buildings show some Hindu influence, but this does not lead anyone to suppose that they were in fact built under Hindu patronage (anyone, that is, but Oak, who, incidentally and for good measure, claims that "the so-

called mausoleums of Akbar . . . Humayun and Safdarjang" and the Red Fort in Delhi are all appropriated Hindu buildings⁷). What it does suggest is that Muslim patrons employed Hindu craftsmen to build their monuments. All of the Delhi sultans did this, and none more than the Mughals. The first Mughal Emperor, Babur, mentions the profusion of Hindu craftsmen as one of the chief assets of the country which he had conquered:

"Another good thing in Hindustan is that it has unnumbered and endless workmen of every kind . . . 1,491 stone-cutters worked daily on my buildings in Agra, Sikri, Biana, Dulpur, Gwalior and Kuil . . ."⁸

It seems highly probable that Hindu craftsmen were employed in the construction of the Taj Mahal. The firman in the Rajasthan State Archives referred to, is one of a series from Shah Jahan to Jai Singh. In others Jai Singh is instructed to arrange the transportation of marble "for building purposes to Akbarabad" and also to send sculptors whom Jai Singh has been "detaining at Amber".⁹ We know from William Hodges that Akbarabad is the old name of Agra,¹⁰ and from this fact and from the dates on the firmans (all in the 1630s) we may infer that the marble building referred to is the Taj Mahal. And so it seems (though it has not been noted before) that both the marble for the Taj Mahal and the men who worked it were from Rajasthan. That Hindu craftsmen, even when working for a Muslim patron, should have used the Hindu motifs with which they were familiar, is not surprising; it accounts for the details of the Taj Mahal to which Oak refers, as well as for details of countless other Indo-Islamic buildings.

But there are much stronger objections to Oak's claim, based on the style, not of a partial selection of decorative motifs, but of the building as a whole. Oak's notion that it is a Rajput "temple palace" "perhaps built in the 4th century" surpasses improbability because nowhere in India is there another temple or Hindu palace, of the 4th century or any other date, which resembles the Taj Mahal in any degree. On the other hand, it stands in the main stream and at the peak of a tradition of Indo-Islamic tomb building.

That the form of the Taj Mahal has an immediate precedent in Humayun's tomb in Delhi (1565, Fig. 2) has often been remarked. It might be added that Humayun's tomb itself represents a development from earlier Muslim tombs. The high central arch piercing a wall which projects slightly from and rises above the rest of the facade—the single most striking feature of Humayun's tomb—is found in the tomb of Ghias-ud-din Tughluq (1325, Fig. 3) and in the Shish Gumbad (late 15th century), both in Delhi, and is continued, through Humayun's tomb, to the Taj Mahal. The chamfering of the corners found at Humayun's tomb and developed so expressively in the Taj Mahal, is derived from the octagonal plan of some of the Sayyid and early Mughal tombs, such as that of Mubarak Shah Sayyid (1434). The materials of the Taj Mahal—the exclusive use of white marble and the pietra dura decoration—have, like the form, a precedent in an earlier Indo-Islamic tomb; in this case that of Imdad-ud-daulah, built, also in Agra, in 1626. After the Taj Mahal come imitations of it, of which the most famous are the Bibi-ka-Maqbara at Aurangabad (1678, Fig. 4) and the tomb of Safdar Jang in Delhi (1753). The excellence of the Taj

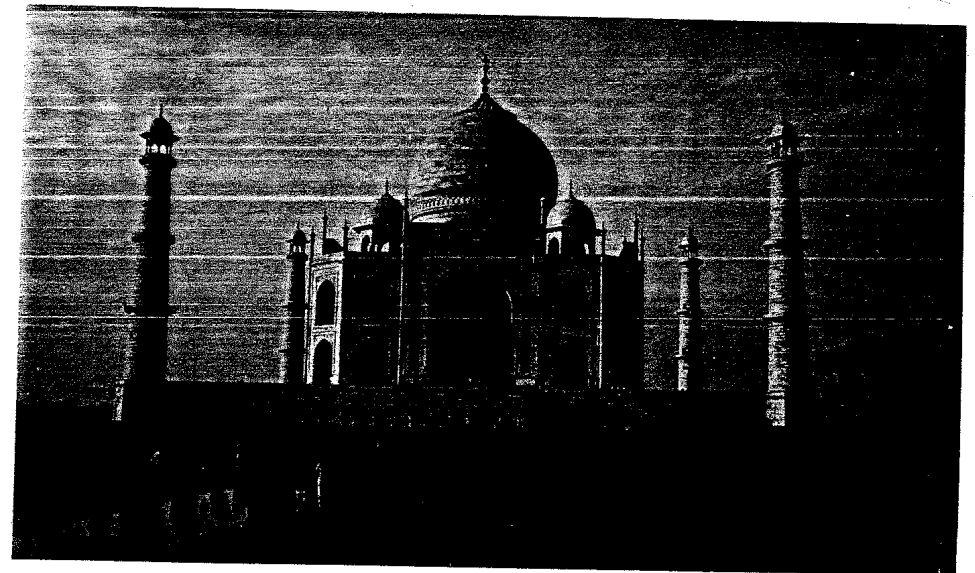


Fig. 1. The Taj Mahal, Agra.

In sum, this is an important volume, extremely well illustrated with both photographs and maps. The catalogue entries are thorough; simple description generally has been avoided in favor of informative analysis. And the introductory essays for each region are especially illuminating. They have much substance for the informed scholar but also serve as excellent introductions that one might have a student read.

FREDERICK M. ASHER

Taj Mahal: The Illumined Tomb: An Anthology of Seventeenth-Century Mughal and European Documentary Sources. Compiled and translated by W. E. Begley and Z. A. Desai. liv + 320 pp., 22 color plates, 168 black-and-white illustrations. Seattle: Aga Khan Program for Islamic Architecture, distributed by The University of Washington Press, 1989. \$45.00 (hardback), \$29.95 (paper).

This book is an excellent compendium of source materials, both textual and visual, for the study of the Taj Mahal, the single most famous monument of Mughal India. Intended to stimulate and facilitate further research on this important structure, the volume consists of a wide variety of documents translated into English and supplemented with color and black-and-white photographs, plans, and drawings. This rich anthology is the result of a collaboration between two scholars of international repute, who are well suited to assemble such a corpus. Wayne Begley, whose recent work on the Taj has highlighted the programmatic nature of the monument's epigraphy, contributed the introduction and commentary; Z. A. Desai, expert on subcontinent architectural inscription, acted as the primary translator. The results of their joint efforts will benefit anyone interested in Mughal architecture and society in general and the Taj in particular.

The book begins with Begley's introduction, wherein he describes and contextualizes the source materials that follow. Here the reader will find a general discussion of the court histories of Shah Jahan, with remarks about the individual texts and their authors; comments about the Taj Mahal as it is reflected in official documents; a discussion of the inscriptions on the building and the calligrapher credited with that epigraphic program, Amanat Khan; an account of the architect, Ustad Ahmad Lahori, and the supervisors of the construction; and an analysis of the Taj as it is represented by seventeenth-century European travelers. This is followed by a detailed chronology of the Taj Mahal, which spans the period from the births of Shah Jahan and Mumtaz Mahal (1000/1592 and 1001/1593, respectively) to the death of Jahanara, the daughter of Shah Jahan, in 1092/1681. Thereafter come the translations, each prefaced by brief comments elucidating its particular character or significance.

Obviously, the selection of texts is critical to the ultimate utility of such an anthology, and the authors have tried to be definitive and humanistic in their approach. The documents comprise all known seventeenth-century sources for the building as well as all of the inscriptions on the Taj itself and those of other relevant monuments. Many of them have not been previously translated or even readily available in the original language; others are familiar but newly translated for this volume. The results are fluid and literate renditions of often florid, convoluted writing styles. Some of the European texts are included in both original and English versions. Additionally, a supplementum is available for specialists wanting to read the Mughal materials in the original Persian. The authors have thus given the reader a considerably

expanded corpus of material with which to work.

In addition to providing all the available facts and figures, as well as the fantasies, surrounding the construction of the Taj Mahal itself, these documents also situate the Taj Mahal in its social context. Two *firmans*, for example, testify to the power wielded by Mumtaz Mahal and Jahanara (wife and daughter of Shah Jahan), though they do not address topics of architectural significance. The *waqf* document of the approximately contemporaneous mosque of Wazir Khan in Lahore elucidates that critical institution of endowment, in lieu of the original *waqf* for the Taj itself. Even the diachronic organization of part I of the book, which follows the sequence of festivals surrounding the death of Mumtaz Mahal and its subsequent commemoration as well as other activities of Shah Jahan's entourage, implicitly conjures up the ritualized pageantry of this complex and courtly period in Indian history.

The organization of this book, with its emphasis on certain key individuals, its careful presentation of Qur'anic epigraphy, and its emphasis on the emperor Shah Jahan, is consistent with Begley's prior publications on the Taj Mahal and Mughal architecture. A particularly interesting new aspect of this work is his discussion of the architect Ustad Ahmad and of his sons, who carry on the family profession of design, engineering, and mathematical skills. Such craft genealogies,¹ of which we are becoming increasingly aware, are critical to an organic understanding of the evolution of architectural form and the maintenance of tradition.

In light of the potential of such a compendium of source materials for the study of Mughal architecture and society, therefore, it is frustrating to encounter its complete lack of indexing. A second cause of frustration for this reader was the relative neglect of the visual component of the book. The images are of uniformly high quality and represent considerable work to collect and arrange, but they are not parenthetically cited in the course of the text, nor is their inclusion always explained.

Despite this minor shortcoming, the combination of certain texts and visual materials is a particularly useful part of this volume. The most deliberate pairing of text and image occurs in the section devoted to Qur'anic inscription. Here the reader can view the epigraphic appearance of a given passage and read its translation without turning pages. This facilitates the analysis of conceptual unity in the epigraphic program.

Elsewhere the detailed description of the completed tomb written on the occasion of the twelfth ³*Urs*, or anniversary of death, along with photographs and plans of the extant structures, underwrites the appended reconstruction of the basic grid format of the whole Taj complex. The primacy of the grid plan and the mathematical basis of architecture are further reiterated in the choice of supplemental visual materials, including an eighteenth-century grid plan of a Jaipur palace and the familiar Baburnamah painting of a builder holding a grid plan along with pages of mathematical texts. Examining this corpus of materials, correlating it with recent analyses of Akbar's Fatepur Sikri² and Shahjahanabad³ and comparing it with what is now known of the working practices of Timurid architects⁴ may enable future researchers to establish precisely how Mughal design practices differ from those of their forebears in Central Asia.

Such posed questions are perhaps the best testament to Begley and Desai's accomplishment with this volume. While they make no claim to writing the definitive analysis of the Taj Mahal, they have certainly laid the groundwork for such an undertaking. Indeed, they have provided us with a superb anthology, which will undoubtedly be the primary source for research on the Taj Mahal for years to come.

أحمد القادري أبو البركات :

سراج أهل التقوى ، المفتي الأعظم بباكستان : هو أحمد بن محمد ريدير علي الأنوري (١٣١٣ - ١٣٩٨ / ١٨٩٦ - ١٩٧٨) . ولد بمحلة نواب بوره ، ألور (الهند) وأصل آباءه من مشهد ، هاجروا إلى ألور ، وفيها نشأ أحمد وقرأ القرآن وتعلم الصرف والنحو في مدرسة « قوة الاسلام » التي أسسها والده ، وتلمذ على أبيه ثم التحق بمدرسة أهل السنة (مراد آباد) التي عرفت من بعد باسم « المدرسة النعيمية » (نسبة إلى شيخ الحديث والتفسير فيها محمد نعيم الدين المراد آبادي) فقرأ الصحاح الستة وبعض الكتب الطبية وغيرها ونال شهادة الفراغ (١٩١٩/١٣٣٧) ثم أعاد قراءة الصحاح على أبيه لعلّو سنده ، واتمس من الإمام أحمد رضا القادري البريلوي شهادة في القرآن والحديث والفقه ، والانتساب الى الطريقة القادرية فمنح ذلك كله .

وفي سنة ١٩٢٣ ارتحل إلى لاهور وعمل مدرسا في المسجد الجامع وزير خان ، وأمه طلبة العلم من كل صوب ، فقد كان ضليعا في العلوم الإسلامية ، ذا صبر على تخريج الطلبة ، ومن تلامذته علماء كثيرون . وكان يفتي على المذهب الحنفي . وفي لاهور أسس والده مدرسة دينية باسم دار العلوم أنجمن حزب الأحناف (١٩٣٥) فأصبح أبو البركات بعد وفاة والده رئيسا لها ، ومحاضرا في الحديث والتفسير والفقه والكلام .

وكان شديد الغيرة على الإسلام وعلى مذهب أهل السنة والجماعة ، ولهذا قاوم اتجاه من أرادوا هدم القباب عن مقابر الصحابة والتابعين ، ووقف بقوة ضد قانون أرادت به حكومة الانجليز في الهند منع زواج الصغار ، كما صرف جهودا في استخلاص مسجد شهيد كنج من أيدي السيخ ، وله جهود مذكورة في حركة استقلال باكستان ، كما شارك في حركة ختم النبوة (ضد القاديانية) سنة ١٩٤٩ . وكان صلبا في دينه ، يجمع إلى صلابته التواضع والزهد والحلم .

وعلى الرغم من انشغاله في الافتاء والتدريس وخدمة الإسلام فقد ترك عددا من المؤلفات منها : دبوس المقلدين . مناظرة تلون . الفتح المبين . ضياء القناديل . مجموعة من الفتاوى . المصادر والمراجع :

محمود أحمد الرضوي ، العلامة السيد : سيدي أبو البركات ، ط . لاهور ١٩٧٩ . محمود أحمد القادري : تذكرة علماء أهل سنت ، ط . بهار ، الهند ١٩٨٩ . محمد عبدالحكيم شرف : تذكرة أكابر أهل سنت ، ط . لاهور ، باكستان ١٩٨٩ . إقبال احمد الفاروقي : تذكرة علماء أهل سنت ، ط . لاهور ، باكستان ١٩٧٥ . محمد رضاه المصطفى الحيشتي : مخزن بركات ، ط . لاهور . باكستان ١٩٧٨ . محمد صديق الهزاروي : تعارف علماء أهل سنت ، ط . لاهور ، باكستان ١٩٧٩ . لجنة العلماء : اردو جامع انسائيكلويديا ، ط . لاهور ، باكستان ١٩٨٧ . محمود أحمد الرضوي السيد : نواب أنجمن ، مجلة شهرية ، ط . لاهور ١٩٩٠ . غلام مهر علي ، العلامة : اليواقيت المهرية ، شرح الثورة الهندية ، ط . بهاول نكر ١٩٢٤ .

(محمد عبد الحكيم شرف القادري النقشبندي)

(الأستاذ) أحمد معمار باني تاج محل :

يلقب نادر العصر ، كان أبرز مهندسي عصره في ميدان العمارة ، وإليه يعود الفضل في انشاء أعظم المباني في عصر شاه جهان وبخاصة تاج محل في اكرا والقلعة الحمراء في دلهي . ومع وجود شواهد مقنعة تدلّ على أنه هو مصمم تاج محل فان بعض العلماء وفيهم الدكتور عبد الله جغتائي أبدوا شكهم في ذلك . لكن لطف الله المهندس وهو الابن الثاني لأحمد معمار خلف قصيدة في « ديوان مهندس » يذكر فيها أن الأستاذ أحمد كانت له اليد الطولى في تصميم كل من تاج محل والقلعة الحمراء . فقد ورد في تلك القصيدة أن « نادر العصر » تفوق على فناني عصره ، وأن الذي منحه هذا اللقب هو الملك العظيم شاه جهان ، وأن نادر العصر هو الذي بنى الضريح ممتاز محل بطلب من الملك ، وأن شاه جهان طلب منه أيضا بناء قلعة دلهي الفريدة المثال . غير أن جغتائي يرى أن هذه القصيدة لا توجد الا في نسخة واحدة من مخطوطات « ديوان مهندس » اكتشفها محمود البنكلوري ، وتحدث عنها مولانا سيد سليمان ندوي في بحث ألقاه في أحد المؤتمرات بلاهور (١٩٣٣) ثم نشر في مجلة معارف أعظم كره . لكن ما

جد «ارجمند بانو» میرزا غیاث بیگ بن محمد شریف تهرانی، از اصیل زادگان شیعه ایران بود که بعد از وفات پدرش (وزیر شاه طهماسب) و تصرف همه اموال او از سوی عمال شاهی به همراهی برادرش میرزا طاهر و زن و دو پسر و یک دخترش از قزوین رهسپار هند شد، شاید به سابقه خدمتی که هنگام پناهندگی همایون پادشاه به دربار ایران به وی تقدیم داشته بود مشمول عنایت پسر او جلال الدین اکبر امپراطور هند گردد. در راه هند، بعد از عبور از قندهار و نرسیده به سهند، خداوند دختری به او داد که نامش را مهرالنساء گذاشت. این دختر، که بعدها ملقب به نورجهان گردید (م ۱۰۴۹ ق) سالها ملکه تام الاختیار هند بود. میرزا عنایت بیگ در شهر «فتح پور سیکری» نزد اکبر باریافت و چون لیاقت و هنرمندی و آداب دانی و خوش خطی و فضل و ادب او بر شاه مسلم شد ابتدا او را به ریاست بیوتات سلطنتی و بعد به وزارت عظمی برگزید و اعتماد الدوله لقب یافت. در عهد سلطنت جهانگیر پسر اکبر مقام اعتماد الدوله و پسرش میرزا ابوالحسن آصف خان ملقب به بعین الدوله به خاطر نورجهان از سایر رجال دربار مغول بالاتر بود و چون شاه جهان به تدبیر آصف خان بعد از پدر به امپراطوری هند رسید او را سپهسالار و صدر اعظم دولت خویش ساخت.

شاه جهان سه زن داشت، یکی «قندهاری محل» دختر مظفر حسین صفوی نواده شاه اسماعیل اول و دیگری دختر محمد رحیم خان، خان خانان، سپهسالار شاه جهانگیر و زن سوم و کوچک او ارجمند بانو بیگم ملقب به ممتاز محل (برگزیده مشکوی شاهی) دختر آصف خان و برادر زاده نورجهان بود. این بانو سوگلی و عزیزترین بانوان حرم بود و چهارده پسر و دختر برای شاه جهان به دنیا آورد.

ارجمند بانو بیست ساله بود که به تاریخ نهم ربیع الاول ۱۰۲۱ ق (دهم مه ۱۶۱۲ ق م) با شاه جهان عروسی کرد و از آن پس در سفر و حضر بیوسته همراه وی بود. بعد از حدود بیست سال، در شهر برهان پور دکن، وقتی چهاردهمین فرزند خود را که دختر بود و گوهرآرا نام گرفت می زاید، درد مخاض به قدری شدید و وضع حمل چنان دشوار بود که ملکه را از پای درآورد (شب چهارشنبه هفدهم ذیقعد ۱۰۴۰ ق برابر با هفتم ژوئن ۱۶۳۱ م) و بعد از ولادت فرزند چشم از جهان فرو بست. شدت تأثر شاه جهان از مرگ ممتاز محل به حدی بود که به زودی موی سر و رویش سپید گشت و تامدتی در مجالس طرب حاضر نمی شد. شاعران قصاید بسیار در ثناء ملکه سرودند و یکی از ایشان «جای ممتاز محل جنت باد» [۱۰۴۰] را ماده تاریخ مرگ وی یافت. از ارجمند بانو ده میلیون روبیه ارثیه باقی ماند که به فرمان شاهی نیمی از آن مال را به دختر بزرگش جهان بیگم (ملقب به بیگم صاحبه) دادند و نیم دیگر را بین سایر فرزندان او بالسویه قسمت کردند. شاه جهان

تاجلو بیگم، شاه بیگی بیگم دختر مهماد بیگ بکناش موصللو، معروف به تاجلو = تاجلی بیگم (م شیراز ۹۴۶ ق)، شهبانوی ایرانی. همسر شاه اسماعیل اول صفوی (م ۹۲۰ ق) و بانوی مؤمن و گشاده دست بود. آثاری که از او به جا مانده نشانگر علائق او به خاندان نبوت و امامت و ترویج مذهب شیعه اثنا عشری است. وی در ۹۲۵ ق گنبد حرم حضرت معصومه (ع) را باز سازی کرد و ایوان شمالی حرم را بی افکند. در ۹۲۹ ق در آمد چندین روستا را برای اداره آن محل وقف کرد که وقفنامه آن به تاریخ دهم صفر ۹۲۹ ق در دست است. تاجلو بیگم در دستگاه صفویان اعتباری فراوان داشت چنانکه امرای قزلباش پس از مرگ شاه اسماعیل برای گزینش جانشین او با تاجلو بیگم رأی زدند. طهماسب اول صفوی (م ۹۸۴ ق) نخست حرمت او را نگاهداشت، اما در ۹۴۰ ق از او روی گرداند و سرانجام در ۹۴۶ ق او را به شیراز تبعید کرد. تاجلو بیگم سفری دشوار را پشت سر گذاشت که بر اثر آن رنجور شد و در پی آن درگذشت. پیکرش را در مزار بی بی دختران به خاک سپردند. از آثار دیگر او بازسازی پلی است بر رودخانه قزل اوزون میان زنجان و میانه که به پل دختر آوازه دارد و در ۹۳۳ ق مرمت گردیده است همچنین وقف محصول قریه حسن آباد و رامین برای سادات تنگدست و بنیاد عمارت گنبد عالی در اردبیل، معروف به جنت سرا است. در تاریخ عثمانی نامی از تاجلی بیگم، همسر شاه اسماعیل صفوی رفته است که در ۹۲۰ ق پس از شکست اسماعیل در جنگ چالدران به اسارت عثمانیها در آمده است. گمان می رود که منابع ترک از سرکین تیزی به بر ساختن این خیر دست زده باشند. چنانکه گفته اند شاه صفوی در مطاوی نخستین نامه خود به سلیم اول عثمانی (م ۹۲۶ ق) در برابر چشم پوشی از بخشی از سرزمین پادشاهی خود آزادی تاجلی بیگم را در خواست کرده است، اما تاکنون این نامه شاه صفوی به دست نیامده است.

منابع: تاریخ و جغرافی دارالسلطنه تبریز ۷۲-۷۳، تربیت پاکان، ۲۲ به بعد؛ تاریخ عثمانی، ترجمه حقی، ۲۸۹/۲؛ نمرهنگ ایران زمین، ۱۸۲/۱۶؛ خلاصه التواریخ، ۲۹۰؛ رجال قم، ۷۰؛ شاه اسماعیل صفوی، مجموعه اسناد و مکاتبات تاریخی، ۱۳۸ به بعد؛ منتخب التواریخ خراسانی، ۴۹۰. سیروس مهدوی

تاج محل، نام آرامگاه ارجمند بانو ملقب به ممتاز محل، ملکه ایرانی شاه جهان (۱۰۰۰-۱۰۷۶ ق) پنجمین پادشاه مغولی بابر هند که در شهر آگره ساخته شده و به اتفاق اهل هنر زیباترین و گرانبهاترین مقبره بر روی زمین است. ممتاز محل را بعد از وفات، تاج محل، یعنی افسر مشکوی شاهی خواندند و مقبره اش نیز به همین نام معروف شده است.

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التاج في اخلاق الملوك ← تاجنامه

تاج کاظمینی، عبداللہ، از واعظان خوشخوان و ردیفدان او آخر عهد قاجار و سه دهه بعد. از تاریخ تولد و اوایل زندگی او اطلاعی در دست نیست. او از شاگردان تاج‌نیشابوری* ملقب به تاج‌الواعظین، و سیدعزیزالله ملک ملقب به ملک‌الذاکرین (متوفی ۱۲۹۳ش) بود (مشحون، ج ۱، ص ۴۰۱) و به سبب صدای خوشی که داشت به «نیم‌تاج» و پس از مرگ تاج‌نیشابوری به «تاج» مشهور شد (همانجا). لقب تاج را احمدشاه به او اهدا کرده بود و او سالها در اندرونی احمدشاه روضه می‌خواند. همچنین سالها شبهای جمعه روضه‌خوان مقبره اتابک اعظم (میرزا علی‌اصغرخان امین‌السلطان) در قم بود (ستایشگر، ج ۳، ص ۱۲۷، پانویس ۱). تاج کاظمینی اشعار را با صدای رسا و تحریرهای مناسب می‌خواند و تا پایان عمر اوج صدای خود را حفظ کرد ولی قدرت تحریر نداشت؛ ازینرو شعرها را با تحریرهای تودماغی (غُتّه‌ای) می‌خواند (مشحون، همانجا). نواری از صدای ایام جوانی او در «مخالف چهارگاه» موجود است. وی بیشتر به خواندن اشعار سعدی علاقه‌مند بود و به مجلس وعظ تسلط داشت. وفات وی را حدوداً بین ۱۳۴۲ش تا ۱۳۴۵ش دانسته‌اند.

منابع: مهدی ستایشگر، *واژه‌نامه موسیقی ایران زمین*، ج ۳: نام‌نامه موسیقی ایران زمین، تهران ۱۳۷۶ش؛ حسن مشحون، *تاریخ موسیقی ایران*، تهران ۱۳۷۳ش.

/ ساسان سپنتا /

تاجگذاری ← جلوس

تاج محل، مجموعه آرامگاهی در هند. در قرن یازدهم به فرمان شاه جهان (حک: ۱۰۳۷-۱۰۶۷)، پنجمین پادشاه گورکانی هند، آرامگاهی برای همسرش ارجمندبانو (ممتازمحل) در شهر آگره/ اگر ساخته شد. ممتاز محل، نوه پسر غیاث‌بیک اعتمادالدوله تهرانی بود. اعتمادالدوله در ۹۸۴ از قزوین به هند رفت و پس از چندی دیوان‌سالار دربار اکبر (حک: ۹۶۳-۱۰۱۴) شد (خافی‌خان نظام‌الملکی، ج ۱، ص ۲۶۳؛ اورنگ آبادی، ج ۱، ص ۱۲۸-۱۲۹). ممتازمحل در ۱۰۲۱ با شاهزاده خرم (شاه جهان) ازدواج کرد. شاه جهان به سبب علاقه بسیار به ممتاز محل، مهر سلطنتی را به وی سپرده بود و اختیارات مالی گسترده‌ای به او تفویض می‌کرد (لاهوری، ج ۱، حصه ۱، ص ۹۶-۹۷، ۱۴۸، ۱۸۰) و حتی در سفرهای جنگی او را همراه خود می‌برد. در یکی از همین سفرها به برهانپور*، ممتازمحل پس از زادن چهاردهمین

حروف ا-ز، چاپ ب. لوین، اوپسالا ۱۹۵۳، ج ۲: حروف س-ی، گردآورده محمد حمیدالله، قاهره ۱۹۷۳؛ دیوسکوریدس، *هیولی الطب فی الحشائش والسموم*، ترجمه اصطفی بن بسیل و اصلاح حنین بن اسحاق، چاپ سزارا، دیبلر و الیاس ترس، تطوان ۱۹۵۲؛ محمد بن زکریا رازی، *کتاب الحاوی فی الطب*، حیدرآباد دکن ۱۳۷۴-۱۳۹۰/۱۹۵۵-۱۹۷۱؛ علی زرگری، *گیاهان داروئی*، ج ۳، تهران ۱۳۶۸ش؛ شرح لکتاب دیاسکوریدوس فی هیولی الطب، وضعه مؤلف مجهول فی‌نهایه القرن السادس الهجری، حقیقه و نقله الی اللغة الالمانیة و علق علیه آلبرت دینرش، گوتینگن ۱۹۸۸/۱۴۰۸؛ ابراهیم شکورزاده، *عقاید و رسوم مردم خراسان*، تهران ۱۳۶۳ش؛ صدیق صفی‌زاده، *طب سنتی در میان کردان*، تهران ۱۳۶۱ش؛ علی بن سهل طبری، *فردوس الحکمة فی الطب*، چاپ محمد زبیر صدیقی، برلین ۱۹۲۸؛ محمدحسین بن محمد هادی عقلی علوی شیرازی، *مخزن الأدوية*، کلکته ۱۸۴۴، چاپ انست تهران ۱۳۷۱ش؛ احمد مرعشی، *واژه‌نامه گویش گیلکی*، به انضمام اصطلاحات و ضرب المثل‌های گیلکی، رشت ۱۳۶۳ش؛ موفق بن علی هروی، *الأبنیة عن حقایق الأدوية*، تصحیح احمد بهمنیار، چاپ حسین محبوبی اردکانی، تهران ۱۳۲۶ش؛

Gérard Debuigne, *Larousse des plantes qui guérissent*, Paris 1974; Pedanius Dioscorides, *The Greek herbal of Dioscorides*, tr. John Goodyer, 1655, ed. R.T. Gunther, Oxford 1934; David Hooper, *Useful plants and drugs of Iran and Iraq*, with notes by Henry Field, ed. B.E. Dahlgren, Chicago 1937; Ahmed Issa, *Dictionnaire des noms des plantes en latin, français, anglais et arabe*, Cairo 1930; Maimonide, *Šarḥ asmā' al-‘uqqār* (L'explication des noms de drogues), un glossaire de matière médicale..., tr. & ed. Max Meyerhof, Cairo 1940; Ahmad Parsa, *Flore de l'Iran*, vol. 8, Tehran 1960; M. Salah Ahmed, Gisho Honda, and Wataru Miki, *Herb drugs and herbalists in the Middle East*, Tokyo 1979; J.L. Schlimmer, *Terminologie médico-pharmaceutique et anthropologique française-persane*, litho. ed., Tehran 1874, typo. repr., Tehran 1970; E. Schönbeck-Temesy, Solanaceae (= K. H. Rechinger, *Flora Iranica*, no. 100), Graz 1972; Theophrastus, *Peri phyt (ik) ðn historta*, ed. & tr. Arthur Hort, *Enquiry into plants*, London 1916, repr. 1948-1949; Khan Usmanghani, Gisho Honda, and Wataru Miki, *Herb drugs and herbalists in Pakistan*, Tokyo 1986.

/ هوشنگ اعلم /

تاج سلمانی ← شمس‌الحسن

غير أنه ثبت أمام الخصوم والحملات. كان تاج الدين من الأذكى ومن دهاة السياسة. يتودد إلى أعدائه، ويتجاهل إساءاتهم. وكانت الصحف إبان حكمه تتمتع بقسط كبير من الحرية، وبعضها ينتقد بعنف، ويهاجم المسؤولين من دون رحمة. وكان معظم الصحف يؤيد التيار الوطني المتطرف، لذا كانت هذه الصحف توجه حملاتها المركزة، إلى أركان الحكم، ابتداءً من رئيسه الشيخ تاج الدين. وكانوا ينسبون إليه التفريط بحقوق البلاد، ومسايرة المحتلين، ويقولون إنه جاء إلى الحكم بقرار من المفوض السامي الفرنسي، لا بإرادة الشعب.

بعيداً عن السياسة، كان تاج الدين إدارياً حازماً، محباً للإصلاح، حريصاً على العمران والتقدم، قام في حكمه بتشديد الأبنية الكثيرة، لدوائر الدولة ومؤسساتها، في جميع المدن والمحافظات السورية.

عبد الغني العطري

١٩٤٣، وشيخ رسمياً، ووري الثرى إلى جانب قبر والده في مقبرة الباب الصغير بدمشق.

يقال عن وفاته إن الشيخ تعرض قبل يومين من رحيله إلى انهيار في صحته، ألزمه الفراش. ولما زادت حالته سوءاً، استدعى بعض كبار الأطباء من لبنان، فظهر لهم أنه يشكو من احتقان في الرئة، وتسمم في الدم، وارتفعت نسبة التسمم بعد ذلك إلى درجة عالية. وتبين أن أطباءه أعطوه كمية عالية من «الداقن» كانت كافية للقضاء عليه. ولم يعرف أحد من الذي دس له السم، هل الفرنسيون، أم بعض الطامعين بمنصب الرئاسة؟.

قام تاج الدين في أثناء حكمه بدور سياسي كبير، وتعرض لحرب ضروس من بعض رجال السياسة، ولاسيما من «الكتلة الوطنية»، التي كانت تقود معركة الاستقلال ضد الانتداب الفرنسي، واتهم كذلك بالتواطؤ مع فرنسة.

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- فائز سلامة، أعلام العرب.

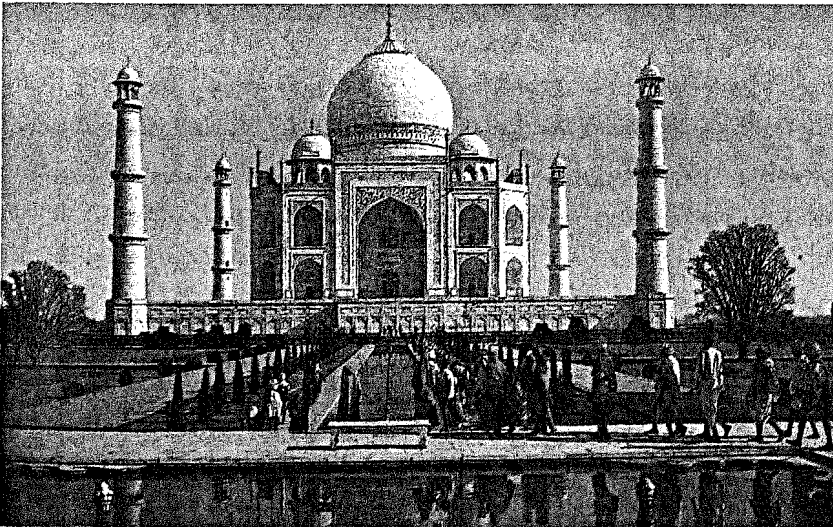
■ تاج محل

أنشئ ضريح تاج محل Taj Mahal في أغرا بالهند في القرن السابع عشر، ويمثل العمارة الإسلامية في الهند، حيث تفاعل الفن الفارسي مع المغولي فانتج ضريحاً يمثل الحب والعرفان بالجميل من الامبراطور شاه جيهان Shahjahan إلى زوجته ممتاز محل، التي توفيت بعد زواجهما الذي دام ١٩ سنة، وذلك عام ١٦٣١، في أثناء ولادتها لطفلها الرابع عشر، وقد نقلت رفاتها بعد ستة أشهر إلى أغرا، وصدرت الأوامر الامبراطورية أن يُبنى لها ضريح جماله منقطع النظير. وقد عمل في تشييده (٢٠٠٠٠) عامل وحرفي، واستغرق العمل فيه سبعة عشر عاماً حتى أصبح تحفة معمارية فنية يرتادها الزوار والسياح وتم البناء سنة ١٦٤٨.

تأتي تسمية تاج محل من ممتاز محل، وهو لقب زوجة الامبراطور واسمها أرجومان

على ضفاف نهر يمونا جمنا Yamuna Jumna، ويمكن مشاهدته من قصر الامبراطور، وحوله حديقة جميلة في بيئة خلابة، وتسهم أشعة

بانو بيجوم Arjumand Banu Begum التي كانت الزوجة المحظية لدى الامبراطور. بني تاج محل في ضواحي أغرا في الهند،



تاج محل