



RESEARCH PAPER

Ornament of the Chauburji Gate, Lahore: The Meeting of the Mughal Decorative Style with Traditional *Islīmī-Khatā'ī*

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ABSTRACT

The objective of this research paper is to analyze Mughal decorative repertoire of Chauburji Gateway of 1647 at Lahore. The Mughals had a predilection for architectural ornamentation, which reflected in their monumental gateways that not only welcomed the visitor but also imparted sovereignty of the patron. The ones to gardens, like that of Chauburji patronized by Jahan Ara daughter of Shah Jahan, were given special attention as they also reflected Mughal aesthetics—a time when architecturally speaking Lahore was at its bloom. Chauburji is a surviving isolated monument of a unique kind that has not received its due scholarship especially its ornamentation. Qualitative method for art historical research has been deployed for the discourse of this gateway. Not only does Chauburji behold the Timurid and Safavid styles of decoration but also the newly established characteristic Mughal Decorative style. One can not only find curvilinear designs like the traditional *islīmī-khatā'ī* but also geometrical designs, calligraphy, single plant motifs, trees and still life in faience mosaic and cut-brick work. The gateway also gives an insight into the mindset of the patron of this monumental structure.

KEYWORDS

Cut-Brick Work, Decorative Style, Faience Mosaic, *Islīmī-Khatā'ī*, Jahan Ara Begum, Lahore, Minaret, Mughal, Single Plant Motif, Timurid

Introduction

Gateways are both functional and ceremonial in Islamic architecture. In the Indian subcontinent the Mughals introduced the concept of attaching a gateway to the Persian-four-fold garden (*chahār-bāgh*) that then gave the whole a new Mughal identity. The *chahār-bāgh* was for pleasure and its portal architecture and decoration reflected the interests of its patron and conveyed his dominion upon the beholder of the gateway. One Mughal gateway; remaining from the Shah Jahan Period in Lahore (1646) was once attached to a vast royal garden (figures 1-3). Today its original name has been lost and it is known as the *Chauburji* due to its four (*chau*) semi-attached octagonal minarets (*burj*). Its rich decorative vocabulary recalls the glorious days of the “City of Gardens,” as Lahore was called in the mid-seventeenth century.



Figure 1. Main façade of Chauburji gateway of 1646 at Lahore facing east

Literature Review

Art historical scholarship published on Mughal architectural endeavors at Lahore is mostly limited to a generalized documentation of its monuments. Similarly, brief mentions of Chauburji Gateway are found in which mostly few historical facts related to its origin and patron are to be found but a discourse on its decorative elements is absent. With regards to Mughal gardens Abdul Rehman writes “In Shah Jahan’s reign in particular there were extensive garden suburbs to the east and southeast of the city, well integrated into the urban fabric and built mainly by important nobles (1997, pg. 162).” According to James Dickie (1985, pg. 5), of these the Chauburji Garden was second in size after Shah Jahan’s Shalamar Bagh that was completed within “one year five months and four days” (Mubin, Gilani and Hasan, 2013, p. 514). Nadiem (2005, p. 82) suggests that the Garden to Chauburji was vast, stretching from the boundaries of “Nawan Kot in the south, Miani in the east, Pir Makki towards north” extending to river Ravi in the west which according to Lal (2011, p. 322) was swallowed afterwards by the massive flooding from River Ravi. Although the garden to which Chauburji was once attached does not survive except the imposing portal, today in the middle of a busy round about in central Lahore overshadowed by the Orange Train railway track, signals the importance it once had. Kanhiya Lal and Ihsan H. Nadeem describe the structure with regards to its structural commencement, dating, and inscription only (Lal, 2011, Nadiem, 2005). Literature related to the prevalent Mughal decorative style amalgamating with *islīmī-khatā’ī* motifs into its vocabulary at the end of the first half of seventeenth century at the Chauburji Gateway is unavailable therefore the research paper addresses this gap.

Materials and Method

Data from books, articles and archives of Lahore Fort was deployed as secondary sources for the discourse. Moreover, onsite study of ornamentation and calligraphic scripts aided in analysis of Mughal decoration at the end of the first half of seventeenth century. The architectural features were closely observed through site specific study while tracing several lost decorative elements in comparison to other Mughal monuments of the Indian Subcontinent. Other Mughal monuments at Lahore belonging to the first half of seventeenth century were also visited for tracing the sources of inspiration for Chauburji’s embellishment. Special thanks to Wheeler M. Thackston for translation of the Persian inscriptions, Barbara Schmitz, Professor (retd.) of Institute of Fine Arts NYU, USA for her

guidance, and Mr. Salim-ul-Haq, Director, Department of Archaeology, Lahore, Government of the Punjab.

Results and Discussion

The Chauburji Gateway

Structurally Chauburji is unlike other Mughal gateways because it has four robust towers, one attached at each of the four corners, and its large size. Its exterior is covered with forms of Mughal decoration that prevailed in mid-seventeenth century: vegetal, floral, calligraphy and geometric designs in faience mosaic and brickwork and, in the interior with some vague impression of frescoes (figure 2). Surprisingly the Chauburji has never been studied in its entirety.

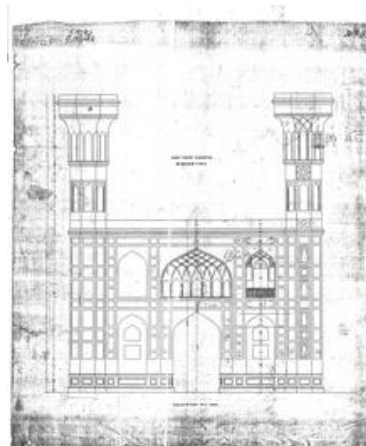


Figure 2. Front elevation of Chauburji gateway showing various sized panels for the decorative scheme. Drawing retrieved from the archives of Lahore Fort (Source: By the permission of Mr. Salim-ul-Haq, Director, Department of Archaeology, Lahore, Government of the Punjab).

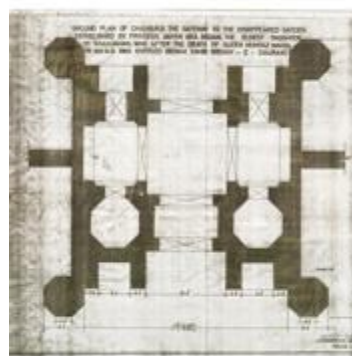


Figure 3. Plan of Chauburji Gateway at Lahore retrieved from the archives of Lahore Fort (Source: By the permission of Mr. Salim-ul-Haq, Director, Department of Archaeology, Lahore, Government of the Punjab).

Patronage of the Gateway

Most scholarship of this imperial garden gateway has been limited to discover its original patron. Among the several chroniclers, only Kanhiya Lal a nineteenth-century historian gives a few lines of description of its decoration (Lal, 2011). Lal was also the first

to address the problem of the patronage of Chauburji gateway: was it attributed to Jahan Ara Begum, the daughter of Shah Jahan or Zebunnisa, the daughter of Aurengzeb? (Lal, 2011, Schimmel, 2004, Nadiem, 2006). Inscriptions found on the East and West façades of the Chauburji can today be only partially read (figures 4 and 5). The *nasta'liq* inscription on the East façade is the second dang of a couplet (figure 4):

“binā pazīr shud īn bāgh roḡā-i riḡwān

bay gasht marḡhammat een bāgh ber Miā Bā'i

zay lutf-e ṣahīb baigum zabindā-e dawrān”

The foundation of this exalted shrine garden were laid out and was thus bestowed to Mia Bai, by the benefaction of Begum Sahib, the pious Righteously worthy of the age.

Today the first part of the West inscription remains only in Lal's publication;

“sākht-e Miā Bā'i fakhar-un-Nisa (figure 5) “chūn roḡā-e 'aāli Iram” (Lal, 2011, p. 324)

made of Mia Bai, Pride of womankind.....thus (came into existence) this exalted shrine garden” which is like *Iram* (*Iram* is the name of a garden in heaven or Eden).



Figure 4. Tiled mosaic *islīmī-khatā'ī* on the archway of the façade facing east with a *nasta'lique* inscription above it that is related to the patron of the gateway



Figure 5. *Nasta'lique* inscription in faience mosaic from the façade of Chauburji facing west

Various interpretations have been given to these incomplete verses (Much of the distortion in meanings of these verses is due to incorrect translation and confusion in assessing the end rhymes). Ihsan Nadiem and Catherine Asher believe Jahan Ara must

have been the patron – whereas J. Ph. Vogel thought that it was the eldest daughter of Aurangzeb, Zeb-un-nisa or Zebinda Begum who was ultimately responsible for the Chauburji gate (Nadiem, 2006, p. 93, Asher, 1992, p. 187, 265-66, Vogel, 1920, p. 2).

Lal (2011, p. 324) on the other hand (who is confusing the readable word Zebinda {righteously worthy} with Zeb-u-Nisa) has this view that Chauburji was one of the gateways of princess Zeb-un-Nisa's garden at Moza' Nawan Kot at Lahore whereas Asher (1992) states that it was Jahan Ara who after building the gateway conferred it upon Mia Bai "probably a high-ranking attendant" (p. 217, 221) who is also listed as the patron of a Mosque at Ajmer (Nath, 2005) (It seems a normal tradition among the Mughal royalty endowing their courtiers in proximity as according to Lal (2011, p. 272) the Gulabi Bagh of Sultan Begum daughter of Shah Jahan at Lahore was conferred upon her wet nurse Anga. Later a Tomb for Dai Anga was constructed in the same Garden after her burial). According to Asher (1992, p. 221, 349) it was Abdullah Chughtai who first proposed that Jahan Ara was the patron of Chauburji in his article "The So-called Gardens and Tombs of Zeb-un-Nisa at Lahore," *Islamic Culture*, IX, 1935; Nath (2005, plate 7/84) gives an inscription of the Mosque of Mia Bai of 1643 at Ajmer that has the name of the wet nurse Mia Bai written in similar *nast'liq*. Nadiem (2005) quotes Maulana Ilm-ud-Din Salik that it was "Jahan Ara Begum commonly known as Begum Saheba who got it built through one Mia Bai" (p. 81) which is also closer in meaning to the verses on the western façade. It is also recorded in *Ruq'at-e Alamgiri* that Aurangzeb, in a letter sent to Jahan Ara, remarked on and gave useful advice for her under-constructed garden at Lahore (Lal, 2011). Abdul Rehman quotes Chandar Bhan's *Chahar Chaman* (Four Gardens) in which he describes the gardens of Lahore and names one of the gardens as "*Bagh-e-Nāmoos-ul 'Ālamīn Begum Saheb*" (the garden of Begum Saheb "Honor of the Universes." It can be proposed the same Garden to which Chauburji now served as a gateway as this is the only Lahore garden attributed to Begum Sahib Jahan Ara in the sources (Rehman, 1996, p. 121). The same honorific "*Namoos-ul 'Alameen*" (Nath, 2005, p. 453) is also inscribed on one of the Persian inscriptions of the Jami' Masjid at Agra (1644-48) along with several other titles in praise of the patron princess Jahan Ara.

It is known that Jahan Ara like her father, was an active patron of architecture with several constructions to her credit: a garden at Achibal, Sahibabad gardens at Shahjahanabad Delhi, a garden at Ambala, Zahara Bagh (Bagh-e Jahan Ara) and a Jami' Mosque of 1643-1648 both at Agra (Asher, 1992, Koch, 1986). She also possessed enough wealth and an imperial status of a high order not only during her father's reign but also even during her brother Aurangzeb's rule which makes her more of an appropriate patron for this monumental gateway. Asher (1992, p. 187, 265-66) mentions that Jahan Ara after her mother's demise in 1631 assumed the role of the "chief queen" and was "the most powerful woman in the empire (Asher (1992, p. 187, 265-66) mentions that Jahan Ara also had mystic inclinations and wrote the biography of the sufi saint Mu'in-ud-Din Chisti)."

Zeb-un-Nisa was likewise a connoisseur of art but records show her more interested in literature than in architectural patronage (Lal, 2011). Lal only mentions Zeb-un-Nisa's architectural patronage at Lahore and Delhi but does not state the exact buildings except Chauburji gateway and her own tomb at Lahore which itself is controversial as she was buried in a tomb, built by Aurangzeb, outside Shah Jahanabad's Kabuli Gate at Delhi in 1702. The princess was a poetess, known by the name of *Makhfi*, and a master calligrapher (p. 274-75, 322). Lal's (2011) opinion that the Chauburji was part of Zeb-un-Nisa's garden seems more hypothetical as there is no archival or extant traces of any other grand or minor constructions by her at Lahore. There is no evidence of her being at her aunt's Lahore Garden or for any affiliation to it.

Chauburji's Architectural Features



Figure 6. Central arch of the gateway facing the East with remains of *islīmi-khatā'ī* on its spandrels and bordered above by *Ayat-al Kursi* in Naskh. (Picture by author)

A second problem of the Chauburji is that it was twice mentioned as a “*roḍā*” (shrine) on the building facade. Today there is neither, evidence of a grave there, although the ground level was affected from continuous flooding in the area, nor does the interior suggest a funerary proposition (Lal, 2011, Nadiem, 2005). Rehman (1997) mentions it as a royal harem garden, which can also be confirmed by one of the translations of the word *roḍā-e riḍwān* as *bāgh-e-bihisht* (paradisiac garden) (“*roḍā-e riḍwān* and *Vajehyab*,” n.d.) (figure 4). The structure of the Chauburji is similar to a mausoleum built for Babur in the *Bagh-e Zar Afshan* Agra after his death in 1530, however the latter is a domed structure. Like the Lahore Chauburji this first tomb of Babur was called “Chauburj” due to its four octagonal towers attached to its corners (Nath, 1982). Except for Chauburji's octagonal towers at the four corners the rest of the structure is similar to Mughal gateway especially ones found in Lahore during the first half of seventeenth century (figure 1). On both the eastern and western facades two double-storied arches flank central three-centered arches however, on the East which according to Lal (2011, p. 323) is the main entrance, there are three arched openings above its archway while on the West, only one arched opening is above the archway (figures 1, 6 & 7). Garden walls were once attached to the North and South of the gateway but now there are only remnants on both sides. According to Lal (2011, p. 323) the major parts of the wall and some other structures of it were still intact during the Sikh Period. The walls show blind arches enclosed in rectangular panels and are present in their original height (figure 8). Similar gateway scheme is previously seen in the gateway of Akbar and Jahangir's Tomb though they have four rising minarets and pinnacles on each corner of the gateways respectively. The towers of Chauburji have an octagonal base with the eight vertical panels further divided into smaller panes of various sizes ending with a crown-like top supported by stalactite brackets. All was once completely covered with colorful tile mosaic (figures 8-9). The source for the octagonal towers' decoration was the minarets of Wazir Khan Mosque in Lahore built there shortly before the Chauburji although the latter had four square bases. The origin of such towers can be traced back to Timurid corner towers at the Ulugh Beg Madrasa (1417-1420) at Samarqand. The mostly dome-less Central Asian towers usually have stalactite bracketing beneath the crowns (See Hattstein, 2010) Babur would have seen such structures as a young man and later employed such elements for his own Tomb at *Bagh-e Zar Afshan* in Agra. Nath (1982) proposes that the relatively low-height of the corner towers of Chauburj at *Bagh-e Zar Afshan* were once crowned with octagonal *chattrīs* (kiosks) of which no traces remain. On the other hand, the Chauburji towers are quite a bit higher than the ones at Babur's Tomb (See Nath (1982) plates for towers of Chauburj at *Bagh-e Zar Afshan*, Agra).



Figure 7. Double-storied arches flanking the central three-centered arch on the façade facing the east. (Source: Picture by author)

The Chauburji's similarity with the commemorative gateway of Chahar Minar of 1591 at Hyderabad A.P. is superficial (figure 1) (See Charminar image at <http://archnet.org/sites/5850>). Not only are its minarets quite different in size and shape from the ones at Chauburji but the Charminar also contains a mosque on its second storey whereas the Chauburji has a much-simplified double-storied interior.

The interior of the Chauburji is structurally intact and has been resurfaced and is now devoid of the mural paintings. Between the archways is a single hall running East-West, as per the structure's orientation, with platforms on north and south sides with alcoves and vaulted ceilings above. Lal (2011) terms the platforms, found on both levels as "*sheh nashīn*" (Nath, 2011). According to Lal (2011) in the nineteenth century the interior of Chauburji had fresco painting in a few areas.

Ornamentation

One feature of Chauburji is variety of ornament that has been paid less attention to and may allow further insight into its patronage. Over construction in this vicinity of Lahore has led much superficial damage to the monument, but Chauburji displays the latest trend of mid-seventeenth century Mughal decorative art: its motifs have a rich historical background and have attained a mature phase in this monument.



Figure 8. Semi-attached octagonal minaret with faience mosaic panel and remnants of boundary walls behind. (Picture by Author)



Figure 9. Chauburji tower crowning structure with faience mosaic and cut-brick work underneath. (Picture by Author)

The foundations of Mughal court decoration lay upon Safavid artistic traditions of the early sixteenth century. Its vocabulary mainly consisted of Safavid motifs which themselves follow Timurid prototypes. Apart from architecture Mughals were also acquainted with Timurid and Safavid books and manuscripts (Blair & Bloom, 1994). The most prominent style of ornamentation, which the Mughals received from their contemporary Iranians, was *islīmī* compositions mainly using split leaf and vine with addition of some other motifs, and *khatā'ī* decoration with flowers, blossoms and leaf motifs on scrolling vine (Abbas, 2008). Mughal ornamentation of the late sixteenth century closely resembles Safavid decorative style of the first half of sixteenth century. Up to the first quarter of seventeenth century *islīmī* and *khatā'ī* prominently dominated the Mughal decorative vocabulary, but afterwards, in the second quarter of the seventeenth century a new predilection for naturalistic, less-stylized motifs and plant forms became the norm. New subject were a single plant or bouquets in vases and new European motifs like the

acanthus, tulips, lyre shapes (motif resembling a musical note) and broken vine segments with curved 'C' shape joined to each other (Brend, 1991). This new Mughal decorative style was widely appreciated and was applied to every medium. Single plant motifs were usually placed within rectangular frames bordered by various European and local flowers. This Mughal decorative style, which emerged as an offshoot of *khatā'ī*, later developed layouts different from *khatā'ī* itself. The Mughal artists added to or replaced existing floral, leaf and vine motifs of *islīmī* and *khatā'ī* with the ones originating in sixteenth-century European decorative arts (Abbas, 2008) with the classical Timurid-Safavid *islīmī-khatā'ī* reserved for specific book illumination.

During Jahangir's and Shah Jahan's reign ornamentation gradually developed into a distinctive Mughal ornamental vocabulary: its climax is found in the Taj Mahal at Agra (1632-43). It prevailed during the second quarter of seventeenth century at Chauburji: with a mixture of *islīmī-khatā'ī*, Mughal decorative style, geometrical designs, and calligraphy, mainly in faience mosaic (*kāshī-kārī*) and less notably in cut-brick work.



Figure 10. Cloud collar motif with single plant filling on the frieze. (figures 10-13 Pictures by Author)



Figure 11. Panel with single plant motif and *islīmī* background.



Figure 13. Vase theme panel from the façade of the gateway facing the east.

Among Chauburji's scheme of ornamentation *islīmī* as a subordinated element is sparsely found individually in panels or with *khatā'ī*. The spandrels of the large main archway show the remains: paired slender split leaves joined back-to-back superimposed on *khatā'ī* (figure 6). The thicker vine of *islīmī* has a twist characteristic of this style since Akbar's time. Serrated leaves and lotus blossoms can be identified as vanishing repertoire; they had been essential features of *khatā'ī*. The archway below has traces of paired split leaves with flaming contours on its spandrels, which are also seen, at the Wazir Khan Mosque (figure 4). Such flaming contours are also found on contemporary carpets made by Mughal workshop for which Lahore was an important production center (Walker, 1998). The slender vine underneath the *khatā'ī* pattern is a continuous vine with large lotus blossom centering paired split leaves. The lotus containing a stylized pomegranate at its center is a design created by Timurid artists of the first half of fifteenth century and is called *nīlofar* (Abbas, 2018). An iris can also be seen attached to the vine; it was frequently utilized for decorative purposes and can also be seen on the gateway to the Shalimar Garden at Lahore.

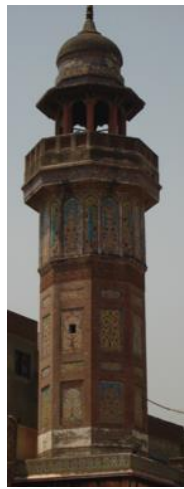


Figure 12. Octagonal minaret of Masjid Wazir Khan of 1634 at Lahore with faience mosaic panels and cut-brick work underneath.

On either side of the central archway are double-storey panels with blind arches (figure 7). The spandrels of their arches feature traces of *islīmī* with exquisite original layout: the lower arches have schematized split leaves on continuous vines while the upper ones have paired split leaves with center medallions reading “Allah” (figure 7). The *Āyat al-Kursī* written in *Naskh* script on the frieze is in a seriously dilapidated condition (figures 6 and 7). Qur'anic inscriptions on a garden entrance allude to the religious tendencies of the patron or to some religious purpose of the building.

One of the favorite new themes for embellishing Mughal monuments of the first half of seventeenth century was the single plant motif. Through the second half of sixteenth century gradually with the developing interest of Jahangir and other patrons for their indigenous surroundings these single plants were depicted individually. Single plants had been ubiquitous elements in Mughal miniature paintings. A source for such motifs was a new availability of European engravings of plants at Jahangir's court and the monarch required his court painters Ustad Mansur to make painting from life of flowers during his trips to Kashmir (Walker, 1998). According to Daniel Walker they “appear first as painted architectural decoration in the *Padshahnāma*, the chronicle of Shah Jahan's reign, beginning about 1630” (Walker, 1998, p. 86). However, single plants can be observed among the frescoes of the Maryam Zamani Mosque at Lahore completed in 1614. During the reign of Shah Jahan, the motif is found in almost every medium – marble, red sandstone, woodcarvings, murals, faience mosaic, semi-precious and precious stone carvings, and

paintings. At Chauburji there are different flowers: lilies, irises, hyacinths, hibiscus, tulips, daisies, lotuses, the display on the gateway can be seen as a prelude to the garden itself.



Figure 14. Fruits in dishes from the façade facing east in faience mosaic.



Figure 15. Mughal Decorative style from the façade of Chauburji Gateway.



Figure 16. Panel with acanthus leaf and tulip border from the façade of Chauburji at Lahore.



Figure 17. Mughal Decorative style from the façade of Chauburji Gateway at Lahore.

The frieze along the top of the façade of Chauburji gateway running on all four sides has a repeated pattern of single plants framed by Timurid cloud collars (figures 1 and 10). Today most of this faience mosaic border is missing. There are eleven different shapes of framing panels on the façades of Chauburji. They are symmetrically repeated on both sides of the central arch with colorful compositions of plants and flowers (figures 1 and 11).

The surface of the attached octagonal towers is also aesthetically divided into large and small size panels from top to bottom. These framed panels have either single plants or flower leaf motif arranged on intermittent vines of 'S' shape with bright color complementing each other (figures 1 and 8). The muqarnas units supporting the crowning structure have small single plants in its different facets (figure 9). Below the crowning structure, on the eight sides of the minaret are depictions of chinar and cypress trees placed in alternation with stylized flowers flanking the trees (figure 9). A spiraling grape vine with bunches of grapes entwines the cypress trees. This same image can be seen painted on the walls of the mihrab bay and on faience mosaic panels of the octagonal minarets of Wazir Khan Mosque at Lahore (figure 12). The theme of a cypress tree entwining with vines metaphorically represents a mystical concept, the longing of the lover for the beloved (Najat, 2012).

The fifteenth century Timurid vase theme is also one of the naturalistic decorative motifs at Chauburji. The East and West façade of Chauburji have arcaded panels showing vases filled with floral bouquets on yellow backgrounds (figures 7 and 13). They are similar to Timurid and Safavid vases and have ornamental handles but are more simplified (cf., Seherr-Thoss, 1968, plate 89, and Abbas, 2008, plate 176). R. Nath (2005) terms such motifs *guldastā* and they may be placed on a dish with or without a pedestal that resembles a European lyre.

Representations of fruits (figures 7 and 14) presented in a dish imply imperial abundance. At Chauburji there are three watermelons with knives and a lid depicted alongside the dish that rests on a small dish stand. Another horizontal panel of the facade shows three large dishes each with three watermelons and enclosed in a multi-foliated cartouche. In this cartouche on the extreme ends are two more dishes with pomegranates. Before the second quarter of the seventeenth century depictions of fruits in dishes was a popular motif at all Mughal workshops.

Second prominent ornamental style visible at Chauburji gateway is called "The Mughal Decorative style" as seen in square panels with white background on the facade (figure 13). The panel has a scalloped cartouche with a round multi-pointed shape in its center to which flowers are attached. Tulips, which are very popular flower in contemporary Ottoman decoration, are placed on lyre-shape stands. Tulips and other stylized floral motifs are repeated symmetrically on vertical and horizontal axis. The design on the square panel with its border of acanthus leaves and tulips is a good example of the new Mughal decorative style (figures 15-16). The design has similar central simplified floral shape to which lyre shapes are attached. In the four corners flowers are placed above lyre shapes.

Another square panel on the tower has a green border with intermittent 'S' shaped vine segments similar to ones typically found in Timurid and Safavid decoration of the fifteenth through seventeenth centuries. But at Chauburji paired European-influenced acanthus leaves appear in the corners of this border (figure 17). The center of this square features a round medallion with tulips attached to it. The Mughal Decorative Style at Chauburji is also seen on other panels of the towers. The impression created by these panels is of decorative textile designs; they do not display a sense of rhythm and design infinity present in the old *islīmī* or *khatā'ī* patterns.

There are also purely geometrical designs on the Chauburji façade, notably on the octagonal towers below the cornice and on the crowning structure; they are executed in faience mosaic, and in red sandstone, as well as in cut-brick (figures 7 and 9). An interlacing geometrical design, called *gereh-sāzī* (Milwright, & Blair, 2010) combines cut-brick work

with a blue tile background (figure 9) and an interwoven design on the tower crown has cut brick with blue color with traces of white, ochre, yellow and green color. Chauburji faience mosaic and cut-brick work is similar to the ones found on the minarets of Masjid Wazir Khan and on the Picture Wall of the Lahore Fort.

Conclusion

The Chauburji gate is a major massive structure that once proclaimed the power of its patron Jahan Ara Begum at the entrance to her pleasure-seeking garden, which that has completely disappeared today. Its decorative elements though worn and in part missing, provide evidence of the invasion of the new Mughal Decorative Style into the traditional decorative vocabulary of *islīmī khatā'ī*. Chauburji is a monument that in spite of its poor physical condition demonstrates all the motifs used by architects, as well as by Mughal artists and illuminators during the middle decade of the seventeenth century and no such Mughal gateway of such magnanimity was erected after it at Lahore.

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