THE TAJ-MAHAL.

An English architect, Mr. W. Emerson, lately read, at a meeting of the British Institute of Architects, a paper describing the famous Taj-Mahal at Agra, in India, the tomb of Nour-Mahal, "the Light of the Harem," the heroine of Moore's popular He says that of all the places he has ever seen, either in the East or the West, "I unhesitatingly affirm that Agra and the Taj-Mahal stand pre-eminent in 'the impression made on my mind.

"Venice, with its Grand Canal and Saint Mark's numerous palaces, and art works; Constantinople and the Bosphorus, with the Sta.-Sophia and Sulieman Mosques: Cairo, with its beautiful Hassan and interesting Tooloun Mosques, picturesque streets, and Coptic churches, and ruins, and the huge, ugly pyramids; and Bejapore, with its big dome and elaborate Ebrahim Roza, all fall into the shade contrasted with Agra and its Taj-Mahal. Its romantic situation, dazzling brilliancy, excessive elaboration, and the particularly refined though lavish display of wealth in its ornamentation, make it, beyond all others, a place in which a cold-blooded Caucasian can perhaps realize somewhat of the poetical and luxurious feeling of the

voluptuous Easterns."

The Taj-Mahal was built about the year 1040 of the Hegira, or 1662 A. D., during the latter years of thereign of Kurreem Shah, the fifth of the Mogul emperors, grandson of the great Akbar, and son of Jehangir. He is more commonly known by his assumed title of Shah Jehan, signifying the King of Worlds. It was erected as a tomb for his wife, the Begum Ungeman Bunnoo, whose title was Moomtaz Mabal, daughter of Azif Khan, and granddaughter of the Nawab Ettmadowla, She was also called Taj-Mahal, and Nour-Mahal, which means "the Light of the Harem," or "Palace." She had four sons and four daughters; the youngest daughter's name was Dhahur Arra, at whose birth Taj-Mahal died. Shah Jehan was exceedingly fond of her, and on her death-bed he promised two things; first, that he would never marry again; and, second, that he would build for her so magnificent a tomb that it should surpass all others the world ever saw.

The tomb is erected on the left bank of the river Jumna, and Shah Jehan's intention was to have erected another for himself of equal splendor, on the opposite bank, connecting the two by a bridge, with silver railings, so that after death their souls might be enabled to hold spiritual communion with each other. He went so far as to put in the foundations of the second, when his demise put a stop to further proceedings, and he lies, in consequence, by the side of bis wife in her tomb, her sarcophagus occupying the central position.

The Taj buildings altogether form a parallelogram. They consist of the Taj proper, placed on a raised dais of white marble, some twenty feet high and three hundred feet square, situated in the centre of the end of the parallelogram, immediately overlooking the Jumna, and flanked on each side by red sandstone buildings, separated from the raised dais by courts about four hundred feet wide, paved with marbles, laid in geometrical patterns. One of these buildings is a mosque; the other is of no use, but for its architectural effect in contrasting and grouping with the Taj, and is called by the natives the Jawab, which means "answer," and very well describes its meaning and use. This mosque and Jawab are of red sandstone and white and black marbles, and inlaid with precious stones, something similar in design to the entrance gateway to be presently described. On the floor of this Jawab are outlines of the dome and finials, and some other portions of the Taj, cut in the pavement for the men to work from.

As one drives into the outer court-yard, and pulls up opposite the grand entrance, the beauty and magnificence of the place immediately strike him. The gateway is two stories in height; in elevation, it has a large and deep central recess, a semi-octagon, domed over, and flanked on either side by two smaller recesses, those on the upper floors forming galleries, and with large octagonal turrets at the extreme angles, surmounted by domes supported on columns and arches. The grand centre arch is also surmounted by a row of eleven little domes, on columns and arches, and flanked by slender minarets; the effect of these is particularly beautiful. It is built of red sandstone. inlaid with white and black marbles. The gateway forms a square room, with large entrance arches on two sides, the outside one being hung with gates, and on the two sides smaller doorways leading to rooms on either side, and to a staircase, which leads to the galleries over these smaller doors. A seat runs round the room, and on one side is a platform for the use of servants, soldiers, and gatekeepers. The lower part of the wall bas a dado, formed of panels of white marble, enclosed by a border of inlaid white and black marble, in a zigzag pattern. Over and at the sides of the smaller side doors are the peculiar little arched recesses used for placing lamps in at the time of a festival. The friezes are inlaid with sentences from the Koran. This gateway is domed over, faced internally with white choonam (or plaster), and ornamented with Black lines, radiating from the centre, which accentuate the raised ridges dividing the little hollowed spaces forming the surface ornamentation of the interior of the dome. The gates themselves are of teak, covered with a plating of bronze, with a raised pattern on it, in shape a mixture of a quatrefoil and rectilinear figure. Through this gateway, at the end of a long avenue of cypress trees, the centre of the avenue being occupied by marble fountains, basins, and flower-beds, the Taj-Mahal, dazzling the eyes with its whiteness, is seen. There is almost every description and variety of flower, and on a hot day the cool sound of the water, trickling along the little aqueducts which carry it to all parts of the grounds, the shady walks, and parts of the paths arched over by creepers, covered with flowers of most gorgeous colors, and the mango, guava, orange, lime and loquat trees, combine to make it a most pleasant resort Leaving the gardens, and ascending a flight of marble steps, and crossing the platform of white marble, which, in the bright sun, dazzles the eyes, you enter the Taj itself.

The contrast between the bright light outside and the solemn gloom inside is so great that for some minutes you can see nothing. Gradually this wears off, and one sees tolerably well. The plan is an irregular octagon outside, while the centre room is a regular octagon, recessed on each side, and sixty feet in diameter and eighty feet in height, with circular rooms in each angle of the building, connected by passages running all round the centre apartment. Under this centre apartment is a crypt or small chamber, in which are the sarcephagi that really con-tain the bodies of Shah Jehan and Taj-Mahal. The centre portion of the inner apartment is screened off, and contains the show-tombs,

on which the natives strew flowers, etc. The building is two stories high, the centre room running up the whole height of both stories. Access can also be had to the flowers. The colors of the stones are ar-

domes, supported on piers and arches, one over each corner circular apartment, centre chamber is surmounted by a double dome; the one forming the ceiling being about eighty feet from the ground, and the upper one being about two hundred and sixty feet high, and is the principal feature in a distant view of the Taj group. The external elevation of the four principal sides is the same; also the four anglefronts are the same design.

In the centre rises the huge bulbous dome, which forms the grand central feature of the Taj. It springs from a plain, straight, circular shaft, which rises to about the height of the tops of smaller domes. A plain twisted bead-mould marks the springing. The peculiarity of this and other Mussulman domes in India is the bulbous shape obtained by making them swell out considerably beyond the springing line. This dome is topped by a inge gilded finial, with a golden crescent. The walls are mainly built of red sandstone, but completely encesed with white marble. This is not done in the veneering fashion of Italy and Egypt. Each slab of marble is four, six, or even eight inches in thickness.

One general feature in the ornamentation of the Taj is the inlaid black marble. Every angle, arch, panel, recess, in fact the outline of each component part, is marked by black marble, either one, two, three or more inches in breadth, according to the size or importance of the detail requiring accentuation.

Probably the greatest ornaments to and most perfect pieces of work in connection with the Taj are the four minarets at the corners. They are about two hundred feet high, and about twenty feet in diameter at the base; but the proportion of these is so subtle that the slightest alteration, by either increasing or decreasing the diameter or taper or height one feels would immediately spoil their effect. They are most elegant, but have not the starved appearance of the minarets of Egypt, Constantinople, and Delhi. They are three stages in height. At each stage a light balcony, supported on cantilevers, rans round the tower, and they are surmounted by domes on gilt columns and foiled Saracenic arches and gilt finials. Winding stairs take one to the summit, to which stairs access is obtained by means of square-headed doors.

The mausoleum itself is ornamented to a height of about six feet, with panels, forming a sort of dado, edged with a border of inlaid work in semi-precious stones of various colors, and each panel being carved in relief with flowers growing out of pots-the lotus, rose, etc. The carving of these is very beautiful, finished as finely, and as polished in every little detail, as any Italian work, and with all the freshness of detail and arrangement of mediæval art. Around the arches the Koran is illuminated in black. In this manner, it is said, the whole Koran is inscribed on the Taj walls. The spandrels of the arches are inlaid with a flowing ornament, of graceful design, in semi-precious stones. The angle-shafts, forming minarets. have zigzag lines inlaid in black marble. Under the parapet is a running pattern, also inlaid; and in the parapet itself is an inlaid pattern, of bold design, in colored stones.

Were it not for the elaborate inlaid work, which partakes more of the nature of jewelry than of architecture, this building would be the simplest in the world, but very effective, nevertheless; first, of course, owing to its grouping and proportion. Then its large, broad, plain surfaces are undisturbed in their repose by any projecting mouldings, while the cool, delicate shadows in the large arched recesses cause quite a sufficient balance between light and shade.

One thing that lends a most peculiar charm to this tomb is the wonderful delicacy of the shadows, caused by the strong reflected lights. The pavement of the raised dais being all white marble, it reflects in so powerful a manner that it reduces the depth of all the shadows by quite a half, if not by more.

The interior is, in the same manner as the outside, ornamented with a carved and inlaid dado; but the carving is richer, and the inlay-

ing more elaborate. The dome, which is very dark, is covered all over with the pattern peculiar to Indian Mussulman architecture, which is formed by lines radiating from the centre, crossways, and the spaces thus formed (which of course increase in size as the lines approach the springing of the dome) are hollowed; by this means the radiating lines are in reality formed by the ridges dividing the hollowed spaces. This is often elaborated to such an extent that it is impossible for the eye to fol-

low the pattern. But the most wonderful and elaborate part of all are the tombs and the screen enclosing them, all of purest white marble. The screen encloses an octagonal space. Each side of the octagon is divided into three bays; the centre bay of the side facing the entrance door is an archway into the enclosure; all the other bays are like to each other, and of similar design to the part at the side of the arch. At each angle, and between each bay, are posts supporting perforated screens, each of a single slab of marble. It is very Italian in feeling. An eighth portion of it contains the whole design; this is reversed and turned upside down to form the whole screen. It is the most elaborate piece of marble perforation in the world, and is polished all over; both sides are finished alike. The screens are surmounted with a sort of balustrade of

carved and inlaid work. But the most extraordinary part is the inlaid work on the pure white marble posts, rails, arch, and tombs. The tombs, both in the enclosure and in the crypt below, are simple parallelograms about two feet high, with a small sarcophagus in the centre of each, on a plinth formed of two cymatium members, and fillets, and the top slab having an ogee mould. The inlaid work is most elaborate, representing all sorts of flowers, worked in semi-precious stones-the stones esrefully picked for each particular leaf, so that all shading and drawing of leaves is obtained by the graduated natural color or marks in the stones themselves. At the side of the central tomb is the following inscription, in Persian: "The splendid tomb of Unjeman Bunnoo Begum, whose title was Moomtaz Mahal, was made in 1040 of the Hegira;" and on the side of the other is: "The magnificent tomb of the king, inhabitant of the two heavens, Kidwan and Knool, the most sublime sitter on the throne of Illeeyn (i. e., starry heavens), dweller in Firdoos (i. e., Paradise). Shah Jehan Badsne Gazee, peace to his remains, heaven is for him. His death took place the 26th day of Rujub, in the year 1076 of the Hegira. From this transitory world eternity has carried him off to the

next. In some of the roses, which are no bigger then a franc, there are thirty pieces of stone, and the jointing is generally scarcely visible. It is, in fact, jewelry." Indeed, in the centres of the flowers on the head of the tomb there were originally large emeralds and rubies, but these were stolen during the Mahratta wars. The ornament is in some places of a flowing pattern; in others, like little trees in full bloom, with magnificent

roof, which is flat, and has four smaller | ranged with such taste, and the effect is so quiet, that it is only after looking about for some time that one finds out what it is that gives the interior such a rich appearance.

One striking peculiarity of the interior is the echoing of even the slightest sound. A musical note echoes and re-echoes through the dome, gradually and softly dying away. The natives believe these voices to belong to the unseen heavenly bodies who watch over Nour Jehan and her husband. "The most delicious harmony I ever heard," says Mr. Emerson, "was some singing by ladies in this tomb. The interior has the most solemn effect on one's mind; there is an amount of pathos in it that causes feelings in a sensitive person much the same as reading an affecting, melancholy love story, so much so that it almost forces tears to one's eyes."

The whole cost is said to have been about fifteen million dollars. It took seventeen years in building, and the labor was all forced, the workmen being kept on a daily allowance of rice. Orientals say it was built by one Iza Mahmoud, an architect sent from Turkey to Shah Jehan for the purpose. Others say a French architect, named Austin de Bordeaux, designed it. As to whether purely Oriental, or in some measure European, Mr. Emerson says he should be afraid to give a decided opinion. "I think there is much of Italian feeling in the screen, and also in the four minarets, and some details of the cantilevers. But then, at Bejapore and other places in India I thought the same with regard to many details, and no one seems to doubt that the art of Bejapore is merely Oriental. Still it is possible that Italian artists may have had something to do with it in detail; and, I believe, in some old manuscript accounts mention is made of payments to a foreign artist. But this may have alluded to Iza Mahmoud, or Persian artists. It was built at a time when Italians were to be found all over the world, fleeing from ducal tyranny, and some may have found their way into the centre of India; and they could have ingratisted themselves in no more favorable manner with the luxurious Mogul emperors than by assistance in the art of magnificent building."-Appleton's Journal.

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vember 1, 1869, to October 31, 1870:— On Marine and Inland Risks \$880,746-79 On Fire Risks..... 151,548 67 - \$1,032,295.46 Interest during the same period-Salvages, etc.....

LCSSES, EXPENSES, etc., during the year as \$1,184,796-44 above:Marine and Inland Navigation Losses..... \$515,555 93 99,603 08 81,921 69

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Cost, \$1,264,447 34. Real Estate ... Bills Receivable for Insurances made... Balances due at Agencies—Premiums ou 93,375.47

142,911.73 \$1 820,727 97 PHILADELPHIA, Nov. 9, 1870.

168,920.00

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the establishment free of charge, and work guaranteed. The subscribers have ample wharf dock-room for

The subscribers have ample wharf dock-loom for repairs of boats, where they can lie in perfect safety, and are provided with shears, blocks, falls, etc., etc., for raising heavy or light weights.

JACOB C. NEAFIE,
JOHN P. LEVY,
BEACH and PALMER Streets. GIRARD TUBE WORKS AND IRON CO.,

PHILADELPHIA, PA., Manufacture Plain and Galvanized
WROUGHT-IRON PIPE
and Sundries for Gas and Steam Fitters, Plumbers,
Machinists, Railing Makers, Oil Redners, etc.
WORKS,
TWENTY-THIRD AND FILBERT STREETS,
OFFICE AND WAREHOUSE,
81 No. 42 N. FIFTH STREET,

AUD FION SALES, M THOMAS & SONS, AUCTIONEERS, NOS.

Closing Sale Nos. 1002 and 1004 Arch street.
STOCK OF ELEGANT CABINET FURNITURE,
Manufactured by John A. Henkels.
On Monday Morning.
Nov. 28, at 10 o'clock. This stock comprises a
general assortment of first-class furniture in oil,
varnish, and ebony finish, manufactured by John A.
Henkels, expressly for his wareroom sales, and warranted; sale peremptory. Mr. Henkels is about removing to Thirteenth and Chesnut sts.

11 23 34

SALE OF REAL ESTATE AND STOCKS,

On Tuesday, November 20, at 12 o'clock, noon, at the Exchange, DARBY ROAD, Twenty-seventh ward-Building Ot. BROAD AND THOMPSON STREETS, S. W. COTHER-Elegant brownstone R-sidence. Chesnut Street, Nos. 205 and 207-Two iron front Stores. TENTH AND PINE, N. W. corner-Business Loca-

tion, three-story brick Residence, WALNUT STREET, No. 2028-Elegant brownstone BENSON STREET, No. 329, Camden, N. J .- Brick welling. BROAD STREET, above Thompson-Large Lot,

WYALUSING STREET, West of Forty-seventh street CHERRY STREET, No. 319-Three brick Dwellings. FORTY-EIGHTH STREET, NO. 319-11166 OFICE DWEILINGS.
TWENTIETH (North), No. 816-Brick Dwelling.
TABE STREET, Nos. 309 and 913-Two brick

Owellings. COATES STREET, No. 1035-Modern brick Dweiling. OLIVE STREET, No. 1030-Brick Dwelling. WEST STREET, Nos. 732, 734, and 786-Three brick Dwellings.

TWENTY-SECOND STREET (North), No. 764-Brick Dwelling. Seventh and Morris Streets, S. W. corner-Store and Dwelling, Cantrell Street, No. 910-Store and Dwelling. Canac Street, No. 2017-Modern Dwelling. 112 shares Consolidation National Bank, 59 shares Spruce and Pine Sts. Passenger Railway. 100 shares Schuyikiii Passenger Railway Co. 11 shares West Jersey Railroad Co. 75 shares Penusylvania Canal Co.

\$1500 Union Passenger Railroad, \$2000 Central Passenger Railway. 2 shares Philadelphia and Southern Mail Steam 206 shares Mettaline Land Co., Lake Superior. 166 shares Reliance Mining Co., Michigan. 5 shares Eastern Penn'a Agricultural Society. 5 shares Cooper's Point and Philadelphia Ferry. 59 shares Reliance Insurance Co.

1 share Academy of Fine Arts, 100 shares Philadelphia National Bank. 28 shares Commonwealth National Bank. 20 shares Kensington National Bank. 19 shares State Bank of Camden, N. J. 11 25 3t

THOMAS BIRCH & SON, AUCTIONEERS AND COMMISSION MERCHANTS, No. 1110 Ches-NUT Street; rear entrance No. 1107 Sansom street. Sale at No. 902 Girard avenue STOCK OF GROUERIES, FINE TEAS, ETC.
ABO, PLATFORM AND FIVE SETS COUNTER
SCALES, LARGE ICE CHEST, MARBLE TOP
COUNTER, FIXTURES, ETC.

COUNTER, FIXTURES, ETC.
On Saturday Morning,
Nov. 26, at 10 o'clock, at No. 302 Girard avenue,
will be sold the Stock and Store Fixtures of a Family
11 23 25 Open early on morning of sale for examination.

BUNTING, OURBOROW & CO., AUCTIONEERS. D Nos. 232 and 234 MAPKET street, corner Bank street. Successors to John B. Myers & Co. LARGE SALE OF FRENCH AND OTHER EU-ROPEAN DRY GOODS.

On Monday Morning, November 28, at 10 o'clock, on four months' SALE OF 2,000 CASES BOOTS, SHOES, TRAVEL-

LING BAGS, HATS, ETC., On Tuesday Morning. Nevember 29, at 10 o'clock, on four months' credit. LARGE SALE OF BRITISH, FRENCH, GERMAN, AND DOMESTIC DRY GOODS. On Thursday Morning, [11 25 5t December 1, at 10 o'clock, on four months' credit.

MARTIN BEOTHERS, AUCTIONEER (Lately Salesmen for M. Thomas & Sons.)
No. 704 Chesput st., rear entrance from Minor AUCTIONEERS. By BARRITT & CO., AUCTIONERES CASH AUCTION HOUSE, No. 280 MARKET Street, corner of Bank street. AUCTIONERES. Cash advanced on consignments without extra

CHESNUT Street.
T. A. MCCLELLAND, AUCTIONEER. Personal attention given to sales of household fur-

niture at dwellings.

Public sales of furniture at the Auction Rooms. No. 1219 Chesnut street, every Monday and Thursday.

For particulars see "Public Ledger."

N. B.—A superior class of furniture at private sale

CITY BAZAAR AND TATTERSALL'S. CITY BAZAAR AND TATTERSALL'S, 2014 No. 1126 RACE Street.

Regular Auction Sale of Horses, Wagons, Harbess, Etc., every Thursday, commencing at 10 o'clock A. M. No postponement on account of the weather. Gentlemen's private establishments disposed of at public or private sale to the best advantage, and a general assortment of Horses, Carriages, Har-ness, Etca to suit the need of all classes of pur-

chasers, constantly on hand, Carriages taken on Storage. Superior Stabling for Horses on sale or at livery. Outside Sales solicited and promptly attended to, Liberal advances made on Horses, Carriages, and arness. DOYLE & NICHOLS,

LUMBER.

1870

O SEASONED CLEAR PINE. 16 SEASONED CLEAR PINE. 16 CHOICE PATTERN PINE. 8PANISH CEDAR, FOR PATTERNS. RED CEDAR. FLORIDA FLOORING. FLORIDA FLOORING. CAROLINA FLOORING. VIRGINIA FLOORING.

DELAWARE FLOORING, ASH FLOORING, WALNUT FLOORING, FLORIDA STEP BOARDS, RAIL PLANK. 1870 WALNUT BOARDS AND PLANK. 1870 WALNUT BOARDS AND PLANK. 1870 WALNUT BOARDS. WALNUT PLANK.

UNDERTAKERS LUMBER 1870 RED CEDAR WALNUT AND PINE. SEASONED POPLAR, SEASONED CHERRY. 1870

WHITE OAK PLANK AND BOARDS, HICKORY. CIGAR BOX MAKERS'
CIGAR BOX MAKERS'
SPANISH CEDAR BOX BOARDS,
FOR SALE LOW. 1870

CAROLINA SCANTLING. CAROLINA H. T. SILLS, NORWAY SCANTLING. 1870

CEDAR SHINGLES.
CYPRESS SHINGLES.
MAULE, BROTHER & CO.,
No. 2500 SOUTH Street. 1870 1870

PANEL PLANK, ALL THICKNESSES.—
COMMON PLANK, ALL THICKNESSES.
1 COMMON BOARDS.
1 and \$ SIDE FENCE BOARDS.
WHITE PINE FLOORING BOARDS.
YELLOW AND SAP PINE FLOORINGS, 14 and
4% SPRUCE JOIST, ALL SIZES.
HEMLOCK JOIST, ALL SIZES.
PLASTERING LATH A SPECIALTY,
Together with a general assortment of Building Together with a general assortment of Building Lumber for sale low for cash. T. W. SMALTZ, 5316m No. 1715 RIDGE Avenue, north of Poplar St.

United States Builders' FIFTEENTH Street, Below Market.

ESLER & BROTHER

PROPRIETORS.

Wood Mouldings, Brackets and General Turni Work, Hand-rati Baiusters and Newel Posts. (91 A LARGE ASSORTMENT ALWAYS ON HAND.