Taj Mahal is the Crystallization of Iranian Architecture and a Symbol of God's Throne on Earth

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Abstract

The Taj Mahal is basically related to the idea of Islamic architecture; although the influence of Islamic architecture on the Taj Mahal is clearly visible, traces of the influence of Iranian, Hindu, British, and Akbari architecture are evident in its structure. Taj Mahal is often known as a monument of love, but you can see it as a combination of architectural traditions and a monument of Iranian and Indian multiculturalism. According to the beginning of the arrival of Muslims in the Indus Valley, in the 8th century AD, except for the ruins of a small mosque, there is no other trace left from this period. But in the twelfth century AD, the arrival of Muslims started again with the creation of valuable works. After various periods and in the era known as the Mongols (Indian Gorkan), the architecture of the subcontinent achieved great prosperity with a significant influence of Iranian art. In historical sources, the names of Iranian personalities who played a key role in the construction of the Taj Mahal, such as Essa Shirazi (designer), Amanat Khan Shirazi (calligrapher), and Mohammad Hanif Kandahari, can be seen. Iranian art is one of the most essential identifiers of Islamic architecture, and the Taj Mahal is one of the most obvious examples of the presence of Iranian artists. The result of the research shows that due to the relations that Iran and India have had throughout history, especially during the Safavid and Gurkanian periods, the architectural culture and the construction of gardens and garden-mazars in India have been influenced by Iranian culture, literature, art and architecture. And for this reason, the Taj Mahal can be considered as the manifestation of the art of Islamic and Iranian architectural design in the Indian subcontinent, and what is called Mongolian architecture is essentially "Indian-Iranian Islamic architecture".

Keywords

Taj Mahal, Iranian-Indian architecture, Chahar Bagh, Gurkans of India, Islamic architecture.

1. Introduction

Iranian culture and civilization have influenced the surrounding regions and territories over time. One of the periods when this influence reached its peak growth and prosperity was the era of Safavid rule. History speaks of the efforts of this government to spread and find the way of Islam and especially Shiite thought, which will allow the influence of Iranian culture in other lands. In this way, the Persian language and literature are considered one of the most important and efficient tools for speeding up this development. With the establishment of Muslim governments in India and the migration of Iranian thinkers and poets to that land, a suitable field for the transfer of Iranian culture and literature was created. The Gurkan period of India, especially the time of Akbar and Shah Jahan, can be called the golden age of the development of Islamic architecture in the subcontinent (Halide, 1997, p. 29). The role of Iranians in the formation of Gurkan art was so far that to describe one of the nobles of the Gurkan court who supported Iranian architecture It has been said that "he has turned India into Iran" (Soltanzadeh, 1999, p. 19). With the migration of Iranians to India and the support of the Gurkan court to Iranian immigrant artists and poets, new schools of art and literature were created in India (Najafi Barzegar, 2014, p. 541) (Payamani, 2015, p. 2). It is
universally acknowledged that the Taj Mahal is an architectural marvel; no one disputes its position as one of the Seven Wonders of the World, and it is certainly the most fêted example of the considerable feats of Mongol architecture. Emperor Shahjahan built this wonderful white marble (sang-i marmar) tomb in memory of his beloved queen, Arjumand Banu Begum, an inseparable companion. Emperor Shahjahan’s noble lineage is linked in the ninth generation to Amir Taimur Gurgan (1336-1405). Shahjahan was the great-grandson of Zahiruddin Muhammad Babur (1483-1530), who founded the Mongol Empire in India after defeating and killing Sultan Ibrahim Lodi (r. 1517-1526) at the battle of Panipat in 1526. Jagat Gusain, the mother of Emperor Shahjahan, was the daughter of Raja Uday Singh, known as Mota Raja son of Raja Maldev, who was distinguished among the dignified rulers of India (Kambo, 1946, p. 17). Prince Shahjahan was born in the night between Wednesday-Thursday 1st Rabi al-Thani 1000/16th January 1592 in the capital of Lahore. The Emperor Akbar (1542-1605) gave him the name Sultan Khurram (Islam, 2013, p. 368).

2. Theoretical foundations of research:

Agra (Latitude 27 N 09, Longitude 78E), about 225km from Delhi, is located between Mathura and Surajpur in Uttar Pradesh. The city was founded by Badal Singh in 1475 and is now a world-famous tourist attraction for its Mongol Period Monuments. Taj Mahal stands on the west bank of the river Yamuna. It is one of the most spectacular monuments constructed between 1631-1653 by Mongol emperor Shahjahan. The garden layout has a total area of 580*300 m and covers most of the Taj complex. The Charbagh gardens separated by water courses originating from the central, raised pool, were divided into 16 flower beds, making a total of 64 (Sharma, 2007, p. 111). With the arrival of Islam in the Indian peninsula at the end of the 6th century/12th century, a new chapter opened in the history of Indian art and architecture. Over the centuries, the cultural activity of the neighboring civilizations, Iranian Islamic art and culture has had a significant impact on Indian architecture, especially the burial architecture of India, which is considered the release of Muslims in the Indian peninsula. The Nobel Prize-winning poet Rabindranath Tagore called it a “teardrop on the cheek of time”; world traveler Eleanor Roosevelt felt that its white marble “symbolizes the purity of real love.” The Taj Mahal is a symbolic symbol of God's throne. Gardner mentions it as the jumping point of the Islamic fountain (Gardner, 2011, p. 263). The quality of beauty of the tomb of the beloved testifies to the strong feeling of the creators: what else but great love can bring forth such great beauty. In fact, this description of the tomb can show the necessity of a myth. An overlooked myth, contrary to much evidence, is that Shah Jahan was less noble and poetically dedicated than we think and that the Taj Mahal is not a simple, clean, pure monument to Shah Jahan’s beloved wife. Shah Jahan is most famous because he remained sexually faithful to his wife for about 35 years after the death of his wife until the end of his life.

Based on Iranian architectural design patterns it reflects the architectural culture of Iran in the land of India, which was formed and developed there during the Gorkan period in continuation of Timurid architecture. Taj Mahal is the tomb of Arjumand Banu, the wife of Shah Jahan and daughter of Asaf Khan, and granddaughter of Mirza Ghiyasuddin Shirazi (Ghasemzadeh, 2013). Taj Banu was one of the three famous women in India during the Mongol Empire era; All three of these women were Iranian. The first of them was Hamida Banu, the wife of Humayun Shah, the second was Nur Jahan, who with her influence brought Jahangir Shah under her authority and ruled the government indirectly, and the third and last of them was Arjumand Banu Begum, who was named Mumtaz Mahal (Lall, 1998, p. 71). His tomb, which was built between 1049-1040 A.H., despite its simplicity and decoration compared to other Gorkan buildings in India, has attracted more audiences. So some art historians have considered it as the “jumping point of Islamic architecture” (Gardner, 2011, p. 263). Since the early nineteenth century, European visitors the Taj-particularly the British-have been quite carried away by the sentiments that they felt the tomb expressed. In 1839, while on a tour with her husband, the wife of the government official W. H. Sleeman is reported to have said of the Taj: "I cannot tell you what I think, for I know not how to criticize such a building, but I can tell you what I feel. I would die tomorrow to have such another over me!" Sleeman does not record his reaction to this emotional outburst, but he must have been deeply moved as well (Begley, 1975, p. 8). In the Islamic tradition, a mausoleum for a woman on such a scale was unprecedented: the only structure comparable to this mausoleum can be found in the Egyptian pyramids and some other monumental historical monuments built by powerful rulers as a mausoleum for themselves.
The obvious tradition of Indian Islamic architecture emerged in the late 6th century AH (Blair, Sh. And Bloom, J., 2012, p. 387). The conquerors of the Indian subcontinent were among the Ghori governors of Khorasan who captured Delhi under the command of Qutbuddin Aibak in 571 AD; From this period onward, a new chapter opens in Indian art and architecture, which today's legacy is considered to be the most magnificent artistic heritage of the Eastern civilization. According to researchers such as Helen Brand and Sheila Blair, the history of Indian architecture from the 6th century A.H. (influence of Islam) to the end of the Gorkan dynasty (13th century A.H.) is divided into two architectural periods: the period of Delhi Sultans and the architecture of the Mongols period. About the influence of Islam in India in the 6th century of A.H., Alg Grabar emphasizes that as soon as the Islamic culture was established in a region; it took the local traditions and adapted them to its formal and religious behaviors. Regarding the art of architecture, Indian Islamic behaviors and actions have their roots in Iran and the techniques of construction and decoration remain local (Grabar, 1996, p. 403). Ernest Connell also described the Mongols style architecture of India, which begins with Babur's coming to power in Delhi (933 AD). He knows the derivatives of Iranian art and believes that in this period we are dealing with monuments (tombs) which, in terms of appearance, mostly bring to life the memory of Iranian forms in us (Kühnel, 2005, p. 213).

3. Taj Mahal and Philosophical Effects:
The era of Shah Homayun is considered the peak of the influence of Iranian architecture on Indian architecture due to the fact that he spent his exile in the Safavid Shah Tahmasb court. The presence of an architect of Iranian descent in the construction of Humayun's tomb, which, according to researchers, was the source of inspiration for the construction of the Taj Mahal, is an example of these deep cultural connections between the two countries. Regarding the first mosques built in India, Papadopoulou believes that the first mosques built in India inherited the Iranian tradition, the entrance arch and were built in the style of Iranian mosques (Papadopoulo, 1989, p. 296) (Nazari, 2014, p. 23). In the design of the Taj Mahal, visitors enter the market, which is a symbol of the material world, and pass through the garden, mosque, and guest house to reach the tomb, which is a symbol of the soul (Soltanzadeh, 1999, p. 317).

From the plan of the Taj complex, it is obvious that the garden constitutes an extremely important feature in the overall architectural conception. Unlike all previous Mongol garden tombs, the Taj is placed at one end of its garden, rather than in the center. The quadripartite layout itself, however, is not unusual, being an example of the typical Persian chahar-bagh, or four-fold garden. As is well known, Persian gardens in general, and Mongol garden tombs in particular, are often described metaphorically in Persian poetry and inscriptions as being like Paradise (Begley, 1975, p. 11). So the Taj Mahal is a miniature form of the world. Craftsmen of many different nationalities were involved in building the building. The importance of this connection lies in its influence on the abundance of Taj Mahal artists. One of these artists was Amanat Khan Shirazi from Iran, who completed the calligraphy of the building. Throughout the building, the only decoration that is exempt from the rule of symmetry is the calligraphic letters that break the rule of symmetry and give sanctity to the building as a sign of the incomparability of God's word. But each of these Sureh’s are placed in a special position and are actually in the form of content that has intensified the expressiveness of the forms. In the same way, it expresses the common worldview of cultures around issues such as death, and rebirth, followed by reward and punishment, and the common denominator of all these concepts is man as a microcosm.

That the choice of these Koranic passages was deliberate, and not haphazard, seems self-evident, as self-evident as the attempt by the Taj's designers to coordinate every single feature of the building, from its overall plan to the smallest decorative detail, into a unified architectural conception of flawless visual symmetry (Begley, 1975, p. 13). Man is one of the concepts that appeared alone and also in combination with animals and plants in symbols; to express human ideals regarding phenomena such as death, fertility, and happiness. Also, considering man as a miniature form of the world has been popular among all cultures.

The closing words on the gateways of both monuments are equally clear in their implication: namely, that they were conceived as symbolic replicas of the gateway and gardens of the celestial Paradise. According to Islamic tradition, Muhammad entered Paradise through its gateway during his miraculous heavenly ascension known as the Mieraj, an event depicted in the famous fifteenth-century Persian Mieraj-Nama manuscript now in the Bibliothèque
National. In the Taj's allegorical scheme, the four water channels of its chahar-bagh garden, are clearly meant to symbolize the four flowing Rivers of Paradise, mentioned in the Koran and the Hadith literature; and the raised marble tank in the center of the garden was probably intended as a replica of the celestial tank of abundance called al-Kawthar, promised to Muhammad and seen by him at the time of his bodily ascension to Paradise (Begley, 1975, p. 14). (Figure 1, 2).

Man has also appeared as an archetype in many works of art; Vitruvius's sketch (Figure 4), Da Vinci's Vitruvian Man (Figure 4), and Shiva Nataraja (Figure 5). This idea was rooted in the ideas of philosophers such as Demokratis (or Democratius) and Anaximanders (Zarin Koob, 1989, p. 545). After that, Plato in the Timaeus considered the world to be the result of joining the four elements placed the soul in its center, and described it as a sphere (Plato, 1965, p. 262). The ancient Greeks also considered the circle to be the symbol of the soul (Chevalieh, 1999, p. 262). In the Atharva Veda, the first man carries the world like Atlas and is considered a cosmic pillar whose main task is to protect the sky and the earth. In this way, man is the center and the principle of unity, and finally, he becomes the essence with the transcendental principle of Brahman (Nikoui, 2015, p. 38)
The most obvious explanation of the architectural symbolism of this main structure would be that it allegorically represents one of the sumptuous celestial "mansions" promised to the faithful in Paradise: such as the multi-storied octagonal pavilions represented in the Qajar depiction of Muhammad in Paradise, with alluring houris standing within the arched openings, offering the promise of sensual enjoyment. Although plausible (for there is a tradition of Persian gardens and garden-pavilions being called Hasht Behesht, or gardens of the "Eight Paradises"), this interpretation, in the final analysis, fails to explain fully the magnificence and charismatic grandeur that are unique to the Taj. The idea of reflection of the great world (the world) in the small world, that is, man, has been common since ancient times. Human visualization as the highest scale for understanding and knowing the world has caused human dimensions to be used in the plan of temples (churches), tombs, and other works of art such as the Last Supper. Therefore, in the Taj Mahal, which is motivated by the commemoration of a human being, this matter is more evident.

Since the marble mausoleum of the Taj dominates the entire architectural layout, with its metaphorical allusions to Paradise, one wonders if it could be instead that the structure was intended by its designers as a symbolic replica of the heavenly Throne of God, which tradition situates directly above Paradise, and upon which God will sit in judgment on the Day of Resurrection. Although this interpretation would certainly help to explain the vast scale of the monument, and why its designers strived to make it so majestic and awe-inspiring, it is of course contrary to orthodox Muslim theology, which maintains that God and all of his attributes, including his throne, are beyond human comprehension, and therefore absolutely unrepresentable (Begley, 1975, p. 16).

4. Expression of Iranian architecture in the Taj Mahal:

In the design of the Taj Mahal, visitors enter the market, which is a symbol of the material world, and pass through the garden, mosque, and guest house to reach the tomb, which is a symbol of the soul (Soltanzadeh, 1999, p. 317). So the Taj Mahal is a miniature form of the world. As most sources point out, many artists and craftsmen of different nationalities have been involved in the construction of the building. The importance of this connection lies in its influence on the abundance of Taj Mahal artists. One of these artists was Amanat Khan Shirazi from Iran, who completed the calligraphy of the building. Throughout the building, the only decoration that is exempt from the rule of symmetry is the calligraphic letters that break the rule of symmetry and give sanctity to the building as a sign of the incomparability of God's word.

Even where there are embellishments, these take the form of geometrical patterns or calligraphy raised to fine art. In the architecture of northern India, this general principle undergoes an almost revolutionary change.” A great example of this synthesis of the two styles and a mirror of multicultural blend and union can be seen in miracles of architecture such as the Taj Mahal (Moinifar, 2013, p. 128). In the architecture of the Taj Mahal, there is a suitable spatial hierarchy, so that it has been tried to divide the entire complex into four transitional commercial areas (four and one bazaars) and the relationship between the paradise of the garden and the final area (mausoleum); The order in which people enter each section should be proportional to their spiritual and religious importance. Therefore, we will have a hierarchy from the most mundane element (the market) to the most otherworldly element (the tomb). It is also possible to refer to the use of color to express hierarchy. In this complex, the central building is white and the two side buildings are red. In general, the use of two colors is one of the characteristics of Mongol architecture. At that time, the white color belonged to the Brahma and the red color belonged to the warriors who were in a lower
rank. Iranian art is one of the most effective elements of Islamic art that was spread by Muslims in the world. Undoubtedly, the influence of Iranian art and architecture on Indian art and architecture goes back to the Sasanian period. In the Islamic era, Iranian elements such as domes, arches, bricks, tiles, and wood were used. These architectural elements from the time of Humayun took more than Iranian color and flavor and the buildings left from this period indicate the influence of Safavid era art. In fact, the Taj Mahal is a clear example of the imitation of Safavid architecture with differences such as the use of marble as the main building materials, but the design of the building and the pavilion all indicate the influence of Iranian art and style. However, the construction of the marble pool in the middle of the garden (the symbol of Kausar) the four minarets, and the use of the verses of the Holy Quran, which mainly refer to heaven and hell; Everything is an allegory of the eternal paradise and the movement from the material realm to the meaningful realm has given the Taj Mahal a double spiritual dimension.

The skillful influence of Iranian gardening art made this magnificent garden of Iranian art memorable in India. An example of the design used in the construction of the Taj Mahal can be seen in some sahibs - the tomb of Cyrus in Pasargad (Ansari, 1999, p. 170). Commentators are of the opinion that the most important feature of the Parti art period is the face-to-face view of the joinery decorating the walls with a religious spirit and being bound to straight and diagonal lines in the temples that were built by the rivers (Rajabi, 1381: 152). These features, especially the face-to-face, have been seen more than any other Islamic work in the Islamic structure of the Taj Mahal in India. Sasanian art, many of whose features were extended in the Islamic era, follows the principle of looking forward or frontal view, such as the art of the party. (Cambridge, 1997, p. 19).

5. Use of Chaharbagh (a garden that reminds of heaven):

In the ancient religion, the Iranians, according to Zoroastrian beliefs, described a part of life after death as follows: “Paradise in the base star, the class of stars and from there up. The real paradise is based on the sun and the Minoan gods are in it”. In the heavenly book of the Qur’an, about 368 verses, using the synonymous words of paradise and the components of paradise: Al-Manhar, Al-Oyun, etc., have introduced and described paradise, of which 81 cases refer to earthly paradises (Ansari, 1999, p. 97) (Asadi S., 2023, pp. 40,41). The Persian garden also has a deep place in mystical concepts and it is called an imaginary world. For this reason, the Persian garden is an allegory of heaven, which can be called the first primitive form and the original archetype. Dariush Shaygan also considers the garden to have an eternal face: “... Thus, the Iranian garden is a reflection of heavenly manifestation of a garden that has always existed in the ethnic subconscious mind and its eternal memories” (Shaygan, 1993, p. 71). The garden in Iran has been a sign of the art of living and creating a relationship between man and nature in the shadow of its rich civilization. The love of Iranians for water, trees, and flowers made the garden a sacred environment and Iranians have always praised nature and loved its beautiful manifestations. The garden, as one of the overall elements of architecture, can be the foundation of a paradox in architecture, which is not only an intermediate space, but as an introduction to the smallest world, it organizes all the elements around it in an irreplaceable harmony. The garden is the domain of family activities and the collection of memories of childhood games, and grandmother's stories under the shade of trees.

During any period of time getting the psychological and physical state of society, just to dominate the culture and identity of a country and giving a fake identity for more power, is usual (Asadi, S. And Farrokhi, M., 2014).

Iranians consider respect for nature in the pre-Islamic and post-Islamic eras as a manifestation of the Paradise Garden, which is based on the concepts and patterns found in the Iranian garden and the influence of the Iranian garden on Islamic mystical thoughts. The identity of the Iranian garden, based on our definition of identity, consists of two aspects: "existence" and "essence" (Noghrehkar, 2008, p. 55). This identity has been passed down from generation to generation in this land and it has reached us like the Chaharbagh model which is Hylomorphism and meaning-oriented and has a deep meaning and a deep-rooted view of the Iranian gardening system. The Iranian garden is a part of the identity of Iranians. In the age of globalization, the identity of societies is more important, because participation in the global pluralistic society requires the expression of one's own identity and culture (Falamki, 2004, p. 5). Charbagh when simply translated from Urdu means, four (char) gardens (bagh). Derived from the Persian name chahār bāgh, this style of design in architecture was first utilized for strict symmetry and the use of simple forms of geometry to create Persian gardens (Krusche, 2010, p. 165). Heavily influenced by the
Persian style of architecture, the Mongols in India started creating and then further evolving prototypes of Charbagh in Mongols’ tomb garden designs. The basic principle of the Charbagh is to divide a square garden into four symmetrical parts by use of two transverse pathways in the middle. These individual parts are then divided further into smaller symmetrical squares to create flower and plant beds that can be accessed throughout with smaller walkways.

The garden of this building is four gardens inspired by Iranian architecture. In this garden, two streams intersect each other in the shape of a cross and with a right angle, and in the center of them; there is a raised square basin. From the point of view of Islamic hermeneutics, this type of Iranian garden, which is the heritage of ancient Iran, and this structure, is reminiscent of the four heavenly rivers mentioned in the Quran. According to Wayne Bagley, the Taj Mahal tomb is probably a symbol of God’s throne, while its garden represents the Mahshar desert, the pond, and heaven. The mosque and its replacement are a reminder of the righteous who will be next to God’s throne (Ringenberg, 2019, p. 218). While the garden is an image of a timeless paradise that is irrigated by divine water, the tomb itself is an image of eternal light, eternal presence, and crystalline heaven. Wayne Bagley has tried to show that the map of the Taj Mahal and its garden is a symbol of the Mohshar Kabri desert. He realized that the organization of the garden, tomb, and its side buildings, with its main characteristics, is a symbolic representation of this desert; and it is taken from an image that was seen in one of the copies of Al-Futuhat al-Makkiyya written by Ibn Arabi.

Thus the gardens attached to the tombs were seen as reflections of paradise and needed to be associated with fruit-bearing plants to indicate life and cypress trees to indicate death. Thus the charbagh and the abode of the mausoleum were meant to be a place where death connected to life in paradise and earth connected to the heavens above. Thus the peaceful walks from the gardens to the mausoleum related to the fact that the buried lay in peace in the arms of the fruitful paradise (Krusche, 2010, p. 166). The concept of the paradisiacal garden house is uttered in the delicate flowers that appear on the dados, at the eye level of the beholder. They are carved in affective detail and symbolize naturalistic but not necessarily identifiable botanical species that transform the lower walls of the mausoleum into ever-blooming paradisiacal flower beds (Koch, E., 2006, p. 157). (Figure 6)

"The myth of creation in Indian traditions says that the god Brahma while standing on a lotus with a thousand leaves, looked at the four main directions. This four-way look from the circle of the lotus flower was a kind of primitive orientation or delimitation that was necessary before the beginning of creation" (Chevalieh, 1999, p. 170). Roshangarh is the variety of a garden that is like an enchanting oasis, far from the ravages of time, and an eternal example of fertility and abundance, which has always been the ideal of Iran. (Asadi S. a., 2017, p. 34) This is exactly reminiscent of the combination of circle and square in the Mandala. The white color of the marble has also given the building a pearl-like quality, which is related to heaven (Burckhardt, 2016, p. 167). In the Islamic perspective, the concept of the Mandala is related to the dimensions of the world, eternal patterns, or sacred names and attributes.
6. Proportions and geometry in the Taj Mahal:

Proportions are simply the plan of the set. For example, the total width of the building is equal to its height and the height of the main facade in the center is equal to the height of the dome. In other words, the central point above the entrance is the center of its entire main view. All these points are planned in advance. The beautiful proportions of this collection cause this work of art to appear in a way that will inspire the understanding of the feeling of beauty in an inspiring way (Pourjafar, 2003, p. 23). The message of Botticelli’s painting is the return of the seasons, in which the same themes are hidden in the movement of the woman on the right side of the painting, parallel to it in the octagonal Taj Mahal. “Due to the concept of rebirth in the Middle Ages, the number eight has been a symbol of baptismal water... The figure of eight is an intermediate figure between the square (terrestrial system) and the circle (heavenly system) and as a result, is a symbol of rebirth” (Serlo, 2010, p. 148). In the vertical plan, the result of dividing line segment BC by line segment AB is equal to 1.6, which is the golden ratio. Therefore, from the two arms of the upper corner of the five-pointed star "which is equal to the sky", if two symmetrical spirals are drawn from points B and D, the shape of a shell and a pearl will be obtained (Figure 7).

![Figure 7: The vertical plan of the mausoleum, the emergence of the shape of the shell and pearl after drawing symmetrical spirals; Nikoi and others, 1394: 42](image)

The principles of Shahjahani architecture, which interact closely with one another, can be identified as follows:

1. Geometrical planning.
2. Symmetry. Favored in particular is bilateral symmetry, for which we even have a term in contemporary descriptions of buildings, namely, qarona, an Arabic word that expresses the notion of pairing and counterparts but also of integration, thus fitting conceptually into the ideas of universal harmony that played a great role in the imperial ideology of Shah Jahan. In a typical Shahjahani Qarona scheme, two symmetrical features, one mirroring the other, are arranged on both sides of a central, dominant feature.
3. Hierarchy. This is the overriding principle, which governs all the others.
4. Proportional formulas expressed in triadic divisions.
5. Uniformity of shapes, ordered by hierarchical accents.
6. Sensuous attention to detail.
7. Selective use of naturalism.
8. Symbolism. (Koch E., 2005)
There is perfect symmetrical planning with the accent on bilateral symmetry (qarina) along a central axis which is placed as the main feature. The main axis running north-south is represented by the garden canal and the bazaar street in its extension. The Taj Mahal was the first Mongol mausoleum built by a ruler for personal purposes during his lifetime. On a large scale, the use of materials and elegance and harmony and golden geometry, aesthetics are more common in this structure than in any other Mongolian tomb.

7. Taj Mahal and its Iranian roots (cultural similarities in Iranian architecture and gardens):

The Taj Mahal is the manifestation of Iranian architecture, and rather, it represents the evolutionary course of Iranian Islamic architecture in the Indian subcontinent; Examples such as Fin Garden in Kashan, Chehel Sotoun in Isfahan, Shah Nematollah Vali Tomb, Golshan Garden in Tabas, Eram Garden in Shiraz (Pourjafar, 2003, p. 27). The Taj Mahal is the great contribution of the Mongols to the architecture of the world, from the very beginning; the Taj Mahal was shown as a source of contemporary architecture (Koch E., 2005, p. 128). Tourists at the Taj: Performance and Meaning at a Symbolic Site, the Taj is an ideal site to study the intersection of history and tourism within the interplay of native and global culture and economy, having different kinds of narratives from the Western tradition and Taj’s romantic associations and its place within architectural history, and the Western claim on the building as a world treasure owned by humankind universally, or to the variegated Indian hold on the Taj as a mosque or as a monument of India's history, and as a site of national heritage and pride (Edensor, 1999, p. 239) (Moinifar, 2013, p. 128). Some believe that the design of the Taj Mahal was influenced by the design of the Soltanieh dome, which Humayun visited. This plan was established based on Chaharbaghi and Hasht Behesht. In this era, following a more or less single model is seen in Iran and India (Soltanzadeh, 1999, p. 41). This building is a place of manifestation of a man's love and affection towards his kind wife in the form of architecture. This outstanding work is artistically similar to Mona Lisa Shakespeare's Romeo and Juliet or Michelangelo's David, but it is unique in its architectural form (Pourjafar, 2003, p. 12).

With the arrival of Islam in the Indian peninsula at the end of the 12th century, a new chapter opened in the history of Indian art and architecture. Over the centuries, the cultural activity of the neighboring civilizations, Iranian Islamic art and culture has had a significant impact on Indian architecture, especially the burial architecture of India, which is considered the release of Muslims in the Indian peninsula. The history of Indian architecture in the period of the sultans (before the Gorkan period) and especially the Tughlaq period is the first period when the foundations of the identity of Indian Islamic architecture are laid and one can witness the Islamic architectural style of India for the first time. In the meantime, the tomb of Shah Rukn Alam, the first tomb building of this period, has many architectural features of Iranian tombs. The tomb of Rukni Alam was built in 720-724 AH in a period when tomb-making in Iranian Islamic architecture has a history of four centuries. Ten years before the construction of Rukni's tomb in Multan, it reached its peak of prosperity in Öljeitü's tomb in Soltaniyeh. In this way, characteristics such as the octagonal geometry, the existence of semi-circular columns in each corner of the octagon, and the small symbolic domes that have become minarets in this building, imitate the tomb of Il-khan Öljeitü. The use of baked brick materials and tiled geometric patterns. Therefore, as a result of this research, it can be stated that the application, plan geometry, and the method of solving the transition problem from octagon to circle in the construction of the dome are among the characteristics of Iranian architecture, that were observed in the burial architecture of India in the tomb of Humayun Shah and the Taj Mahal. Table 1 shows some influences of Iranian thought and architecture on the Taj Mahal:
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<th>Cultural And Intellectual Similarities In Iranian Architecture And Gardens</th>
<th>Indian Architecture</th>
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<tbody>
<tr>
<td>1</td>
<td>Persian Architecture</td>
<td>Humayun Shah, by taking many artists from Iran to India during the time of Safavid Shah Tahmasasb, had a significant impact on the architectural art of that country.</td>
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<td>2</td>
<td>The spirit and culture of Iran and India are close.</td>
<td>The pattern of the Taj Mahal design is influenced by the design of the Soltanieh Dome. The Taj Mahal as a tomb garden is a symbol of Indian culture and civilization.</td>
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<td>3</td>
<td>The Taj Mahal is a manifestation of Iranian architecture and represents the evolution of Iranian-Islamic architecture in the Indian subcontinent.</td>
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<td>4</td>
<td>The Iranian Garden is one of the oldest and most important gardens in the world.</td>
<td>Indian garden design has its roots in Iranian gardens.</td>
</tr>
<tr>
<td>5</td>
<td>In an Iranian garden, the &quot;Nazargah&quot; is the point of view and is only visible to an observer who moves along the main axis.</td>
<td>In the Indian garden, the “Nazargah “is the only center of gravity of the garden.</td>
</tr>
<tr>
<td>6</td>
<td>Garden is the central belief of Iranian life philosophy.</td>
<td>In India, gardens were designed along rivers</td>
</tr>
<tr>
<td>7</td>
<td>The plan designed by Sheikh Bahai in Bagh Fin is the design model of the Shalimar Garden in Lahore (Mousavi Haji, 2014, p. 154).</td>
<td>Gardening tradition is the turning point of funerary architecture in India.</td>
</tr>
<tr>
<td>8</td>
<td>The display of water in Iranian gardens has movement, such as the use of very lively fountains in the garden by the Dal Lake, founded by a noble architect named Ibn Yamin al-Dawlah Asif Khan, who was the father-in-law of Shah Jahan.</td>
<td>The water display in Indian gardens has a static shape.</td>
</tr>
<tr>
<td>9</td>
<td>In the hot and dry climate of Iran, gardens have always had a special place.</td>
<td>India, due to having a warm environment and climate, considered the concept of gardens and fountains as part of the principles of their design.</td>
</tr>
<tr>
<td>10</td>
<td>Creating a garden to show the magnificence of rulers in Iran and India</td>
<td>Persian Chaharbagh has been one of the models of implementation of garden plans in India, including in Lahore and Kashmir</td>
</tr>
<tr>
<td>11</td>
<td>Upon entering India, Persian poetry was affected by the Indian taste and became emboldened and elaborate literary arrays; it established a type called &quot;Indian style&quot; in the history of Iranian literature, which is influenced by Iranian poems and is the originator of Iranian poets who used to visit the court of India, such as Orfi Shirazi, Nishaburi, and Taleb Amoli.</td>
<td>The Indian style, which in the world goes towards the complex and veiled, is filled with imaginary images and ambiguity is considered one of its characteristics. So this view is formed that &quot;the advantage of the Indian style from the Iraqi style is unique and in the material of the work, it is guilty of narrower imaginations and all kinds of allegories, similes, and new metaphors.</td>
</tr>
<tr>
<td>12</td>
<td>Kushk is another fixed and inseparable part of Iranian gardens, an example of this art can be seen in the Taj Mahal Palace and its superior architecture.</td>
<td>Indian mansions, like all eastern buildings, are religious buildings.</td>
</tr>
<tr>
<td>13</td>
<td>The columns and inscriptions of the Ashoka era, one of the ancient kings of India, are obvious imitations of the architectural examples of the Achaemenid period in the Islamic era.</td>
<td>Tomb building in India during the time of Muslim rulers was influenced by the Iranian art of the Safavid period.</td>
</tr>
<tr>
<td>14</td>
<td>Iranian garden is one of the oldest and most</td>
<td>Indians imitate Iranian architecture and gardens based</td>
</tr>
</tbody>
</table>
important gardens in the world. In the hot and dry climate of Iran, gardens have always had a special place. on principles such as the principle of hierarchy, symmetry, and proportion.

Kushk is another fixed and inseparable part of Iranian gardens, which has existed in the space of this category of gardens since the Achaemenid period. Sometimes as a tomb, sometimes as a temple, and sometimes as a royal palace. With every title and application, the common point of this amazing art can be seen in the beautiful Taj Mahal Palace and its superior architecture, a beautiful pavilion that is used as a tomb, not a resort. (Piyamani and Pazuki, 2015: 5.)

Gurkan architecture during Shah Jahan's period influenced all Indian architecture. In Indian architecture, man-made elements are more important than natural elements. All these buildings have a common oriental spirit, which is evident in the type of construction, decorations, motifs, and stucco that rested on their high walls with flower designs. The pattern of the Taj Mahal design is influenced by the design of the Soltanieh Dome. The Taj Mahal is a manifestation of Iranian architecture and represents the evolution of Iranian-Islamic architecture in the Indian subcontinent.

Mosaic tiles are one of the main elements of facades in Iranian architectural buildings. Marble is considered the main facade material in Indian buildings.

Tomb building in India during the time of Muslim rulers was influenced by the Iranian art of the Safavid period. The tomb of Rukni Alam, which was built during the Tughlaq dynasty, is considered the founder of the tradition of building tombs in India, a tradition that later reached its peak with the construction of the Taj Mahal tomb.

In this research, the impact of Iranian culture and architecture on Indian architecture, the relations between Iran and India throughout history, and the characteristics that are specific to Iranian or Indian gardens in terms of architecture. The influence of geographical location on the construction of Iranian and Indian gardens, the reflection of Iranian garden elements in the Indian garden, the cultural compatibility of the people of Iran and India, and the place of religion in Iranian and Indian architecture have been selected as central classes; The result of which shows that due to the relations that Iran and India have had throughout history, especially during the Carl Gustav Jung Safavid and Gurkanian periods, the culture of architecture and the construction of a garden and Garden-Mazar in India has been influenced by Iranian culture, literature, art, and architecture. The causal conditions that form a set of classes along with their characteristics in this research include; The presence of some Iranian poets in India during the Safavid period, the closeness of the spirit of the people of Iran and India, the homogeneity and integration of the architecture and design of Indian gardens influenced by the architecture of Iranian gardens, the presence of some natural and man-made elements of Iranian gardens in India (Gurkanian period) and The influence of cultural elements outside the territory of India, which was mostly inspired by the Safavid architecture and was able to create a special form of architecture in India (Mousavi Haji, 2014, p. 158). Ernest Connell also recognizes the Mongols style architecture of India, which begins with Babur's rise to power in Delhi (933 AD), as a derivative of Iranian art. He believes that in this period we are dealing with monuments (tombs) which, in terms of appearance, mostly bring to life the memory of Iranian forms in us (Kühnel, 2005, p. 213). Eba Koch can be considered one of the prominent researchers who has been researching Indian architecture for more than two decades, especially Indian architecture in the Gurkan period (1275-933 AH), and has also published works. He finds the origin of nine-part octagonal or eight-and-a-half octagonal maps, which were popular in Indian tombs during the Gurkan period, derived from the map of Iranian architectural buildings in Central Asia, maps that later became known as Hasht Behesht (Koch, E., 2006, p. 134). Jonathan Bloom considers the most common type of Iranian tomb architecture to be domed buildings with a square or octagonal base. Also, in the field of decorations, these examples became a model for the first tombs of India (Blair, Sh. And Bloom, J., 2012, p. 393).

Iranian literature, popular culture, and myths are full of reflections of nature and the relationship between man and nature. Nature is the boundary between the world and the soul of the world. It is an integral part of the poems of poets in different eras and myths and popular literature. The connection of each of the four elements of nature with human life and the effects of climate on humans can be seen in the heart of Iran's rich literature. Mythological
symbols of nature from Shahnameh and contemporary poetry by Sohrab show the intertwining of humans and the environment (Nikoui, 2015, p. 116).

Throughout history, the formation of Iranian architecture has been accompanied by ornaments that acted as the body and the soul of the building and was not a separate thing, but constantly manifested the godly world in a way that Sheikh Mahmoud Shabestari in “Golshan Raz” (the Garden of Secret) says: “not being is the mirror of absolute Being / therein is reflected the shining of “The Truth”_ not being is the mirror, the world the reflection / and man is as the reflected eye of the unseen person” (Noghrehkar, 2008) (Pandey, 2007, p. 681). The results obtained are based on the opinions of many Iranian and foreign scholars, it is considered that Indian architecture in the Gurkan period was built based on Iranian ideas and thought, the Taj Mahal being the unique example.

8. Conclusion:
The authentic Iranian culture and civilization, including the Iranian garden and its construction methods, have always been the focus of other nations, especially the rulers of India. The effort to transfer the knowledge of making Iranian gardens to India as one of the most important achievements of Iranian culture and civilization began in the days of Gurkanians. An art that is rooted in the Iranians' special view of nature and the surrounding world. In this research, the impact of Iranian culture and architecture on Indian architecture, the relations between Iran and India throughout history, the characteristics that are specific to Iranian or Indian gardens in terms of architecture; The influence of geographical location on the construction of Iranian and Indian gardens, the reflection of the elements of the Iranian garden in the Indian garden, the cultural compatibility of the people of Iran and India, and the place of religion in Iranian and Indian architecture have been selected as central classes; The result shows that due to the relations that Iran and India have had throughout history, especially during the Safavid and Gurkanian periods, the culture of architecture and the construction of gardens and gardens in India have been influenced by Iranian culture, literature, art and architecture. As the intertextual investigations of the symbols and signs of the microcosm and their comparative comparison in different cultures showed, all the signs of the microcosm have a long history in the mentioned cultures. The use of masters and artists from different nationalities has caused many worldviews to be reflected in the Taj Mahal. The appearance of these thoughts in the form of this building may be due to awareness or according to thinkers like Carl Gustav Jung; it may have arisen from the images that are inside the human being and the depths of his unconscious. All these seemingly different currents of thought converge in a point called man as a microcosm, and this is an important and effective factor in the international fortune of the building and maintaining its reputation after several centuries. Also, in addition to the fact that throughout the building, the symbols, signs, and hidden geometry of the plans emphasize the human being. Finally, the exaltation of all these concepts in abstract and abstract forms has caused the effect of all artistic traditions, including Hindu, Islamic, Iranian, and Western, to overlap in a worthy way and achieve unity. Therefore, in its final form, it evokes the intellectual and cultural values of the audience, with any ritual and approach. Since the success of any work of art is not possible without communicating with the audience, the contribution of such an all-round communication with a wide range of audiences in the final success of the Taj Mahal is very important.

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