

WOODEN CARVED DOORS OF LAHORE



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CONTENTS

Title	Page No.
List of Plates	i
List of Drawings	xii
Abstract	xiii
Introduction	1
Chapter 1- Overview of antique wooden architectural elements in Lahore	7
Chapter 2 - History of woodwork in Punjab	19
Chapter 3 - Wooden carved doors of Mughal period	37
Chapter 4- Wooden carved doors of Sikh period	62
Conclusion	101
Bibliography	106
Glossary	109
Annexures – 1 (Plates)	
Annexures - 2 (Figures)	
Plagiarism Report	

List of Plates

- PLATE 1a Door leaf from Sikh period, Shalamar Garden, Lahore
(Photo by author)
- PLATE 1b Panels of wooden painted doors of Shalamar Gardens
- PLATE 2 Pinjra work of a window from Bhera displayed in Lahore Museum
(Photo by author)
- PLATE 3 Detail of carving on Bhera window, Lahore Museum
- PLATE 4 Door from old Lahore, 16th C, Lahore Museum, Lahore
(Photo by author)
- PLATE 5 Carved niches , Lahore Museum, Lahore (Photo by author)
- PLATE 6 Door panel carved in inlay technique
- PLATE 7 Door from Lahore, 19th C, Lahore Museum, Lahore
(Photo by author)
- PLATE 8 Carved window from Chiniot, 19th C, Lahore Museum, Lahore
(Photo by author)
- PLATE 9 Door of Naunehal Singh Haveli, Lahore Museum, Lahore
(Photo by author)
- PLATE 10 Multani rectangular panels, Lahore Museum, Lahore
(Photo by author)
- PLATE 11 Akbari style door from old Lahore, Lahore Museum, Lahore
(Photo by author)
- PLATE 12 Part of the profusely carved double doorway, Lahore Museum,
Lahore (Photo by author)
- PLATE 13 Jharoka with three openings, General Gallery, Lahore Museum,
Lahore (Photo by author)
- PLATE 14 Carved screen having three windows, Lahore Museum, Lahore
(Photo by author)
- PLATE 15 Wooden screen of Gurdwara from Jhang, Lahore Museum, Lahore
(Photo by author)

- PLATE 16 Door from Gujranwala displayed at Lahore Museum, Lahore
(Photo by author)
- PLATE 17 Door from Chakwal displayed in Lahore Museum, Lahore
(Photo by author)
- PLATE 18 Carved jharoka from Jhang, Lahore Museum, Lahore
(Photo by author)
- PLATE 19 Double arched wooden entrance from Gujranwala displayed at
Contemporary Gallery of Lahore Museum (Photo by author)
- PLATE 20 Door of Hari Nalwa Singh Haveli, Lahore Museum, Lahore
(Photo by author)
- PLATE 21 Carved ceiling of arch, door of Hari Singh Haveli, Lahore
Museum, Lahore (Photo by author)
- PLATE 22 Wooden interior of Jain Temple Gujranwala displayed in Lahore
Museum (Photo by author)
- PLATE 23 Coloured glass with carving in Jain Temple Gujranwala, Lahore
Museum (Photo by author)
- PLATE 24a Spandrels of screen arches from Jhang, Hindu Gallery, Lahore
Museum (Photo by author)
- PLATE 24b Pillars of wooden screen from Jhang, Lahore Museum
(Photo by author)
- PLATE 25a Carved window from Swat, Swat Gallery, Lahore Museum
- PLATE 25b Miniature carved door (Islamic Gallery), Lahore Museum, Lahore
(Photo by author)
- PLATE 26 Door from Miani displayed at Shahi Fort, Lahore
(Photo by author)
- PLATE 27 Door from Miani displayed at Lahore Fort, Lahore
(Photo by author)
- PLATE 28 Door from Miani displayed at Lahore Fort, Lahore
(Photo by author)
- PLATE 29 Door of Naunehal Singh Haveli, In the walled city, Old Lahore
- PLATE 30 Façade of Naunehal Singh Haveli, walled city Lahore
(Photo by author)

- PLATE 31 Window above the entrance of Shirazi Building, inside Mori Gate, Lahore (Photo by author)
- PLATE 32 Painting of Old Lahore by Dr. Ajaz Anwar
- PLATE 33 Door of Gurdwara Dera Sahib, near Ranjit Singh Samadhi, Lahore (Photo by author)
- PLATE 34 Door of Ranjit Singh Samadhi, Lahore (Photo by author)
- PLATE 35 Door from old Lahore displayed at Cuckoos Den, near Lahore fort, Lahore (Photo by author)
- PLATE 36 Door of Haveli Mubarak Begum, Walled city, Lahore (Photo by author)
- PLATE 37 Door of Haveli Tahseer Bazar, Walled city, Lahore (Photo by author)
- PLATE 38 Door near Chohatta Mufti Baqar, Walled city, Lahore
- PLATE 39 Door from Gali Surjan Singh, Walled city, Lahore (Photo by author)
- PLATE 40 Door of Haveli Wajid Ali Shah, Walled city, Lahore (Photo by author)
- PLATE 41 Door of Khawaja Murabban Wala, Walled city, Lahore (Photo by author)
- PLATE 42 A view of the terrace, old design and magnificent wood-work, Barood Khana Haveli, Lahore
- PLATE 43 Wooden door at Sammianwala Bazar, Walled city, Lahore (Photo by author)
- PLATE 44 Two doors from walled city Lahore (Photo by author)
- PLATE 45 Door from Hira Mandi Bazar, Lahore (Photo by author)
- PLATE 46a Door from Muhalla Chomala, inside Bhati Gate, Lahore (Photo by author)
- PLATE 46b Miniature carved door (Islamic Gallery), Lahore Museum, Lahore (Photo by author)
- PLATE 47 Ornamented *bini* of wooden door from Lahore, 19th C. Lahore Museum, Lahore (Photo by author)

- PLATE 47 Ornamented *bini* of wooden door from Lahore, 19th C. Lahore Museum, Lahore (Photo by author)
- PLATE 49 Carved wooden interior of Jain Temple from Gujranwala, Lahore Museum, Lahore (Photo by author)
- PLATE 50 Wooden *bukharcha* from Naunehal Singh Haveli, walled city, Lahore. 19th C.
- PLATE 51 Wooden door from Bhera, 19th C. Displayed in Lahore Museum, Lahore (Photo by author)
- PLATE 52 Wooden entrance door of Gulzar Mahal, Chiniot. 1923 A.D.
- PLATE 53 Ganesha figure above the carved lintel of the door 19thC. Lahore Museum, Lahore (Photo by author)
- PLATE 54 Geometrical pattern above the lintel of the door, 17th C. Lahore Museum, Lahore (Photo by author)
- PLATE 55 Wooden structure on the entrance of Bhera's local house
- PLATE 56 Wooden screen from Shah Rukn-e-Alam mosoluem, 13th C.
- PLATE 57a Wooden carved door from Lahore, 17th C. Lahore Museum, Lahore (Photo by author)
- PLATE 57b Wooden carved pulpit, Wazir Khan Mosque, Walled city, Lahore (Photo by author)
- PLATE 58 Adorned door jambs with floral and geometrical design, 17th C. Lahore Museum, Lahore. (Photo by author)
- PLATE 59 Carved wooden calligraphic panel from Humayun period, Lahore Museum, Lahore (Photo by author)
- PLATE 60 Part of carved wooden screen from Aurangzeb period, Lahore Museum, Lahore (Photo by author)
- PLATE 61 Wooden door from Naunehal Singh Haveli 19th C, inside Mori Gate, Lahore (Photo by author)
- PLATE 62 Carved wooden interior of Gulzar Mahal, Chiniot. 1923 A.D.
- PLATE 63 Wooden door from old Lahore (17th C) Displayed at the right side in vestibule of Lahore Museum. Lahore (Photo by Author)
- PLATE 64. Floor of Asif Khan Tomb, Lahore

- PLATE 65. Floor of Wazir Khan Mosqu,Lahore
- PLATE 66. Minaret of Chuburji Garden Gateway, Lahore
- PLATE 67. Floor of Ladies mosque and ceiling of Athdara, Lahore Fort, Lahore (Photo by author)
- PLATE 68 The ceiling decoration of Tomb of Miran Badshah, Lahore
- PLATE 69 The Tomb of Hazrat Kh. Ghulam Farid, Mitton Kot
- PLATE. 70 Shish Mahal, Lahore Fort, Lahore
- PLATE 71 Peitra Dura, Naulakha Pavilion, Lahore Fort, Lahore (Photo by author)
- PLATE 72 Floral design within star shape on the Mughal door in Lahore Museum, Lahore. Detail of frieze (Photo by author)
- PLATE 73 Interior of Dai Anga Tomb (1671), Lahore
- PLATE 74 Detail of the floral design on the frieze of Akbari style wooden door, Lahore Museum, Lahore (Photo by author)
- PLATE 75 Adina Mosque, Bangla Desh (1364).pl.xxv
- PLATE 77 Heart shaped design on the door frames (Photo by author)
- PLATE 78 Outer frames of the wooden door, Lahore Museum, Lahore (Photo by author)
- PLATE 79 Broad carved wooden band above the door leaves, Lahore Museum, Lahore (Photo by author)
- PLATE 80 Minarte of Jahangir's Tomb, Shahdra, Lahore
- PLATE 81 Projected brackets on the door with bell shaped hangings, Lahore Museum, Lahore (Photo by author)
- PLATE 82 Ruined temple above Badami
- PLATE 83 Temple of the sun at Kornak, India (1250 A.D.)
- PLATE 84 Court Scene at Agra Fort(1638) painted by Murar
- PLATE 85 Carved wooden spandrels of large projected brackets of the Akbari style door, Lahore Museum, Lahore (Photo by author)

- PLATE 86 Detail of carved band above the spandrels of projected brackets of door, Lahore Museum, Lahore (Photo by author)
- PLATE 87 Moldings on the upper part of projected bracket of the door and “SRIVATSA” symbol, Lahore Museum, Lahore (Photo by author)
- PLATE 88 Supporting band of projected brackets of the woodern door, Lahore Museum, Lahore (Photo by author)
- PLATE 89 Wooden door in Akbari style displayed in Lahore Museum (Photo by author)
- PLATE 90 Wood work on the common house at Gujrat, India. Naqsh: study of wood carving Fig.
- PLATE 91 Punch marked coin from Taxila
- PLATE 92 The square panels above the lintel containing bosses on the Akbari style wooden door, Lahore Museum, Lahore (Photo by author)
- PLATE 93 Series of the carved knobs above the large panel of the Akbari style door, Lahore Museum (Photo by author)
- PLATE 94 Detail of the door frames, Akbari style wooden door, Lahore Museum (Photo by author)
- PLATE 95 Picture Wall of Lahore Fort, Lahore (Photo by author)
- PLATE 96 Leaves of Akbari style wooden door, Lahore Museum, Lahore (Photo by author)
- PLATE 97 Close up of the carved door leaf, Akbari style door, Lahore Museum, Lahore (Photo by author)
- PLATE 98 Carved band above the projected arch spandrels of Akbari style door, Lahore Museum, Lahore (Photo by authyor)
- PLATE 99 Carved marble jail Salim Chishti Tomb
- PLATE 100 Wooden carved door at wall city Lahore(16th C.)
- PLATE 101 Carved bracket and jambs with single leaf door (17th C.), Lahore Museum (Photo by author)
- PLATE 102a Ventilator above the single leaf door (17th Century), Lahore Museum (Photo by author)

- PLATE 102b Carved border of ventilators, Single leaf door (17th C), Lahore Museum, Lahore (Photo by author)
- PLATE 103 Detail of jambs of single leaf door, Lahore Museum, Lahore (Photo by author)
- PLATE 104 Projected arch of single leaf door(17th Century), Lahore Museum (Photo by author)
- PLATE 105 Wooden entrance with two openings in Lahore Museum, General Gallery, Lahore (Photo by author)
- PLATE 106 Hanging carved tessels and knobs on double door gateway, General Gallery, Lahore Museum, Lahore (Photo by author)
- PLATE 107 Detail of the pillars of double door gateway, General Gallery, Lahore Museum, Lahore (Photo by author)
- PLATE 108 Punch marked coin from Taxila
- PLATE 109 Carved design between the series of knobs above the lintel, General Gallery, Lahore Museum, Lahore (Photo by author)
- PLATE 110 Floral pattern in Sri Harmandir Sahib, Golden Temple, Amritser
- PLATE 111 Door from Naunehal Singh Haveli, displayed in Lahore Museum, Lahore (Photo by author)
- PLATE 112 Alamgiri Gate, Lahore Fort, Lahore
- PLATE 113 Detail of Acanthus and Chrysanthemum blooms on Naunehal Singh Haveli door, Lahore Museum, Lahore (Photo by author)
- PLATE 114 Acanthus flower in Greece ornaments
- PLATE 115 Tile art in Shalamar Garden, Lahore
- PLATE 116 Stone carving, Akbar's Tomb, Sikandra, India
- PLATE 117 Fresco painting in Wazir khan Mosque, Lahore
- PLATE 118 Carved Sunflower on the door of Naunehal Singh Haveli, Lahore Museum, Lahore (Photo by author)
- PLATE 119 Fresco on Masjid Wazir Khan, Walled city, Lahore (Photo by author)

- PLATE 120 Carved marble flower, Badshahi Mosque, Lahore
- PLATE 121 Interior of Lahore Fort, Lahore
- PLATE 122 Detail of Carnation Flower on the door of Naunehal Singh Haveli, Lahore Museum, Lahore (Photo by author)
- PLATE 123 Fresco on Wazir Khan Mosque, Walled city, Lahore (Photo by author)
- PLATE 124 Detail of carved Dahlia flower, Door of Haveli Naunehal Singh, Lahore Museum, Lahore (Photo by author)
- PLATE 125 Detail of carved half bloomed Dahlia on the door of Naunehal Singh Haveli, Lahore Museum, Lahore (Photo by author)
- PLATE 126 Shahi Hammam, Dehli Gate, Walled city, Lahore
- PLATE 127a Detail of carved Zinnia flower, Door of Naunehal Singh Haveli, Lahore Museum, Lahore (Photo by author)
- PLATE 127b Detail of carved Sunflower flower, Door of Naunehal Singh Haveli, Lahore Museum, Lahore (Photo by author)
- PLATE 128 Detail of carved flower on the door of Naunehal Singh Haveli, Lahore Museum, Lahore (Photo by author)
- PLATE 129 Sunehri Masjid, Walled city, Lahore (Photo by author)
- PLATE 130 Shri Darbar Sahib, Golden Temple, Amritsar (1574-1604)
- PLATE 131 Gandharan capital ornament
- PLATE 132 Detail of carved bini, Akbari style door, Lahore Museum, Lahore (Photo by author)
- PLATE 133 Detail of door jambs, Door of Naunehal Singh Haveli, Lahore Museum, Lahore (Photo by author)
- PLATE 134 Carved Iris flower on door jambs, Door of Naunehal Singh Haveli, Lahore Museum, (Photo by author)
- PLATE 135 Carved Chrysanthemum Flower on door jambs, Door of Naunehal Singh Haveli, Lahore Museum, Lahore (Photo by author)
- PLATE 136 Carved Lily Flower on door jambs, Door of Naunehal Singh Haveli, Lahore Museum, Lahore (Photo by author)

- PLATE 137 Carved Sun Flower on door jambs, Door of Naunehal Singh Haveli, Lahore Museum, Lahore (Photo by author)
- PLATE 138 Carved Narcissus Flower on door jambs, Door of Naunehal Singh Haveli, Lahore Museum, Lahore (Photo by author)
- PLATE 139 Carved Marigold Flower on door jambs, Door of Naunehal Singh Haveli, Lahore Museum, Lahore (Photo by author)
- PLATE 140 Wazir Khan Mosque, Walled city, Lahore (Photo by author)
- PLATE 141 Red Fort, Delh, India
- PLATE 142 Carving in Marble, Badshahi Mosque, Lahore
- PLATE 142 Fresco in Lahore Fort, Lahore
- PLATE 144 Close up of carved grapes and cherries on the door jambs, Door of Naunehal Singh Haveli, Lahore Museum, Lahore (Photo by author)
- PLATE 145 Sunehri mosque, Walled city, Lahore (Photo by author)
- PLATE 146 Naqashi used for Shri Darbar Sahib
- PLATE 147 Detail of door leaves, Door of Naunehal Singh Haveli, Walled city, Lahore (Photo by author)
- PLATE 148 Detail of the central carved projected band, Door of Naunehal Singh Haveli, Walled city, Lahore (Photo by author)
- PLATE 149 Detail of door jambs, Door of Naunehal Singh Haveli, Walled city, Lahore (Photo by author)
- PLATE 150 Metal pegs on the door of Gurdwara Dera Sahib, Lahore (Photo by author)
- PLATE 151 Detail of the lowest panels of left side, Door of Gurdwara Dera Sahib Lahore (Photo by author)
- PLATE 152 Detail of carved panels on the left leaf, Door of Gurdwara Dera Sahib, Lahore (Photo by author)
- PLATE 153 Birds perched on tree branches, 18th C, Rajasthan, India
- PLATE 154 Carved panels on the left leaf of door, Gurdwara Dera Sahib, Lahore (Photo by author)

- PLATE 155 Carved panels on the door of Gurdwara Dera Sahib, Lahore
(Photo by author)
- PLATE 156 The Parrot addresses Khojasta, a scene from the Tutinama
(1556–1565)
- PLATE 157 Corner Wall of Wazir Khan Mosque, Lahore (Photo by author)
- PLATE 158 Detail of carved panels on the door of Gurwara Dera Sahib, Lahore
(Photo by author)
- PLATE 159 Tile mosaic, Wazir Khan Mosque, Lahore (Photo by author)
- PLATE 160 Carved image of Guru on the door of Gurdwara Dera Sahib,
Lahore (Photo by author)
- PLATE 161 Shri Darbar Sahib
- PLATE 162 Carved image of Guru on the right leaf of the door of Gurdwara
Dera Sahib, Lahore (Photo by author)
- PLATE 163 Detail of the carving on the door of Gurdwara Dera Sahib, Lahore
(Photo by author)
- PLATE 164 Sanchi, Great Stupa, Madhya Pradesh, India, northern gateway,
detail (1st Century BC)
- PLATE 165 Door of Hari Singh Nalwa Haveli, Gujranwala
- PLATE 166 Entrance doorway to Maharaja Ranjit Singh Samadhi, Lahore
- PLATE 167 Detail of the carved panels on the door of Gurdwara Dera Sahib
near Ranjit Singh Samadhi, Lahore (Photo by author)
- PLATE 168 Detail of carving, Door of Gurdwara Dera Sahib, Lahore
(Photo by author)
- PLATE 169 Stone carving on AthDara, Lahore Fort, Lahore
- PLATE 170 Fresco in Sish Mahal, Lahore Fort, Lahore
- PLATE 171 Fresco in the pavilion within Musamman Burj, Lahore fort, Lahore
- PLATE 172 Harimandr Sahib, Golden Temple, Amritsar, India
- PLATE 173 Golden Temple, Amritsar, India

- PLATE 174 Carved panel of the door of Gurdwara Dera Sahib, Lahore
(Photo by author)
- PLATE 175 Carved panel showing peacock figure, Door of Gurdwara Dera Sahib, Lahore (Photo by author)
- PLATE 176 Iznik glazed pottery, Ottaman, 1575
- PLATE 177 Gupta age coins bearing peacock figure
- PLATE 178 Mughal miniature painting by Ustad Mansur, 17th C.
- PLATE 179 Stone carving, Sanchi Stupa Pillars
- PLATE 180 Wood carving in Gujrat, India
- PLATE 181 Carved panels on the door of Gurdwara Dera Sahib, near Ranjit Singh Smadhi, Lahore (Photo by author)
- PLATE 182 Top row of the carved Door of Gurdwara Dera Sahib, Lahore
(Photo by author)
- PLATE 183 Close up of the central bar of the door of Gurdwara Dera Sahib, Lahore (Photo by author)
- PLATE 184 Wooden carved door with golden touches, Walled city, Lahore
(Photo by author)

List of Drawings

- FIG. 1 Rectangular panel on the frieze of the Akbari style door (17th Cent), Lahore Museum, Lahore
- FIG. 2 Tasseled like bell shapes on the door brackets, Akbari style door (17th Cent), Lahore Museum, Lahore
- FIG. 3 Srivatsa symbol on the spaces between projected knobs above the Akbari style door (17th Cent), Lahore Museum, Lahore
- FIG. 4 Caterpillar scroll on the Akbari style door (17th Cent), Lahore Museum, Lahore
- FIG. 5 Adorned knobs with lotus flower petals, Double door way, General Gallery, Lahore Museum, Lahore
- FIG. 6 Different carved flowers on the door of Naunehal Singh Haveli, Lahore Museum, Lahore
- FIG. 7 Ornamentation of *Bini*, Door of Naunehal Singh Haveli, Lahore Museum, Lahore
- FIG. 8 Carved flower in circular form on the door leaves, Door of Naunehal Singh Haveli, Walled city, Lahore
- FIG. 9 Carved floral design on the door leaves of Gurwara Dera Sahib, near Ranjit Singh Samdhi, Lahore

Abstract

Designs and patterns created in wood with an assortment of tools is an art known as wood carving. These designs and motifs may vary from floral to geometrical and traditional to abstract according to the cultures and trends. Due to the flexible texture of wood, it has been used as an excellent medium for carving. Wood is found suitable for figural sculptures or huge architectural objects and even for minor crafts with minute detailed carving. The splendor of woodwork that dominated South Asian architecture during early historic period between found its peak under the Mughal patronage. Even during the brief Sikh regime, a series of remarkable wooden architectural embellishments were created. The history of Punjab particular is enriched with wood carvings as a part of its architecture. Especially the wooden door frames continued to be carved in the traditional manner. Even after the downfall of the Sikh rule in the middle of the 19th Century. Punjab has always been renowned for its wood carving and in architecture setting. There have been several well-known centers for this craft. But Lahore has out shine all others-particularly in carved wooden doors-from colossal gateways of the forts, gardens, mansions, temples, gurdwaras and “*havelis*” to windows, “*jharokas*”, “*sehdaras*”, “*pinjras*” of ordinary houses. Here we will concentrate on the doors of the Lahore city through the ages as well as those that are found in the collection of Lahore Museum received for other renowned centers of wood carving in the undivided Punjab.

The wooden carved doors of Lahore city had never been the subject of a systematic study. The present research is meant to fill this gap. The purpose of

this study is to interpret the significance of wooden carved doors in the field of art and the great contribution of artisans in this medium. This research thesis gives a comprehensive study of patterns and motifs employed to adorn the carved doors with the reference of historical influences. Focus of our study will be mainly the doors from Mughal period and Sikh period, and the present situation of wood carving in Lahore.

This research is the narration about the wooden carved doors of Lahore. The features of decoration and its settings are discussed. The rich selection of geometric and floral designs on the doors is described, along with the knowledge of their historical applications on other surfaces. Ancient influences are pointed out. Finally, it will be emphasized on how this remarkable revival of wood carving in the present times is a logical evolution of the art that flourished in Punjab for almost for about five thousand years – from Harappa to modern times and which we should acknowledge as a great art in unison with the grand traditions of our past. To trace out the influences, displayed wooden doors in Lahore Museum, old doors of Lahore Fort, havelis and common houses within the walled city of Lahore have been visited and documented. Published information about the great centers of wood carving in Punjab such as Bhera and Chiniot is gathered from libraries located in Lahore, various websites and e.book library. Necessary photographs of all the important wooden articles of Lahore Museum collection and in Lahore Fort have been taken and drawings of certain motifs have been executed manually. Interviews of scholars and artisans connected with the subject-craft study are also included.

CHAPTER 1

Introduction

The term “wood carving” encompasses the working on wood with the tool into creating some aesthetic or functional objects. It includes the implementation of manual skills and artistic feelings. Knowledge of shapes, motifs and uses of tools are essential for any fine piece of carved wood. Wood work has always been considered an elementary component of architecture and other crafts in the history of mankind. Wood has versatile qualities of utilization. Its warm and supple grains are appreciated as the best material for carving. Thus the skillful artisans produced multifaceted and elaborate designed pillars, doors, brackets, door-frames, door-leaves and other elements of architecture. The earliest architectural wood carvings were three dimensional such as pillars, pedestals and door posts carved out from single blocks of wood.¹

There is sufficient evidences to prove that artisanship in wood has remained the chief medium of construction for the early centuries, but however, it cannot be confirmed at what time a carpenter transformed himself into an artist and started carving patterns and designs of high quality then more folk motifs. Due to the woods unpreserved character, one can get the evidences of carving skills through the literature and stone carving which are based on wood carvings. Most of the ancient Hindu and Buddhist architecture came up as prototypes of wooden

¹ Mahrukh Yousaf, Folk Motives of Pakistan (Pakistan, Islamabad, 1990), 55

originals especially, rock cut temples and viharas.² Not only in Hindu architecture but it is also extensively used in buildings of the Muslim communities as one of its principal ornamental device. Most of the examples include pulpits, wall-panels and doors. In this context, a number of intricately carved panels show geometrical and floral designs from Al Aqsa Mosque at Jerusalem (8th C.). The Cairo Museum has acquired varied specimens of wood carving belonging to Tulunid period which include doors, ceilings and other elements. Some of the Timur's wooden carved doors (15th C.) are preserved in the Hermitage Museum, Leningrade, Russia.

It is manifested that the wood carving in its outstanding norms existed in the Sub-continent long before the Muslim advent. However in some aspects Muslim invasions augmented this medium. The chief was the geometrical designs encompassing several variations and combinations. The second was the introduction of rhythmic arabesque in low relief carving and the third addition was of lattice work known as pijra or jaili work.³ These characteristics appear in the wooden ornamentation throughout the history of the Sub-continent after the dawn of Islam. The wood work remained an integral part of the royal workshop during Mughal period and even in later patronage. In pre independence time, Sandal wood carving was in vogue mainly in Bombay presidency. . The Surat and Bombay work was in low relief whereas, Canara and Mysore work was in high

² Akhtar Riaz-ud-Din, History of Handicrafts Pakistan-India (Islamabad, Pakistan, National Hijra Council, 1988), 40-46

³ Akhtar Riaz-ud-Din, History of Handicrafts Pakistan-India, 353-356

relief. At Moradabad in North-Western Province, Sandal wood was carved in less quantity; Saharnpur had obtained a name for its wood carving. Some other centers were Hissar, Hoshiarpur and Gujrat.⁴ After the geographical division of the Sub-continent between Pakistan and Bharat in Northern areas of Pakistan including Hunza, Gilgit, Chitral and Swat, the wood that was extensively used for carving in Pine, Deodar and Mulberry while in Kashmir the walnut wood was used for the purpose of carving of architectural frames, furniture and objects of daily use. In South region, it was observed that carving was not a major device of ornamentation and used as the supplement of other materials.⁵ In the Punjab Chiniot, Bhera and Lahore gained celebrity in this craft.

Tracing back the history of wood carving while locating the roots of historical aesthetics, one recognizes the actual in the work of the ‘masters of the past’. It is definitely explored that they systematically realized the primary principles of their surroundings and requirements, and convert them into an objective reality. Its significant evidences are still in existence and are presented in detail in this research work.

⁴ George Birdwood, *The Industrial Art of India* :South Kingston Museum Art Handbook (W.C: Champman and Hall Limited, May 1880), 216-218

⁵ Mahrukh Yousaf, *Folk Motives of Pakistan* (Pakistan, Islamabad, 1990), 56

CARVED WOODEN DOORS OF LAHORE

FOCUSSIN ON CARVED PATTERNS AND MOTIFS

WITH REFERENCE TO ITS AESTHETICS AND INFLUENCES

History of Lahore has many features. One of these is Lahore's involvement in wooden crafts. Particularly during Mughal period and afterwards, Lahore was considered an important center of wood carving.⁶ Wood carving was certainly the most frequently employed medium for architectural embellishment for numerous elaborately carved doors, eaves, brackets and windows that have survived and can be seen on display in Lahore Museum.⁷

Even a cursory perusal of surviving carved wooden doors of Lahore reveals a true picture of various lifestyles and priorities shaped under the influences of different rulers and religions. From the ornamentation of grand forts to the local dwellings, wooden doors have their own entity.

K.C. Aryan mentioned in his book; *The Cultural Heritage of Punjab* (page no.78) that the cultural and artistic activities always remained upset in Punjab. He further added with the reference of Percy Brown that from 12th C. onwards, fine examples of carved wooden architectural embellishments could be seen in Multan and Lahore. During the short period of his stay in Lahore, from 1940 to 1946, he observed some intricately and magnificently carved doors in the private houses of

⁶ Saifur Rahman Dar, , *Crafts of Lahore*(Part One)*Crafts and Craftsmen of Punjab Vol 5* (Lahore, Punjab Small Industries Corporation, 2010) , 156

⁷ ----*Master Pieces of Lahore Museum. Lahore: Lahore Museum in Collaboration with UNESCO, 2006.*

walled city and some of the same doors are on display in Lahore Museum even today.

In industrial art pattern book of Percy Brown⁸ which he executed for Mayo School of Art, he prepared detailed drawings of wooden carved doors belonging to Shahpur, Srinagur, Hoshiarpur, Shalipur, Amritsar and Lahore. In these drawings he emphasized on motifs and pointed out the architectural elements of the door such as brackets, lintel and bosses. The sketched doors from the Lahore are taken from local edifices in the wall city which are now extinct. The influences found upon these doors are not traced out but provide the good picture of wood carving which was in practice during that era. Geometrical motifs in pinjra work are carried out in the sketches and the types of lattice also mentioned by their local names.

On page 2 of his journal⁹ the Lockwood Kipling described the Punjab wood carving, especially carved wooden doors of Lahore. According to Kipling the cause of the excellence of this wood work is the patience of the workman and the time he devotes to it. Another reason is craftsman's constant practice with which he works from his childhood. He explained the primary structure of the wooden doors found in Lahore as The two leaves of door turn on pivots instead of metal hinges. The intersection of the leaves always closed by the projected band and the door is fastened by the chain. Moreover, he talks about designs employed to adorn the doors. Further he adds that geometric patterns, used frequently to carpentry

⁸ Percy Brown, Industrial Art Pattern

⁹ J.L.Kipling, "Punjab Wood Carving", Journal of Indian Art and Industry, Vol. 29.

and wood work, panels have fine ornamental worth in the effect of light and shade to enhance the richness of designs.

A brief account of the carving on the doors and doorways of Lahore has been recorded by M. F. O'Dwyer in his journal¹⁰ on page 35. He wrote about the basic composition for door construction and ornamentation which is noticed almost throughout the Punjab. It is described by him that a door consists of lintel, jambs and sill. Door leaves are usually divided into panels and sometimes are elaborately carved and, in some cases, are left plain. Most of the decorative forms are arabesque. However traditional leaves and flowers with the combination of symbolic forms are also found. He further remarked on modern wood carving that, in present work, almost all are to be found in the older work.

In the book *Crafts of Lahore*, Dr. Saifur Rahman Dar talks about the art achievements of the Mughals particularly crafts related to architectural decoration reached their zenith. The author discussed the marvelous wood carving to embellish the doors, windows, balconies and brackets. The information provided by him helped me to trace out the history of wood carving of Lahore for chapter 2.

The brief discussion about wood carving presented in the book; *Folk Motives of Pakistan* by Mahrukh Yousaf provides the historical importance of wood carving in Pakistan. It also holds the techniques of carving and the types of wood used to prepare wooden artifacts.

¹⁰ M.F.O'Dwyer, "Wood Manufactures in Punjab", *Journal of Indian Art and Industry*, III, 30 April 1889

CHAPTER 2

Overview of Ancient Wooden Architectural Elements in Lahore

Wooden architectural embellishments of Lahore are remarkable for its assortment and exception also provides the glimpses of its glorious history. Due to the perishable nature of wood, surviving examples are quite late; these belong to Mughal and later Mughal period. Best remnants can be sighted in the walled city, Lahore Museum; as well as a few preserved in Lahore Fort. These historical wood carvings serve as visual reminders of the past. The ancient architectural wooden art pieces like balconies, jharokas, bukharchas, windows, brackets and doors are the best source to revive the previous talent treasure, which hook up the people with their past and its artistic legacy.

Wooden articles in Lahore Museum' vestibule

Lahore Museum presents remarkable wooden carved articles in the context of architectural adornment. After passing the main entrance of the Museum, marvelous collection of wooden artifacts welcome the viewer. Painted leaves of the door displayed at the right and left sides of the vestibule entrance. These door leaves are of Sikh period taken from Shalamar gardens revealing the flower composition in bright colours against black background. The door leaf is divided into four panels and design features are containing bunches of flowers in the pot flanking by two birds (Pl.1a). Painting on the right side of single door leaf is in better condition than the left side double door. Two original painted doors are still in-situ in the Hammam of Shalamar Gardens (Pl.1b).

Next to single door on the right side is displayed a massive window from Bhera, (District Sargodha). This window is equalant to the door in size with the colossal composition of wide jambs, projected arch above the window panes and pinjra work as ventilators over the window which considered the part of opening (Pl.2). The actual size of window according to the Museum record is 128 inches x 71 inches. The wood used is Deodar. According to J.L.Kipling, in majority the great quantity of wood work used in Bhera is Deodar. The design components are totally floral. Design is chiseled sharply and having bold appearance due to the soft nature of Deodar wood (Pl.3). After that, a door carved in Akbari style from Lahore is displayed consisting of a pair of door leaves, rectangular panel above the lintel and huge projected brackets with carved bell shaped hangings. The designing scheme is expanded with the amalgamation of geometric and floral patterns (Pl.4). The door size is 137 inches x 75.5 inches, according to the Museum record. The door is fixed in the brick structure to display appropriately. Within the brick structure two carved niches are fixed on both sides of the door (Pl.5), but these are not the part of the door and belonged from some other place as the carved patterns are dissimilar in nature to the door.

Next on display is a single pane of the door that is carved in inlay technique (Pl.6). The ivory inlaid door is presenting the images of Hindu deities, floral design and lion figure. It is unique in style and considered a rare art piece according to Dr. Dar.¹¹ Its provenance is not recorded but the images of deities make it sure that it is taken from some Hindu edifice. There are some rectangular

¹¹ Interviewed Dr. Saifur Rahamn Dar by author (29th May' 2015)

panels from Bhera displayed above the inlaid door panel these contain geometrical designs. There out of three panels, only one is in proper condition now.

Marvelous carving can be seen on a 19th Cent. wooden door which is displayed in Lahore Museum (Pl.7). The door is in very good condition and presents diverse characteristics to the other items on show. Figurative work and floral designs are employed to adorn it. Eight panels on the door show varied fine chiseled figures. The door is from Lahore as told by Dr. Dar during an interview. The adornment features such as Hindu deities and crowning Ganesha figure (Pl.53) above the lintel proved that it is taken from Hindu religious building as Ganesh was the son of Parvati and Shiva,¹² therefore in my opinion it must have been taken from some Shiva temple.

A magnificently carved wooden window is displayed above the main door of Jain Temple of Lahore Museum. The window is from Chiniot and belonged to the 19th Cent. depicting floral and geometrical designs (Pl.8). When we pass through the vestibule of Lahore Museum on our left can be sighted a wooden door removed from Haveli Naunehal Singh, 19th Cent. It is fixed alongside the entrance to the Islamic Gallery (Pl.9). The door provides good example of Sikh period wood carving. Variety of vegetal foliation proved the sort of adornment of Sikh art work. On top of the door is a jharoka of the 19th Cent. taken from some common house of Lahore. It shows the blend of geometrical and floral designs.

¹² Sri G Ananda, ganesha: The Resurrected Son of God (Artofunity.org, 2011), 67

Next to the Sikh period door, Multani carved rectangular panels are found hanging one above another (Pl.10), these present in the main floral designs in stylized and realistic form.

A huge entrance structure is further added to the left wall, which is the carved door of 16th Cent. in Akbari style (Pl.11). Door leaves and the panel above the lintel are showing geometrical patterns. Rests of the door components reveal abstract motifs, symbols and scrolls.

Along with the Akbari style door, carved brackets of 16th C. fixed on the left wall of Museum's vestibule (Pl.101) with the plain modern single door depicting the similar characteristics found on the other doors related to same time period.

Wooden architectural articles in Lahore Museum's General Gallery

A colossal wooden entrance to some significant building in Lahore is displayed in general gallery of Lahore Museum. It is in the form of double entrance dating back to the 16th Cent. The double door measures 12'-7" x 13'-9". Whole body of the door consists of three vertical and two horizontal pillars all worked in Shisham and Bair wood. Entire body of the door from every side is abundantly carved (Pl.12). It is one of the oldest doors in our country but its craftsman is unknown¹³. The combined structure of two openings with mutual pillar (Pl.105) showed that it was used as entrance to a room or to adorn the interior but not produced as the main entrance of building. Corbel arch with bell shaped hangings is the prominent feature and the enormous upper part is exposing rows of hanging

¹³ Waseem Ahmad, Preservation and Restoration of Wooden objects in Lahore Museum, Lahore Museum Buliten vol vii, no I & II (Dec. Jan. 1994), 281

knobs in three layers. Right above this double entrance is a jharoka (Pl.13) with three arch shaped openings. It presents fine carving on the spandrel of arches; about less than half openings are blocked by fixing the beautiful pinjra work screen. On the right side of that jharoka is a profusely carved wooden balcony displayed, three prominent windows crowned with squat domes flanked by two slim windows inside arch shaped structure (Pl.14). Wooden carved panels are used to cover the quarter part of the window openings. It is 19th Cent. work and brought from Jhang. Its characteristics are typical of Sikh period. On the left side of the same wall is another wooden balcony can be witnessed. It is also fine carved art piece (Pl.15). It has been taken from inside Jhang city from Gurdwara Madan Mohn, 19th C. consisting of three arch shaped windows, Pinjra work can be seen above each window as ventilator.

Gujranwala and Chakwal are also renowned for their superb wood carvings. In General Gallery of Lahore Museum on the right side wall can be seen carved doors from Gujranwala (Pl.16) and on the left side wall are wooden doors from Chakwal (Pl.17). These intricately carved doors are skillfully chiseled and fixed above the eyelevel. The distinctive feature can be noticed in the ornamentation above the lintel. Doors from Gujranwala are presenting a series of carved hanging knobs above the lintel while Chakwal doors are containing beehive scroll over the lintel. Pinjra work as ventilators considered the part of door and remained present in all doors. Bukharchas from Jhang displayed in the same gallery with five arch shaped openings and three supported brackets under the structure (Pl.18). Fine pinjra work can be seen above and within the openings.

Wooden article in Lahore Museum's Contemporary Art Gallery

A beautiful carved wooden entrance can be seen on the front wall of Contemporary Art Gallery in Lahore Museum (Pl.19). The neatly chiseled moldings on the spandrels of the overlapping arches produced skillfully, the entrance is flanked by rows of three low heighted wooden arches with pinjra work panels above them. This magnificent woodwork brought from Gujranwala, is one of the famed center of wood work.

Wooden articles in Lahore Museum's Jain Mandir Gallery

Carved door of Hari Nalwa Singh Haveli is displayed in the Jain Mandir Gallery leading to the Armory Gallery, Lahore Museum. The door is brought from Gujranwala containing wooden ventilators above the lintel and elaborated projected arch that is supported by intricately carved pillars (Pl.20). Ceiling of the arch is of wood and beautified with complicated carved design (Pl.21). Both floral and geometrical designing scheme is found on the door. In the same gallery the wooden interior of Jain Temple, Gujranwala is exhibited (Pl.22, 23). It is considered the best wood carving of 19th Cent. as Dr. Saif Dar told in an interview. The special genius of the carver serves to conclude the level to which the carving is close to nature without losing its balance and stability. Marvelous carved figures of musicians, deities and others are chiseled expertly (Pl.22, 49). Nothing is more splendid and valuable than cheerful carved foliage. The coloured glass work is added to ornate this Jain Temple interior (Pl.23).

Wooden article in Lahore Museum's Hindu Gallery

A seh-dara i.e. entrance screen comprising three arch openings is displayed in Hindu Gallery at Lahore Museum it is also brought from Jhang. Spandrels of arches are showing floral carved design (Pl.24a) and the pillars of screen are decorated typically with Lotus flower petals (Pl.24b). A carved window from Swat is displayed in Lahore Museum in Swat Gallery that is flanked by two short pillars having distinctive features of the area (Pl. 25a).

Wooden Miniature door in Lahore Museum's Islamic Gallery

A miniature wooden carved door is displayed in Islamic gallery (Pl. 25b) reveals marvelous carved designing scheme. This small door is in very good condition and the carved motifs are apparent. Most of the ornamentation consists of floral motifs. Each door leaf is divided into four sections. Door jambs are intricately carved and above the lintel a wide band shows the floral scroll depicting sunflower with prominent disc. Bini is raised noticeably and highly decorative.

Wooden doors from Miani (Sargodha)

Three richly wooden carved doors of 19th C. from Miani (Sargodha) are on display in Lahore Fort (Pls. 26,27,28). The doors reveal three different styles and prove the skill of artisans and the creative versatility of the site. The door fixed on the left side of Bari Khuabgah in Jahangir's Quardrangle (Now Mughal Gallery) depicts grand door jambs divided into four recessed band showing beautiful amalgam of geometrical and floral design while the door leaves are left plain (Pl.26). The other door from Miani is located on the front wall of Khuabgah

(Pl.27), The prominent element of this door in the context of carving is the half circle-part above the lintel which is showing intricate design and the projected arch crowning the door structure. No lattice work are found in the door but the narrow ceiling of the arch covered by using wooden round sticks can work as ventilators. Ornamentation consists of floral patterns. The door which is fixed for exhibition on the right wall of Khuabgah (Pl.28) is presenting beehive scroll above the lintel and the top of the scroll engraved wooden panels are fixed illustrating flower patterns. Wide jambs are ornamented while the door leaves are left unadorned. It reminds a similar door from Chakwal on display in General Gallery of Lahore Museum (Pl.17).

Carved wooden doors at walled city (Lahore)

Inside the Mori Gate, the entrance door of Naunehal Singh Haveli is showing marvelous example of Sikh period carving (Pl.29). The building façade encompasses an elongated bukharcha above the door flanked by two comparatively slim bukharchas and the lattice work is noticed in the openings of them (Pl.30). The door is fixed in plastered brick structure which is embellished with bright fresco paintings and flanked by low seats within the projected arch in conventional manner. Being an artist and historian I suggest that the entrance of the particular building does not mean the jambs of door including leaves, it comprises all the components on façade such as jharoka and bukharcha that is traditionally found above the entrance. These fragments are brought to display individually but actually these are parts of the doorways because the conventional style is considered absolute by the assortment of all façade modules. In most of

the cases main entrance and the top window found on the recessed surface surrounded by projected arch. The building of Naunehal Singh Haveli is presenting good evidence of this tradition (Pl.30). Entrance of Shirazi Building (inside Mori Gate, Lahore) also consists of a wooden carved door leaves and jambs with the three openings window above (Pl.31). Same setting of the door and bukharcha is found in the paintings of old Lahore by Dr. Anwar Ajaz (Pl.32).

Door of Gurdwara Dera Sahib is located near Ranjit Singh Samadhi. The door is providing versatile patterns in each panel on the door leaves and affixed in white plastered structure (Pl.33). Natural elements like leaves, flowers, fruits and birds figures are employed to adorn the door. The carving on the door of Ranjit Singh Samadhi is marvelous in its characters which comprises splendid balance and harmony in its designing. The door set in red sand stone and flanked by seats and small niches. Carving is in bas relief and the motifs that are used logical and symbolic (Pl.34), well documented by Dr, Nadra Shahbaz Khan.

Wooden carved doors are displayed in the famous restaurant: Cuckoo's Den at in the Food Street, Shahi Fort. Doors are taken from old Lahore city but their locations are not confirmed (Pl.35). The wooden door of Haveli Mubarak Begam, Bazar-e-Hakeeman is having intricately carved jambs whereas leaves are plain (Pl.36). Wooden ventilator is fixed above the lintel. The door is painted in blue and not in very good condition especially jambs are much decayed. Projected arch of wood is crowning the door structure, adorned with carved medallion on the spandrels. Haveli is erected during the period of Muhammad Shah (last Mughal Emperor) and has been recently renovated.

Haveli Tehseer Bazar is containing wooden entrance door with intricately carved jambs and plain door leaves. Façade of the building is presented in traditional way as the window opening right above the main entrance and niches on either side within the arch (Pl.37). The door is set in the brick structure and accessed through the two steps flanked by seats.

A door preserved in Chohatta Mufti Baqir has elaborately carved jambs with plain leaves. Door is not fixed within any structure but providing good example of skillful craftsmanship (Pl.38). The old wooden door at Gali Surjan Singh near Delhi Door is placed as the main entrance of a private edifice. The door is on its perishing stage therefore the carving on the jambs is not apparent but giving an idea of its fabulous past (Pl.39). Haveli Wajid Ali Shah is erected during colonial period¹⁴ presents the carved door as the main entrance (Pl.40). Fine chiseled jambs proves the talent of artisan, the door is in good condition and well preserved by applying paint. Floral scroll is boldly carved on the frames and the low seats are erected with the Lotus petal base. The door is fixed on the recessed surface surrounded by projected structure. Near Haveli Wajid Ali Shah at the residence of Khawja Murabba Wala, there is a wooden door which is having thin carved bands as jambs and set in conventional manner that the window is above the door, façade of the building is of red bricks. Central band on the meeting place of the door leaves is most elaborate part of the door (Pl.41). Barood Khana Haveli, also known Mian Salli Haveli, is located near Texali Gate is containing

¹⁴ A Hamid, Daily Times, January 7th 2007, LAHORE LAHORE AYE: Where Hindus and Sikhs once lived

good examples of marvelous wood work (Pl.42).¹⁵ Fine pinjra work can be seen on the balcony with three openings and coloured glass work gives wonderful effect.

Haveli at Sammianwala Bazar has wooden entrance door revealing modern characteristics as the door is divided in four vertical panels and the carving on the leaves is more prominent than the jambs (Pl.43). Chiseled patterns are also dissimilar from the previous but the date of erection is not confirmed. Several doors are found on the common houses of walled city having intricate carved designs which belong to the Sikh Period (Pl.44). The wooden doors with appliqué technique are found at Heera Mandi Bazar having bold geometrical pattern (Pl.45) and at Mohalla Chomala near Bhati Gate containing star shaped geometrical pattern (Pl.46a), which is very common in Islamic ornamentation.

Door of Data Darbar

Gilded door of Data Darbar, Lahore is another remarkable example of wooden door in Lahore. The door is fixed in the southern wall of courtyard outside the main grave. It is donated by the Emperor Raza Shah Pehlavi of Iran to the citizens of Lahore in 1974 and installed in location by Z.A. Bhutto, the Prime Minister of Pakistan. Due to the security issues that particular area is blocked and approach to the actual door is not possible, therefore the visual reference cannot be provided.

¹⁵ <http://www.thefridaytimes.com/tft/the-old-world-charms-of-mian-salli/>

In our local language door is known as “Darwaza” which is extracted from the Persian word “Darr” means entranceway. In Urdu expression the mass, style and location doesn’t change the word “Darwaza” whether it is on fort’s entrance in massive form or found on some Havelli’s front wall or on any local dwelling. No matter it has door leaves or it is without leaves still called “Darwaza” . Other than in English language the colossal doorways called “Gate”. For example, in English language the city doors of Lahore acknowledged as Gates due to the extent, but in Urdu these are called Darwaza. In this context I want to include Main Alamgiri Darwaza of Lahore Fort (Pl.112) in this section as a notable wooden door of Lahore, Main Gate of Jahangir’s Tomb and of Sarai Akbari at Shahdara (Pl. 46b)

CHAPTER 3

History of wood work in Punjab

History of Punjab is rich in crafts, skills, materials and aesthetics. The factual character of people can be seen in the custom, tradition, arts and crafts of the area. In fact handicrafts of certain area carry with them the history, tradition and living style of people of that particular area. Scattered references in different literary sources also help to prove the existence of an ancient tradition of art activity, including the art of wood work in Punjab. There are sufficient proofs in appearance of decorative designs in the wooden structural elements in the old buildings of Punjab. The elaborate carvings of wood, especially on the door frames and panels are some of such outstanding remains of the artistic vision of the past in the city that would surely take us back to the early age. The hybrid form of the art wood carving produced by the cop ration of the traditional Hindus and the migrant Muslim wood carvers. This amalgamation revealed the traditional characteristics of vivacious Indian art and the angular and geometrized treatment of the Persian decorative art. The combination of Indian figurative elements and Persian flora and fauna decoration is used to embellish the doors and exteriors of large mansions of woodcarving. The remnants of grand door-ways, balconies and intricately carved doors are excellent examples of wood art that flourished in the whole sub-continent.¹⁶

¹⁶ O.C. Handa, and Madhu Jain, WOOD HANDICRAFTS: A study of its origin and development in Saharanpur (New Delhi, India, Indus publishing company), 36-38

Wood carving has a long and distinguished history in the Punjab. Here carving is a traditional art which is passed on by master craftsmen through the generations. Wooden crafts of Punjab reveal the aesthetics and skillfulness of its people. Carpentry is one of the oldest crafts of the land of five rivers. During the first half of 2nd millennium B.C., when the Aryans settled in Punjab, their text gives repeated references to wooden articles. But since wood is a perishable material, no specimen of early woodwork is available. But it is almost certain that wood was extensively used for architectural purpose at Harappa about 5000 years ago. The first wooden piece of carving is discovered from Taxila in Punjab.¹⁷ In the Sub-continent the tradition of ornamentation in the wood work has continued not only in stone but also in terracotta, which in turn became the inspirational source for medieval and contemporary wood carvers.¹⁸ In so far as the Punjab is concerned, due to the countless invasions the artistic and cultural life of Punjab is the amalgamation of several influences, which is reflected in its art and crafts. . Punjab is famed for its excellence in various crafts including wood carving.

Several regions of Punjab, especially Chiniot, Gujranwala, Sargodha, Jhang, and Lahore have rich tradition of wood carving. Each of these has its own regional character. Various wooden architectural styles are commonly found in these areas. All wood carving centers of Punjab have their own techniques, patterns, and designs.¹⁹ These characteristics depend on availability of wood type and priorities of areas. Some of the intricately and elegantly carved wooden doors from Punjab

¹⁷ John Marshal, Taxila vol III

¹⁸ Jay Thakkar, Naqsh: The Art of Wood Carving in Traditional Houses of Gujrat (India, Research cell school of Interior Design, C,E,P,T, 2004)12

¹⁹ Saifur Rahman Dar, Crafts of Punjab Vol 3 Bhera (Lahore, Punjab Small Industries Corporation, 1988) 58-59

are preserved in Lahore Museum. It is a repeated statement that the discriminative attribute of industrial art in Punjab is their Muhammadan character. The Hindu designing scheme is so perceptible in other parts of kingdom, generally in hilly areas but not present in the structures of the plains. Sikhs started producing designs with combination of Hindu adaptation and Islamic motives in architecture and decoration. At the time when they had already invaded by Europeans, they were developed their own traits in wood carving. Their foliage is intricately lined and twisted, and small distorted figurative forms prohibited, in Muslim works, were started appearing. But the basic characteristics, such as flatness of relief, lack of under-cutting, use of geometric shapes, and carving in line simply were still present. A number of massive and ornamented doors and windows were meant to be sold at surprisingly low price to native community. However when the Europeans showed liking to get such art pieces in special sizes, the prices increased unreasonably. In both old and new wood work the doorway remains the most elaborated element which required more time and concentration than any other part. Over the larger part of India generally doors consisted of two leaves, without using metal axis but revolve on turning points. The meeting point of two leaves is projected 'separating head' called bini in the Punjab. No other evidence of local structure is found where more creativity noted down than on the bini, sometimes it is the only decorative part of the building. The fine example of ornamented bini can be seen in (Pl. 47), though the copy cannot validate the delicacy and richness of design of the original one. Actually the entire door is covered with ornament, the downcast sections is decorated with symbolic forms

and framed with deeply carved ornamented band. Comparatively large pane over the frieze embellished with distorted figures combined floral motives. The center part is engaged by the famous Hindu deity Ganesha, the elephant shaped head of Ganesha finds over most Hindu doors. The carving of these panels is not as fine as of the rest, same about the portion of jambs; these might not have been carved by the same craftsmen. The enlarged part of the interlaced ornamented frieze in (Pl. 48) shows the style which is famous among the native craftsmen as Akbari, there are numerous instance of this kind of ornamentation in Lahore city. Almost all are near to perish, but all are notable for delicacy of implementation and deep carving.²⁰

The wood carvers (artist) in Punjab have pioneering expressions of art which can be found in traditional doors they prepared by wood carving. In some areas of Punjab wood carving has been worth appreciation because the artists create complex designs with perfect charm. The nature of woodwork in Punjab was mostly architectural, especially to embellish houses and temples. The graceful wood carving of Jain Temple from Gujranwala in Lahore Museum is the best visual evidence to realize equity of woodcarver (Pls. 49, 22, 23). Architectural remains of wood carving in Punjab show marvelous examples while old havelis in Punjab have still carved doors and windows. For instance, Haveli Naunehal Singh in Lahore is a living example of magnificent woodwork of 19th C. (Pl. 29, 30, 50). Wooden architectural ornamentation in Punjab evolved organically, portraying a

²⁰ J.L. Kipling, "Punjab Wood Carving", Journal of Indian Art and Industry, Vol. 29.

complex picture of various life styles, shaped under the influences of different rulers and religions. Wooden architectural elements used effectively for different purposes in creation of grand forts and temples as well as in local dwellings. The traditional art of carved doors of Punjab encompassed in itself – the historical profile, cultural variation, mythological fables, religious beliefs, symbolic significance, proficient techniques, expression of nature and much more. Master builders and skilled craftsmen having the grace and magic quality to create, express and depict the essence of versatility. The historical view point regarding carved doors demands the study of the main centers of wood carving in Punjab. Wood being a common domestic material was used in making various products, right from the objects of basic daily use to one of the highest human endeavors like architecture. Wood carving was the most common form of architectural decoration for several profusely carved doors, windows and other parts that have survived. Various kinds of such entrance doors can be sighted in Lahore Museum, especially the doors from Bhera are abundantly decorated (Pl.51). Wooden doors from Punjab are very popular because of their superior designs. It seems that craftsmen were very particular about each detail because the designs are extremely elaborate.

The craftsmen first select the right kind of wood which helps him to decide whether it is suitable for quality carving. The texture of wood is major factor in shaping the fine intricate designs. It plays great role in cutting and shaping it for particular purpose. To get the desired results in wood carving several types of wood are used to be functional.

There are certain general factors which affect the choice of materials for a particular scheme. Perhaps the most important of these is the availability. In fact, Punjab has long tradition of wood carving by several factors. Chiefly the large number of jungles due to the flowing rivers and trouble-free delivery of fine quality wood from Himalayans forests and transferred into the plains by the five main rivers of Punjab. Constant trade with Afghanistan was also favorable to promote wood carving tradition in Punjab. Good qualities of timber wood transported from the forests both in Himalayans and Hindu Kush Mountains of the North Western Region by this trading route. Therefore the extreme use of wood carving to embellish the architecture in Punjab Region has been sustainable throughout the past centuries. There are many cities and towns where rich people favored to adorn their edifices by using carved wooden architectural fittings. The mosques, tombs, havelis and private houses in these towns are full of the most elaborate and minutely examples of delicate wood works. The finest existing example of contemporary wood carving is Gulzar Mahal in Chiniot due to its marvelous wood work (Pl.52).²¹ The use of different techniques such as inlay, carving combined with the creative richness of the patterns, give this class of wood work an almost unparalleled splendor of effect. Some cities and towns of Punjab are renowned for remarkable existing examples regarding their wood carving such as Gujranwala, Jhang, Chakwal, Chiniot, Bhera, and Lahore. Even beyond independence there was hardly a town in Punjab where parallel work was not executing, Old streets and Havelis of Delhi depicting some fine examples.

²¹ Saifur Rahman Dar, *Crafts of Chiniot, Crafts and Craftsmen of Punjab Vol 6* (Lahore, Punjab Small Industries Corporation, 2010) 94

Amritsar and Batala were also apparent in good carving. Wood carving persisted in every district. Bhera, Amritsar, Batala, Chiniot, Hoshiarpur, and Hissar have their own reputation. General characteristics of South Asian carved doors have been described by M. F. O'Dwyer: "The door frame consists of lintel, jambs and sill, ordinarily constructed of separate beams. The shape is in most cases rectangular, the height being to the breadth as 3 to 2 or $7\frac{1}{2}$ to 5. The door itself has two leaves turning on pivots. The joining of the door leaves being covered by a raised parting head (bini), which is always elaborately carved. The leaves of the door divided into panels, which are sometimes carved, sometimes plated with perforated metal or left plain and studded with star or shield shaped metal bosses. The band separating the panels are often, at least, in the older work, carved in a deeply cut running pattern, which withdraws the attention from the monotonous regularity of the paneling, while at the same time it adds greatly to the richness of the general effect. In most modern work it is the bini, or parting bead, and the chaukrat that receive the most attention. The forms of ornamentation are mainly arabesques; sometimes, however, conventional leaves and flowers or grotesque animal forms are introduced. The patterns followed are by no means new; the designs now in vogue are nearly all to be found in the older work. In the large panels above the carved lintel, it is the custom to introduce mythological figures with Ganesha or Shiva in some one of his numerous incarnations in the center (Pl. 53). In Muhammadan work, of course, the central panel is left plain, or is cut in some geometrical pattern (Pl. 54), or is fitted with an inscription. Frequently the

doorway is surmounted by a second lintel carved in similar pattern to those below, but differing slightly both in proportion and form.”²²

WOOD CARVING OF SARGODHGA

There are many areas of Punjab which are considered the home of crafts. Some regions of District Sargodha have a very diverse character and solid involvement regarding wooden crafts. This ancient craft has been in practice in Sargodha since long time. The only sources in this region to get the wood are trees and forests. Timber of fine quality was also available, through Jhelum River Deodar wood was brought from Kashmir, so wood crafts flourished due to the availability of good quality wood. Intricately carved doors and other architectural embellishments are still found in many towns and villages of the district. Most of these precious wooden specimens were destroyed because of lack of proper care or sheer negligence. However, a few fine pieces of wood carving are auspiciously preserved in the collection of Lahore Museum. Till the middle of the 19th century Bhera was one of the major centers of wood carving in the Punjab. The craftsmen of Bhera were invited to work in other cities of the subcontinent as well as some cities of Europe. Specimens of carving from Bhera were exhibited in several national and international exhibitions. It was a great honor not only for talented artisans of Bhera but also for Punjab in pre-independence days.

Once craftsmen of Bhera were employed in Kinsigton School of Art, London, It was O'Dwyer and Lockwood Kipling who sent these wood craftsmen to England.

²²M.F. O'Dwyer, "Wood Manufactures in Punjab", Journal of Indian Art and Industry, III, 30, April 1889.

Due to Kipling's struggle the Bhera craftsmen got recognition, and this fading craft got a new life.²³

Location and History of Bhera

Bhera is a congested town with narrow streets situated on the left bank of River Jhelum. It is only 65 km north-east of Sargodha, the district and divisional headquarter. The Salt Range Mountains are of Bhera just cross the River. Famous salt mines of Khewra are about 18 km from this town. The history of present town does not go beyond the Mughal Period. In the opinion of many scholars, the earlier Bhera can be identified with a ruined site near Ahmadabad on the right bank of River Jhelum. Babur, the Mughal Emperor talked about it in Tuzk-e-Baburi but then it was still on the right bank of River Jhelum. History says that right after the invasion of Babur Bhera tumbled down, because the hill tribes of Salt Range invaded the old Bhera and devastated it.

The present Bhera engages our attention for the first time when Sher Shah Suri came into Punjab. He progressed to Khushab through the River Jhelum and turned in the direction of Bhera. So it was Sher Shah Suri who believed to have founded the today's Bhera on the left bank of the River Jhelum. Bhera was less documented throughout the Mughal era. When the British occupied the Punjab in 1849, Bhera was stated to be the border town of Shahpur. Mainly two factors badly affected this town during the last 98 years. First issue was the 1917 Bolshevik Revolution in Russia which destroyed Bhera's growing business

²³ Saifur Rahman Dar,, Crafts of Sargodha,Crafts and Craftsmen of Punjab Vol 7(Lahore, Punjab Small Industries Corporation, 2010) 112-114

community. The second reason took place, when the British Government decided to down-grade the status of Bhera from tehsil to sub-tehsil level. The decision affected Bhera's status poorly.²⁴

Wood carving prospect in Bhera

In historical perspective, Bhera is still considered as one of the major centers of wood carving of Punjab. It has also been described as a living museum of wood carving. Almost every street and muhalla of this town has houses furnished with beautiful wood carvings, though by now most of the specimens have been either removed or destroyed and only a limited number are still there in-site (Pl. 55). Mostly, the artisans used Deodar wood for door and window jambs but the use of Shisham wood in carved doors was also explored. Several areas of Bhera are famed for beautiful wood carving such as Muhalla Khawajgan, Muhalla Sanian Wala, Muhalla Shish Mahal, etc. Wooden doors and other architectural embellishments are not only restricted to Bhera. The intricately wooden carved door of the Haveli of Krishan Niwas in Miami-a neighboring town of Bhera, is the best example of wood carving of the early 20th century.²⁵

the secret behind this flair of carpentry is the training, which these craftsmen received from their youth. They worked out from very young age and help their

²⁴ Saifur Rahman Dar, Crafts of Punjab Vol 3 Bhera (Lahore, Punjab Small Industries Corporation, 1988) 8-16

²⁵ Saifur Rahman Dar, Crafts of Sargodha, Crafts and Craftsmen of Punjab Vol 7 (Lahore, Punjab Small Industries Corporation, 2010) 118

father or master in carving patterns. This gradual practice developed their abilities to carve ornaments.²⁶

Bhera's precious heritage of wood carving is fast fading away due to the neglect and lack of maintenance. Due to the socio-economic changes and introduction of other inexpensive construction materials, wood is not in popular use today. Use of wood especially for architectural purpose is not affordable and is out of reach of common people. Only rich people can afford it.²⁷

Location and history of Multan

Multan District is situated in Southern Punjab. River Sutlej and River Chenab separate it from Bahawalpur and Muzaffargarh Districts. Scholars opinion vary as to the foundation date of Multan.

According to some historians, Multan's history started long before Alexander's invasions; even take it as far back as second millennium B.C.E, in the era of the Indus Valley Civilization. But according to Al-Beruni there is no history of Multan before the Arabs advent in the 8th century. Under the Arabs patronage the city absorbed the Islamic influences and urbanized as a main center of Muslim society in the sub-continent. During all the subsequent periods, till today, Multan has maintained its position as a prosperous with glorious traditions in various crafts.

²⁶ J.L. Kipling, "Punjab Wood Carving", Journal of Indian Art and Industry, Vol. 29.

²⁷ Saifur Rahman Dar, Crafts of Sargodha, Crafts and Craftsmen of Punjab Vol 7 (Lahore, Punjab Small Industries Corporation, 2010) 115, 116

History of wood carving in Multan

In the old city of Multan several fine specimens of wooden carved doors and windows can be found, which shows its glorious history of wood carving. Though the existing evidences are not sufficient but can provide the good idea of charming ancient carved motifs and aesthetics.

Multan is renowned for its magnificent tombs, mosques and other monuments. It is also known as Madinatul Aulia-the City of Saints. Multan's magnitude arouse after the advent of Islam. The art and crafts of the city is strongly influenced by Islamic values. In fact, Multan is famous for its blue tile work and fresco paintings, colorful painted ceilings of houses & museums. The marvelous art pieces of wood carving were also the source of viewers' inspiration. Delicately carved wooden ventilator considered the part of the door; projected wooden windows with intricate designs and jali work in arches prove the talent of craftsmen. Beautifully carved wooden door and ventilator in the mausoleum of Shah Rukn-e- Alam with geometrical and floral motifs are living testimony of Multan's traditional wood craft.²⁸ (Pl. 56)

The artisans of Multan are renowned for making huge size "taazias" for Moharram procession.

Lahore

The city of Lahore is located on a route that links the mainland India with Western Asia. Lahore is a vital edifying center and has been the capital of Punjab since the time of Mughals. Throughout the history it played an essential role to

²⁸ Saifur Rahman Dar, Crafts of Punjab Vol 2 Multan(Lahore, Punjab Small Industries Corporation, 1988) 7, 16-25

resist invaders and conquerors from Central Asia. For the first time we find it in history when Mehmood of Ghazna conquered it and made Ayaz governor of Lahore, during eleventh century CE.²⁹ Lahore remained capital in the period of Ghaznavids and Mughal emperors. During Akbar's Period Lahore was even made capital of entire India for about 14 years, artisans were invited from other regions to settle here. Lahore was shaken through invasions, conquests and settlements which reflect their divers' origins and different groups of people particularly those devoted to arts and crafts.³⁰

Since the Lahore has always attracted artists and artisans from other regions and provide them platform to work, live and settle here permanently.

History of wood carving in Lahore

Wood carving has been the most frequent form of architectural decoration for several carved doors, windows and balconies for long time, Specimens with superb inlay and overlay works have still continued to be produced. Some carved doors of Akbar Period are preserved in Lahore Museum these are the best examples of magnificent history of wood carving in Lahore.³¹ (Pl. 57a) Examples of wood carving can be found in Wazir Khan Mosque but are not in original form though their surface carving have been copied from the original wood work. The present wood carving embraced the geometric designs and rosette patterns in the doors. One genuine piece of art work in wood carving is a beautifully designed

²⁹ Ihsan H Nadiem, Historic Landmark of Lahore (Lahore, Sang-e-meel Publications, 2006) 15,16

³⁰ Saifur Rahman Dar, Crafts of Lahore (part one) Crafts and Craftsmen of Punjab Vol 5 (Lahore, Punjab Small Industries Corporation, 2010) xi

³¹ Saifur Rahman Dar, Crafts of Lahore (Part One) Crafts and Craftsmen of Punjab Vol 5 (Lahore, Punjab Small Industries Corporation, 2010) 58

pulpit (member) for the imam placed in the Prayer Chamber (Pl. 57b).³² Many other specimens of carved wood can be found in private houses of wall city. The exterior of all such buildings specifically doors and windows are embellished with carving. Generally door jambs are adorned with floral and geometrical designs (Pl. 58). Projecting balconies and jharokas remained the essential part of building structure prepared by using intricate wooden jali work and ornamented with traditional designs. The glimpses of fine wood carving can be traced back not only from the old structures but also in some other art pieces. A beautiful example of calligraphic inscription is on display in Lahore Museum (Pl. 59) this rectangular wooden panel of carved Ayat-ul-Kursi, belonging to Humayun period, is one of the best instances of carving. Carved wooden screen of Aurangzeb period is also displayed in the Islamic Gallery of Lahore Museum showing the fine example of carved inscription which is arranged in a circular form (Pl. 60). The skillful repetition of design proves the talent of the craftsman. After Aurangzeb period, the account of Mughal period came to its decline. Due to non-appearance of proper authority, Lahore became a conflict ground of invaders. This social confusion affected the city's art and craft behavior badly. During Sikh period Lahore experienced with worst conditions such as spoiling of built heritage and uncertainty. In Lahore history, the 80 years long Sikh rule appeared as a disaster for the city progress and artistic activities. In the period of Maharaja Ranjit Singh some sort of crafts flourished but no specific Sikh style could develop. They could not initiate anything which can be expressed as indigenous

³² Saifur Rahman Dar, *Crafts of Lahore (Part One) Crafts and Craftsmen of Punjab Vol 5* (Lahore, Punjab Small Industries Corporation, 2010) 101

Sikh. Buildings of rich people were beautified with nakkashi and with intricate wood carvings.³³ Doors, windows and ventilators of carved wood are still found in private residences of Sikh period called haveli. Best surviving examples are Nau Nehal Singh Haveli (Pl. 61) and Nisar Haveli. Ranjit Singh's smadhi also provides good example of carved wooden doors (Pl. 34). The wooden gateway to Maharaja Ranjit Singh Smadhi is decorated with floral and fruit patterns in bas-relief. The unique component of design used on the door is diversity of flowers. The original wooden carved doors of sikh period have been perished. A few surviving examples represent a climax in Sikh architectural adornment. Small double wooden door in the interior of Gurdwara Dera Sahib (Pl. 33) is one of the best examples of outstanding craftsmanship, designs and themes reflect the capability and intellect of artisans working under the Sikh patronage. Soon after the death of Maharaja Ranjit Singh the Punjab was invaded by the British rulers and architectural ornamentation style was eventually modified.³⁴ One of the best examples of early 20th Century wood carving in Lahore is the beautiful rostrum or pulpit (mimbar) now in Masjid Wazir Khan. It was presented as a gift to the citizens of Lahore by Lord Gerizon, the Governor General of India in 1902.

³³ Saifur Rahman Dar, *Crafts of Lahore (Part One) Crafts and Craftsmen of Punjab Vol 5* (Lahore, Punjab Small Industries Corporation, 2010) 62, 63

³⁴ <http://www.sikhfoundation.org/sikh-arts-heritage/carved-doors-of-the-gateway-by-dr-nadhra-khan>
(accessed 28th Oct. 2013)

Location and History of Chiniot

The ancient city of Chiniot lies in area called Sandal Bar. It is located at the bank of River Chenab. A group of small hills extended on the right bank of River Chenab between Chiniot and Chenab Nagar. These hillocks are significant regarding the evidences of rock carving representing horses with riders, hunter, some animals and axes. These facts proved that District Chiniot has been subsisting since primitive times. The main quality of the town is antiquity and provided evidences that it was occupied before the arrival of Alexander. During the period of White Huns Chiniot was considered a chief city. Alberuni is declared in Kitab-ul-Hind that Chiniot was one of the fundamental places in this area of the world. During the European invasions, Chiniot's glory effected badly but after independence it revived its position through arts and crafts. The most suitable words to portray the Chiniot District are the combination of glorious history, intellect, romantic atmosphere and talent. Two of the most marvelous monuments constructed in the town, one is graceful Shahi Mosque and the other is the superb Gulzar Mahal which is the living example of skilled artisans and exquisite wood carving.³⁵ (Pl.62,52)

³⁵ Saifur Rahman Dar, Crafts of Chiniot, Crafts and Craftsmen of Punjab Vol 6(Lahore, Punjab Small Industries Corporation, 2010) vii,47

Wood Work of Chiniot

The artisans from Chiniot are mainly accomplished in wood works and this craft has been continued since centuries. The craftsmen of Chiniot have distinctive attribute towards arts and crafts: their contribution in the construction of world's finest architectural milestones i.e. Taj Mahal and Golden Temple.

Chiniot is the only city of Pakistan where wood work has been continuing since many centuries. The tradition of wood working is not stagnant but even in progress and developing new trends and motifs to fulfill the modern demands and changes. On the whole Chiniot wood work is the amalgamation of traditional values and functionalism. From a very long time till now Chinot is considered the center of wood carving. It is due to the skilled wood-carvers of the city. Usually Shisham wood is used for this purpose. The intricate carved designs are really splendid with minute details. The carving is sharp and apparent gives a space of strength and richness. Chiniot is still renowned as the chief city of wood work and also upholding its reputation in this craft. Craftsmen of the city are actively supporting wood crafts and receiving great returns.

The unbroken tradition of wood carving positioned here by the supply of fine quality wood through River Chenab. Uninterrupted wood providing facility in sufficient extent was the reason to develop this craft in this

area as doors, windows, pinjra work for ventilators and balconies. Most of the old wooden crafts of Chiniot have perished due to the invasions and neglect by the society. The history of Chiniot wood work is started by the history of the city but the ancient wood work is vanished. Only the most primitive surviving instances from Chiniot are hardly 150 years old.³⁶

One architectural remains of Chiniot is remarkable regarding wood carving, that is Gulzar Mahal (plate 62) splendid wood carving of the said architecture proved skill and talent of the city artisans. The artisans were expert in wood carving; most of their descendants are still working in the city. In present days nobody is using carved huge size wooden doors, windows, balconies and sehparas. Pinjra work is out dated as ventilators. A few wood carvers are still in the city that can produce such a marvelous masterpiece as we can found in Gulzar Mahal.³⁷

³⁶ Saifur Rahman Dar, Crafts of Chiniot, Crafts and Craftsmen of Punjab Vol 6(Lahore, Punjab Small Industries Corporation, 2010), 96-100

³⁷ Dar, Saif-ur-Rehman, Crafts of Chiniot, Crafts and Craftsmen of Punjab Vol 6, 106

CHAPTER 4

Ornamentation in Wooden Doors of Lahore

Whenever we throw a glance at Mughal period wooden decorations, we are at once struck by the character of an extremely diverse and intricate style. Indirect Persian and Islamic influence introduced the division of spaces, but is more elegant and refined than the pure Islamic style. The spaces are filled with usual floral motifs such as lotus, iris, the rosette, and the pine. A peculiar splendor became observable on architectural embellishments with the combination of native mode. This style had its climax during Mughal period.³⁸

Primary traits of Mughal architecture

The principal feature of the architecture of the early Mughal period is the adornment, consist of tessellated or mosaic. The essential characteristic of the Mughal architecture of all periods are the overlapping arches, high domes and substantial high roofs. The mass of the building gives to the Mughal architecture a splendor and decorum effect which confirm the brilliance of the architect, while the complex and intricate embellishment imparts to it a pleasant appearance.³⁹

Early Islamic wooden ornamentation

In the Sub-continent Islamic wooden ornamentation traditions enhanced the local prospect. The primary tradition was the multi-angle geometric designs whereas the second was endless tempo of arabesque in low relief carving. The third

³⁸ Richard Glazier, *A Manual of Historic Ornament* (Batsford, London, S.Clark, 41 Grandby Row, 1906), 85

³⁹ S.M. Latif, *Lahore: its history, architectural remains and antiquities* (Lahore, Pakistan, Sang-e-meel Publications), 104

accumulation was of lattice work. The Punjabi local carpenters gave it the local name of pinjra. Abul Fazal stated “pinjra saaz” translated as lattice-worker, who was paid according to the size and design. The most considerable tradition is the carved reliefs at different levels to give the depth in design.⁴⁰

Vital features of Mughal ornamentation

Mughals ornamentation consisted of a wide variety of symbolic ornamental motifs including fauna and flora, depictions of myths, legends and events from daily life, represented in a realistic or a traditional manner. The fundamental characteristic of Mughal ornamentation is the inherent conservatism that governed the stylistic congruity of architectural forms and decorative motifs. In the Sub-continent, the tradition of ornamentation in the wood work has continued not only in stone but also in terracotta, which in turn became the inspirational source for medieval and contemporary wood carvers.⁴¹

In the Sub-continent Mughal period considered the golden period of arts and crafts. Especially crafts related to architectural embellishment reached their climax. Mughal period architectural ornamentation though not rich in structural wooden elements but is unique and magnificent in the scale and quality of its wood carving. On the wooden doors of Mughal period the artisans borrowed few

⁴⁰ Akhtar Riaz-ud-Din, *History of Handicrafts Pakistan-India*(Islamabad, Pakistan, National Hijra Council,1988),356

⁴¹ Jay Thakkar, *Naqsh:The Art of Wood Carving in Traditional Houses of Gujrat* (India, Research cell school of Interior Design, C,E,P,T, 2004)

motifs and patterns- symbolic and decorative in nature and also modified over time, where few of its original characters were preserved.⁴²

Expansion of motifs and decoration

Islamic ideologies were exercised by Muslim sultans during Sultanate period. Earlier, the Muslim religious conservatism banned the use of figural ornamentation, which led to the introduction of a totally different kind of ornamentation that was distinguished and geometrical. Later, the artisans of Mughal period skillfully blended, in a mature manner, this Islamic ornamentation. Hindu art forms were freely accepted by Muslim, it was during the Mughal region that, many stylistic features were adopted, combining them with some of their own art forms. The developing interest of Mughals in the decorative art led to the establishment of art workshops to encourage the traditional artisans. This act gave a force to already growing art of wood carving. The Mughal period provided an unmatched support for the artisans.⁴³

Contribution to develop wooden crafts

In fact Mughals were generally interested in marble and stone but it would be unfairness to conclude that wood carving was ignored in this period, just because of perishable nature of wood in moist climate of the plains. A very few evidences of this period are left behind, especially from the 16th and 17th centuries. According to Francois Bernier (1656-58) “it is impossible to imagine that the

⁴² Jay Thakkar, *Naqsh: The Art of Wood Carving in Traditional Houses of Gujrat*, (India, Research cell school of Interior Design, C,E,P,T, 2004), 15

⁴³ Jay Thakkar, *Naqsh: The Art of Wood Carving in Traditional Houses of Gujrat*, 16

grand art studios and large halls of Akbar and Shahjahan full of artisans and turners not creating art in wood”. It is very exceptional to find any surviving wood carving from early Mughal times. A wooden panel of 16th C. exhibited in London in “Indian Heritage” exhibition was the remarkable prototype of early Mughal wood carving probably the part of some large architectural embellishments; the relief carving shows a classic Mughal pastime. It is a court scene revealing the culmination of Islamic and Hindu characteristics.

The sequence of increased animation in arts made known the political and divine history of not only individuals but also in general, of which the craftsmen formed an imperative part. It was only during the Mughal period that an artist considered a man of importance, and had a position of honour in the royal court. As it is explained in *Ain-e-Akbari* by Abulfazal (Emperor Akbar’s famous minister), Mughal Emperors kept skilled artists in their palaces and examined their conceptions and creations, giving them incentives of bonuses and gifts according to their work.⁴⁴

Great Mughal Emperors like Akbar, Jahangir and Shah Jahan are mainly known for the great support to arts and crafts. They encouraged and invited artists and skilled persons to join their courts to entertain with admiration and grants. It is unfortunate that much of the early wood work of Mughals was destroyed long ago; and with the ever increasing shortage of timber, even the tradition of wood work has become extinct in many regions of the country today.

⁴⁴ Jay Thakkar, *Naqsh: The Art of Wood Carving in Traditional Houses of Gujrat* (India, Research cell school of Interior Design, C,E,P,T, 2004), 28

Architectural wooden embellishments in Lahore

However, if we talk about the city Lahore some precious remains of this tradition are preserved in Lahore Museum and can be found in Lahore walled city. Consequently, the historical study of Mughal wooden architecture of Lahore shows that ornamentation as created by wood carving displayed a wide arena of traditional and indigenous fundamentals, motifs and patterns by the culmination of Hindu and Muslim cultures. It was cooperation of the traditional Hindu and the migrant Muslim wood-workers and carvers who gave rise to amalgam structure of wood work and wood carving. The style of art wood work that came out of that combination replicated the conventional enthusiasm and excitement of the vibrant classical sub-continent art-tradition and the angular and geometrical conducting style typical of the Persian decorative art. The notable attribute of Mughal architectural wooden ornamentation is that it was applied mainly to the façade of structure. Therefore profuse carvings in Mughal buildings are observed on brackets, doors, windows, jharokas, balconies and bukharchas.

Ornately carved entrance doors of Mughal period

The greatest importance in this context are the wooden entrance doors. These richly carved doors brought the profusion of classical decorative approaches of the past age. These may enlighten some of the incomprehensible features of art history of the region. In fact, no other type of wood carving could be as revealing and expressive as the study of the carved wooden entrance-ways. The indigenous decorative elements and Persian floral patterns got blended to embellish the large

wooden doors. The carved and elaborate doorways are not only measured as propitious, but their artistic richness also indicates the economic status of the owner.

Principal features of wooden doors during Mughal era

The chief characteristic of the wooden doors concerning Mughal era is the large outer structures, including intricate carving over and alongside the jambs in the form of panel series. These doors are made of multiple outer frames. These include the series of bands and panels over the functional lintel and the jambs.⁴⁵ The doors usually constructed with two mihrabs, one cusped the other flat. Sometimes a projected balcony erected over the door on stylishly carved beamed brackets. Deodar wood was considered ideal for complex carving. Another style of door frames also originated in the region, brackets are embellished with carved pendants and hanging tassels in Hindu style, probably derived from Fatehpur Sikri, Agra and Gawalior buildings and therefore called “Akbari Darwazas”. “Bukharchas” were also admired to embellish the architecture during Mughal period. It is a recessed window in the shape of semi hexagon with three openings within mehrab and dome. Rare testimonies from the Mughal period are the three carved doors displayed at the vestibule of Lahore Museum and one double door in General gallery, assigned to the late 17th century. These doors are adorned in characteristic Mughal motifs: cartouches, geometric interlacing and latticed designs with the combination of Hindu ornamentations. These doors expose

⁴⁵ O.C. Handa and Jain, Madhu, *WOOD HANDICRAFTS: A study of its origin and development in Saharanpur* (New Delhi, India, Indus publishing company), 39

various flavors in a harmonized proportion. Similarly some elegant wood carvings of Aurangzeb period in Jhang from the Temple of Balanath have been brought to Lahore Museum according to Dr. Saifur Rahman Dar. A synthesis of motifs of both cultures exists in the Jain Temple of Gujranwala, now preserved in Lahore Museum. It is profusely carved with floral designs, vine scrolls and Jain iconography.⁴⁶

Wooden door (17th Century) in Lahore Museum (at the right side of vestibule)

The wooden door of Mughal period that is displayed at Lahore Museum's vestibule fixed to the right side reveals the typical Mughal style.

Decoration of frieze of the wooden door

The rectangular geometric design above the door leaves, flanked by same geometric pattern in square form (Pls.4, 11, 48, 54, 57, 63). The carved design on the frieze of the door displayed at right side is basically in floral form but entrenched in twelve corner elongated star (Fig. 1) and the stars made on sides having eight corners which is considered as a geometric shape. The star shape extracted by Mughals from Islamic interlacement which is normally built up in the form of one or several circles and then developed as a star shaped polygon. The six fold division considered most natural because it comes about organically from the radius sub-division into twelve. Geometrical development out of an

⁴⁶ Akhtar Riaz-ud-Din, *History of Handicrafts Pakistan-India*(Islamabad, Pakistan, National Hijra Council,1988),359

octagon is the most consistent in Islamic Art.⁴⁷ It is observed that geometrical shapes in Mughal buildings play major role. The required shape is usually chiseled, according to the shape of structure. The frieze of the above mentioned door containing the eight pointed star shape that is found frequently in the history for decoration. The identical star shape can be seen in the panel of luster painted Kashan tile work, here the star shape is employed to compose the adjacent geometrical shapes, belongs to 1220. Looking at the prototypes, star with eight hands appear to be a frequently used for decoration by Muslims in various surfaces. The same shape used to décor Ibne-Tulun Mosque, Cairo, 1296. To adorn the Quran, the eight point star is used again in Cairo; the example is belonged to 1304-06 ACE. It was produced for Mamluk Sultan. Eight cornered star is commonly used in various Mughal buildings. The Tomb of Humayun is adorned with the shape of eight corner star on the walls as inlay work. The frieze of Dai Anga Tomb, Lahore (1671) which runs across the building on all four sides holds the shape of eight corner star including another geometrical shape in alternate approach. The floor of the Tomb of Asif Khan and Wazir Khan Mosque is laid in geometrical pattern depicting eight corner star shape (Pl. 64, 65) The eight cornered star shape of this type is seen on the minarets of Chauburji Garden Gateway, Lahore (Pl.66).The floor of Ladies Mosque, Lahore Fort and the ceiling of Athdara, Lahore Fort is embellished with geometrical shapes with the amalgamation of eight cornered star shape (Pl.67). Good example of fresco work containing eight corner star shape can be found on the ceiling of the dome of Maryam Zamani Mosque (16th C) Lahore. The ceiling decoration of Tomb of

⁴⁷ Titus Burckhardt, *Art of Islam: Language and Meanings* (Bloomington, Indiana, World Wisdom, 2009), 68

Miran Badshah, Lahore (Pl. 68) and The Tomb of Hazrat Kh. Ghulam Farid at Mithan Kot (Pl. 69) have the same shape of twelve corner star and eight corner star but in different setting.

To embellish the Tomb of Etimad du Daula in Agra (1622-28), eight handed star is used with the combination of other floral and geometrical designs. The tomb of sufi saint Hazrat Shah Rukne-Alam, Multan is the great example of versatile mediums and motifs also containing eight corner star shape. Here the elongated star is carved to fulfill the available space. This type of twelve corner star is found in Mughals miniatures of early seventeenth century. Twelve corner star shaped geometrical motif in Mughal buildings found in Shahi Fort, Lahore near Shish Mahal enclosed lattice work like design (Pl.70). The same setting of seven and twelve cornered stars can also be seen on the floor of Jahangir's Tomb, Lahore (1627-37), the floor of the path towards the west entrance of the Tomb is made by using cut and dressed bricks, star shaped geometrical patterns. The finest example of the use of stretched star with twelve corners flanked by eight pointed star shapes is found on the front spectacular pathway of Taj Mahal(Agra), the main entrance where the two grassy lanes flanking the central water course containing the same way of shapes setting to embellish it. The eight handed star with twelve cornered star is also seen on Naulakha Pavilion, Lahore Fort. It is inserted through peitra dura on the mouth of the vase that is containing flowers. (pl.71)

The floral and foliated ornamentation is purely imaginary or closely imitate nature, used by wood carvers on the door. The representation of flora in these carvings is more in the formalized type. We rarely find examples of the realistic

imitation of nature. Only few kinds of natural motifs can be identified. On the same wooden door, design within star is carved on the plain slab in the form of overlay work and framed with the projected carved bands (Pl. 72), the first band carving closer to star shaped depicting geometrical diamond shapes containing round petals flower. The resembled evidence of these types of flowers can be seen on Gulabi Bagh Gateway and Nawan Kot Gateway in tile decoration panels; the frames of these panels showing the same shape of flower. Another instance of the same shaped motif is found in the Tomb of Itmad-ud-Daula, the flower is not encompassed into the diamond shape but another flower shape, the design appears here on the border of the mausoleum's window with the setting of other stylized shape. In the richly decorated palace, known as Man Mandir, and erected by Maharaja Man Singh (1486-1516) on the heights of Gwalior Fort are bold decorative patterns. Among these, are the well designed upper wall of the court in Man Mandir which presents the bold geometrical diamond shapes but in spite of flower shape it contains another smaller diamond shape inside it.

The next band around the rectangular frame of the Akbari style door in Lahore Museum portrays simple floral design, depicting four clover flowers and three petal stylized lily flowers (pl.72). The four leaf clover is considered the symbol of good luck from ancient times. The four leaves widely accepted to stand for faith, hope and luck across the world.⁴⁸ The image of four clover flower, traced out in the painting of Bilhana and Champavati, from the chaurapanchaska series, Uttar Pradesh, C.1525-70. The flower is employed in the decorative scroll to beautify

⁴⁸ <http://julieroberts.com.sg/content> (accessed 5th January, 2015)

the external cabin with the combination of some other ones. Another evidence of clover flower is originated in the tasseled floor decoration in the Tomb of Emperor Jehangir, of Shahdara, Lahore where the flower is enclosed in eight armed star shape. Later on, the same flower is painted to embellish the interior of the Mosque of Nawab Ali Muhammad Khan (1757) located in Multan. Here the flower created within the square shape, is a decorative band to separate the rectangular and square calligraphic panels. The other flower in the same band is Lily in profile containing three or five petals in stylized form with the setting of realistic leaves. The awe-inspiring Mughal building Taj Mahal presenting the same inlaid lily blooms of the dado border, which are highly stylized. The frieze of Dai Anga Tomb, Lahore near Gulabi Bagh (1671) showing five petals stylized lily in the south west and east corner of the interior (Pl. 73).

The eight cornered star and elongated twelve corner on the frieze are comprised floral design consists on Rosette, leaves, buds and lily flowers (Pl. 74). The overlapping style of petals in the same way is found on the façade of Adina Mosque, Bengla Desh (1364), carved in stone on both sides of the entrance door. The shape of petals is slightly different (Pl.75).The flower shape, accepted the resemblance is seen on the tile decoration on Chauburji, Lahore. The shape of outer petals and the attachment of buds is in same approach, the central part of flower appeared in dissimilar mode.

The framing of the rectangular panel above the wooden door and square spaces on the sides is on the same manner and encompass same setting and pattern with the one additional layer of petals in Rosette (Pl. 76), the comparatively broader band

straightening out the whole design from frieze and each other as well. The band is presenting engraved geometrical design like a mirror image on both side, the motif has no specific characteristics simply resembled to heart shape (Pl. 77). No part can be found that is not skillfully carved; and that has not its surprising beauty.

Ornamentation of door frames

Large outer frame of door decorated with three parallel running bands, the central band depicts floral design and side bands are carved in geometrical designs. Out of the four decorated bands consecutively along side of the door leaves only one portrays floral design rest of three represent simple geometric shapes (Pl.58,78). The carved broad running band fixed above the door presenting the combination of geometrical and floral design, resembling the same flower and buds carved on central panel above lintel of the door, these are lacking outer layer of petals but the shape and blossoms attachment is in same manner (Pl. 79). The geometrical shape on the same band which is containing the flower and shoots can be traced back from several traditional Islamic structures, for instance, it is shown on the base of the Friday Mosque of Herat in Afghanistan. The surface of the Mosque's wall is divided into different panels depicting several designs and one panel presenting the similar shape found above the wooden door leaves. The identical shape is also noticed on the facade of Taj Mahal, Agra. Here the primary unit is arch flanking by the niches and the same geometric shapes that is found on the carved wide band on top of the door. A comparatively thin band running around the door jambs also encompassing wide band above the lintel, holding zigzag

design by way of diamond shaped geometrical design (Pl. 79). The basic design elements and composition are same as on the walls of Taj Mahal, Agra in inlay technique with yellow and grey colour. The minarets of Jahangir's tomb present the same zigzag pattern (Pl. 80). The lines are clear but satisfy the sense of depth and movement, this kind of treatment is very common in Mughal architecture. The indistinguishable zigzag pattern also found on the pillar in front of cascade at Nagina Masjid, Agra Fort. The domes of the Jami Masjid of Agra present the similar zigzag design. Here the pattern made more dramatic by the red and white colour scheme.

Door leaves

The door leave is divided into five parts by using carved wooden thin projected bands; the carving consists of diamond shaped pattern. Divided parts of door leaves left plain having two rectangles and three squares on alternate arrangement. The main decorative part in most of the Mughal door that is called bini is absent here.

Adornment of magnificent projected bracket

Projected brackets built up and embellished heavily in majestic volume. The brackets showing bell shaped hangings like tassels in arch form (Pl.81). Such fabulous props formed a suitable complement to the architectural setting. This projected structure revived the entrance of Hindu temples in which the main entrance opening is recessed but the outer frame is projected, this type of entrance

can be seen in the ruined temple above Badami: c.600 A.D. (Pl.82). The arch shape is alike arch which is generally used by Hindu builders. For instance, the arch of the Sun Temple at Kornak: c. 1250 A.D. presents the shape of same arch (Pl. 83). The motifs and patterns are Islamic but the form of arches is largely Hindu as the Hindu ideas incorporated in sultanate period architecture through the employment of indigenous craftsmen. Number of traditional Hindu motifs such as Lotus flower and bells on the chains executed in stone carving on the surface of Quwat-ul-Islam Mosque (1198) and Tomb of Iltutmish (1235) and such Hindu moldings remain present during Mughal period.⁴⁹ . The brackets are crowning tasseled like bell shapes (Fig.2) might be extracted from Agra fort and Gwalior Fort door entrances which are having same arches embellished with hanging knobs. Actually the hanging bells are consider the part of Hindu temple but the lace of bells on entrance and execution of tassels is also found in a Mughal miniature painting (Pl. 84), this might be indigenous influence absorbed by the Mughals. The spandrels of the projected arch above the wooden door containing three carved bands assembled horizontally depicting like a floral design, the same setting of scroll and moldings with different type of flowers can be seen in inlaid spandrels of Muthamman Burj, Agra Fort. On the wooden spandrels of projected arch craftsman carved lily and four clover flowers in profile (Pl.85). The same kind of Lily flowers and leaves can be perceived in the stucco design on the walls of Shish Mahal, Agra Fort. An assorted intricately carved floral design can be found on horizontal band above the spandrels of large projected brackets on the door (Pl.86), which contains stylized Lily and the arrangement of curve lines

⁴⁹ G.H.R.Tillotson, *Mughal India*(England, London, Penguin groups, 1990), 30

preserve the stylistic traditional setting. The upper part of the projected brackets is carved into horizontal moldings, some projecting and other recessed. The gaps between these moldings are presenting the design motif that is similar to early Indian symbol “Srivatsa” (Pl.87). There is no doubt that “Srivatsa” is one of the most propitious and imperative symbols of Indian art. In Indian art “Srivatsa” has no sanctified meanings but it was symbolized as a positive mark⁵⁰, here it is used not as a symbol but just to embellish the spaces between projected knobs like moldings (Fig.3). The band that is running around the brackets beautified with carved typical floral design. To support the high projected brackets and to connect the brackets with the door, the artisan assembled carved bands with the pattern in geometric shapes (Pl.88) also found in lattice work of Mughal period. The similar geometrical pattern found in the lattice work on the top of the Akbar’s Tomb at Sikandra. The decorum and sophistication of this wooden structure lead us to moderate the refined character of Mughal empires.

Wooden door (17th C) in Lahore Museum (at the left side of vestibule)

On the left side of Lahore Museum’s vestibule, an intricately wooden carved door of 17th C. is fixed. It is another example of Akbari style from old Lahore (Pls.11, 89). Mostly geometrical shapes used by artisans to decorate this wooden door. When the carving on this door is viewed from a distance, the main lines strike the eye; as one approaches nearer, the details come into composition and can be further observes the splendid decorative forms on the carved surface. The geometric motifs here refers to the motifs bearing geometric forms and simple

⁵⁰Savita Sharm, *Early Indian Symbols*(India, Delhi, Agam Kala Prakashan,1990), 91

shapes like squares, triangles, diamonds and polygons in original or in an overlapping manner. These shapes are used singularly or combination in a particular repeat order to create simple geometric patterns.

Ornamentation of frieze

The rectangular panel above the frieze divided into three sections in typical manner as the central part is rectangle flanking by squares. The central rectangular panel above the door leaves showing carved hexagonal geometrical design. The panel divided by the inclined projected shapes having the seven various geometrical carved bands. The designs on the bands set in the same way to frame the square and rectangle panels on top of the beam. The bands depicting zigzag designs, caterpillar scrolls (Fig.4) and stylized flowers in square shape used in casual manner seem that craftsman exercised to just fill the negative space, not a less significant part is left plain. Evidences of zigzag pattern are found in several historical buildings which have been discussed above (Pl.79, 80). Carved Caterpillar scroll is found on the common architecture at Gujrat, India (Pl. 90). This type of motif is resembled to the ancient punch marked coins belongs to Taxila ruins but that form is representing sun symbol known as Suriya (Pl. 91)⁵¹. Hence the design is created by the repetition of the same forms. Right down the central rectangular panel on the framing bands the small square shape engraved having eight corners star including caterpillar scroll spirals. The half portion of the same decorative element can be seen above the rectangular panel on the framing bands. The two square parts on the side of the middle space above the

⁵¹ Savita Sharm, *Early Indian Symbols*(India, Delhi, Agam Kala Prakashan,1990), Pl.1, fig.27

lintel contain the wooden carved domed shaped bosses (Pl.92), the right one is embellished with ten pointed star shape and scrolls, the star shapes considered the vital component of Islamic adornment as the geometric design on the pair of wooden door having ten handed star is found in the Citadel of Aleppo, while the left wooden boss showing just curve linier design which is not associated to the whole design proved it as imitation to replace the perished one. On the top of this large panel a series of knobs carved in sculpturesque technique which is essential ingredient of doorways (Pl.93), these are probably derived from stone carving on the brackets of Gawalior and Agra Fort . The space left between these knobs are showing carved design reminds of Srivatsa symbol of Hinduism which has a historical significance. Above the line of projected knobs another horizontal setting of high relief moldings can be found but on lower level than the knobs series. A carved band containing simple geometric design in incised carving technique fixed above this structure.

Door Frames

The three consecutively fixed bands vindicated as the framing of the door including door jambs, the band closer to the door leaves is very much decayed but giving an idea of zigzag and curve designs. The next outer band depicting caterpillar scroll pattern and the outer one is having four petal stylized flower pattern with the filling of scrolls design (Pl.94). The flower shape looks a lot like flower used to embellish the Tomb of Itmad ud Daula. Picture wall of the Lahore Fort is reiterated the identical flower style, where the same principle of pointed petals repetition is applied to frame the foliated panels (Pl. 95). Relatively wide

band constructed over the door jambs presents the geometric design which is resembled to the design carved on the rectangular panel above the lintel but lacks some geometrical divisions. The craftsman carved it in double lines and the band horizontal flanked by simple incised technique carvings with some insignificant motifs. In between the wide band and the jambs we get comparatively thin carved band showing diamond shaped pattern. The door jambs consist of three bands joined firmly and most of the surface decorated with caterpillar spirals design, only one shape can be defined as heart shape by joining two spirals. The closer area to the door leaves present small arches like design. Vertically, a band added to the jambs closer to the door frames having carved usual pattern.

Door Leaves

The door leaf is divided into five parts including three squares and two rectangles in an alternate mode (Pl.96). The divisions are made by putting in thin carved bands depicting a continuous line of eight handed star shapes. On the whole, ten sections on the door leaves present a variety of motifs but in general design it has all the features of typical geometric characters. The decorative elements on the four rectangles speak of the same setting. The most significant motif in the rectangle panel is five pointed star rest of the shapes also containing five corners but in the diverse shape developed by joining the five pointed stars. Five cornered star is a usual design element found in Islamic architecture and later in Mughal buildings. Five pointed star is employed in Mughal Buildings either through inlay or painting. Geometric elements are the common theme throughout the decoration of Taj Mahal, Agra. These geometrical motifs including five cornered star can be

seen on the platform of the structure, as well as on the tomb. On the door panel the additional geometrical shapes rather than stars are holding round petals flowers and few of them having uncomplicated lines design. Six square sections on the door leaves adorned with the similar pattern in the same way. The major component of the design is eight pointed star carved in the center of the square (Pl.97), further the carver created an octagon as outer shape of star to validate the inner shape, attached lines with the corners of eight handed stars creating new shapes within octagon and rest of the space in the square portion.

Bini

The projected band fixed on the meeting place of the door leaves which considered a frequent feature of carved wooden doors. Several evidences still can be found at old Lahore streets on common houses, a very few doors left without projected parting head called (bini). On the door most of part of the bini is adorned with zigzag pattern (Pl.97) and on the six points according to the division of door leaves a motif carved in square shape on it.

Adornment of Supporting Band

On the sides of the large wooden panel above the door wood carvings are fixed. These carvings comprise eight pointed star shape with stylized four petal star flower shapes around it. Below these carvings in square a running wide band showing a simple geometric design created with the harmonized square, rectangles and plus sign shapes holding eight pointed star shapes.

Marvelous Projected Brackets

The same band is approaching towards the huge marvelous brackets also supporting this large structure which constructed in corbelling manner. The spandrels of the large projected arch shaped brackets assembled in three horizontal carved bands depicting carved design which is difficult to identify. A broad wooden band fixed above the spandrels fulfilling the corbel shape (Pl.98) is showing the same geometrical pattern that is found on the square panes of the door leaves but the central shape is rotated and resembled the carved marble jail can be seen in the Tomb of Saint Salim Chishti, 1572 (Pl.99). The sequence of the knob shaped carvings in sculpt risqué carving technique is accumulated in the similar way that is found above the door leaves and acknowledged in previous paragraph. Such design element appears in almost all doorways of the same time period. The projected bracket is enclosed with the extensive carved panes from three sides. The center of the panel consists of squares and rectangles in an alternate setting containing some geometrical pattern and flanked by very simple geometric designing with the repetition of highly stylized lily, which is frequently used in historical buildings such as Taj Mahal exterior showing same shape. On the whole, for the ornamentation of the door most of the design elements are based on geometrical motifs, which are sometimes intermingled with abstract floral shapes. The natural forms are so stylized and form a pattern that converse entire surface. In general the patterns have had no function but to beautify. The door with the same characteristics however presenting different motifs is shown by Percy Brown in his book *Indian Architecture: Islamic Period*. In the book the

door is photographed on its original location in the walled city, Lahore fixed within brick structure (Pl. 100).

Single-leaf door (Lahore Museum)

At the right side of the same door (shown in Plates 89, 92 & 96) is another wooden door which presents a beautifully carved bracket and jambs which also belonged to the 17th C (Pl.101). In spite of the original door we can have the door containing single leaf fixed (here now) within the jambs. Beautiful wood work is originated on the frieze as ventilator that is presenting eight handed star shapes (Pl.102). The row of stylized four petal flowers in square created to execute the border of ventilator. Underneath this band the series of knobs shaped structure is carved. Jambs are divided into three bands, two bands out of three having floral designs but with an assortment of different types of flowers while one outer band portraying simple engraved abstract heart shaped pattern (Pl. 103). The band that is employed in the middle is comparatively wide and composed of scroll of lotus and lily with the addition of Hibiscus leaves. Lotus occupies a particular place throughout the world in art and religion as well. It is associated with gods, deities and figure of the Buddha and is also found to adorn Muslim monuments. Full bloomed Lotus observed usually on stupas, such as Bharhut and Sanchi stupas providing good examples. In Hindu art the caves of Ajanta present this flower in beautiful manner. In Mughal monuments lotus usually found in profile, the bloomed Lotus appeared in dome ceiling of Muhabat Khan Mosque, Peshawar, 1630. The representation of lotus on the capital and as the base of columns and domes in Mughal architecture fascinates the viewer. The thin inner band of door

jamb that is closer to door leaf is showing the floral pattern containing lotus buds can be found in several pre Mughal and Mughal buildings. The Lotus bud is being used to adorn Alai Darwaza which is main entrance from southern side of Quwat ul Islam Mosque. The shape is chiseled according to the shape of the structure as the fringes are carved in the shape of Lotus buds.

Projected brackets are erected in traditional manner engaging corbelling arch beautified with hanging knobs and curved configuration in sculpt *risqué* carving technique. These curve shaped brackets are found at the Hathi Paur entrance of Gawalior Fort and at the arch entrance of Red Fort, Agra. Spandrels of the projected arch consist of two horizontal bands depicting the amalgamation of floral and geometrical abstract patterns (Pl.104), the same is found on the spandrels of previous documented doors. Lintel is showing striking floral scroll having stylized Lily and simple four petal flower with the composition of Acanthus leaves. There is another carved band can be seen above the lintel having heart shaped motifs. The same band is supporting the sequence of the Knobs resembling structure affixed over it. The carved shapes above the knobs can be considered the part of these knobs embellished with stylized lily flowers upside down in the middle and two leaves on the upper edges. In between the small knobs are being carved in an alternate way to justify the gaps. A band with usual carved design is produced over it and the casing of the brackets from three sides is done through the wooden carved bands viewing floral forms but much festering and just providing an idea of some floral pattern. At the end of this casing a

broken wooden structure proved some extending wooden embellishments which are now perished away.

Double-door Gateway (Lahore Museum)

Wooden entrance way exhibited in Lahore Museum at General Gallery which consists of two openings without door leaves and jambs (Pl.105). The entrance is assembled in corbelling manner embellished with hanging carved tassels and knobs. The knobs are adorned with lotus flower petals (Pl.106) the same decorative way that is originated on the knobs of the door brackets at Fatehpur Sikri, the same embellishment of the knobs is found on the brackets of Jahangiri Mahal entrance but the shape of the knob of this wooden door is slightly different (Fig.5). About fourteen tassels are employed for one opening to make the brackets elegant with the combination of bell-shaped knobs. The highest point of the arch is made slightly pointed by carving the small pointed arch shape in the wooden band utilized for lintel including bell shaped tassels like carvings hanged there. Spandrels of the arch comprised three carved horizontal bands and above them a horizontal band fixed as a beam to end the arch. These two openings are segregated by the sturdy pillar that is having square base. The pillars constructed in three levels on both of the sides of two entrances presenting a solid structure. The two lower levels showing geometrical shape and caterpillar scroll while the third upper level is containing plus sign like shapes carved skillfully in incise technique in which the positive space is chiseled (Pl. 107). The same shape is found in punch marked coins from Taxila (Pl.108). This formal geometric pattern is usually found in cut and dressed brick structure such as the sanctuary portal of

Masjid-i-Jami at Varamin 1322-26, minaret of the Great Mosque of Damgan, Iran presents the same pattern in bricks organization. Among the Mughals decorative patterns the same motif traced out on the base of the structure in Ibadat Khana at Fatehpur Sikri. The large frieze over the lintel providing the view of the wooden knob series in usual way but here composed in three levels, slightly bigger in size carved on lower level which is recessed. The middle line of knobs carved in medium size and the knobs on higher level are smaller in mass but same in style. Between the levels of knob series carved bands are fixed depicting different patterns which are being shown on the other parts of the entrance (Pl.109) and discussed before. Most of the surface of these openings is covered with caterpillar scroll design. The broken projected supports proved that it was used for the purpose of partition or to give the notion of access passage, but no door leaves were affixed with it. This wooden entrance (Pl.105) is not in very good condition as most of the carved motifs are hard to identify and the pillars are much decayed. To preserve this precious heritage iron supports are attached to fasten the columns (Pl.12)

CHAPTER 5

Sikh Contribution in Wood Carving

The archeological and historical studies of Lahore reveal that all the great powers that ruled the Lahore, contributed to the art and architectural traditions of this area. Most of those has gone with time or became the victim of human plunder and devastation. But, indeed, Mughals erected remarkable buildings; some of them are rightly being called the jewels of their architectural heritage.

Sikh administration in Punjab

After the fall of the Mughals a strong and firm Sikh government administrated the Punjab. The rule of Maharaja Ranjit Singh from 1789 to 1839 is considered to be the most glorious period in entire history of the Sikhs. The Sikhs at that point in history controlled a large territory that they extended from Kabul to the banks of in to east and from Gilgit in the north to Multan in the south. The seat of their power was Lahore, where they obviously developed some new forms in architecture. When the last phase of the Mughal style art and architecture had passed out and was taken up by Sikhs, it was the time that in the art and architecture, stimulation had ceased and stagnation positioned. The great scholar Percy Brown described this situation in the following words

“The art appears to have reached that point at which all the essential problems of construction had been solved, and when the major elements of style had been brought to perfection, so that no further progress was possible; in a word it had not only reached the limit of its performance, but had gone beyond it. In these circumstances the workman found that the only hope of advance lay in the direction of elaboration and repetition to a large scale of that which had been already brought to the highest degree of fulfillment”.⁵²

Maturity of art and architecture

Actually it was an age without a proper systematized direction in the architectural experimentation. With the passage of time, Sikhism emerged in the Punjab scene first as a faith then as a religion and ultimately as a political power. At that point of time, when there a stagnation art and architecture, there was stirred an outstanding creative brilliance, in the form of Sikh community under the tutelage of Maharaja Ranjit Singh time in the form of architectural history of the period.⁵³

But still it is very difficult to place Sikh architecture as a separate and independent entity of its own assumption. Since the majority of the scholars, historians and architects dealing with this period are of the

⁵² Percy Brown, *Indian Architecture Islamic period* (India, Bombay, Taraporevala & co pvt. Ltd. 1981), 113

⁵³ Pardeep Singh Arshi, , *Sikh Architecture in Punjab* (India, New Delhi, Intellectual Publishing House, 1986), 13,14

opinion that the architecture that developed under the Sikh patronage is art of combination and blend of previous existing structures and the indigenous characteristics. During the rule of Maharaja Ranjit Singh and his successor the core of Sikh power was in Lahore. So, for the purpose of the study of Sikh period wooden doors, the doors from Lahore would have our maximum attention.

Distinct attributes of Sikh architecture

No doubt, Sikh architecture has never been recognized as a unique, but in the course of time Sikh havelis and gurdwaras have developed a sense of architecture of a varied style. Whatever criticism may be applied to the Sikh period buildings but indeed fresco work, open shouldered arches with wide cusps, squat domes, and multi staged pinnacles and obviously the profusely carved wooden doors, chajjas, sehndaras are distinct achievements in Sikh architecture. The architectural ornamentation style adopted by the Sikhs while it is based on Mughal buildings, when combined with the Hindu spiritual elaboration presents a certain and distinct character of its own not however difficult to identify. The details of foliation dominate the existing style but some of the structures of Sikh period aim at a great deal of significant ornamentation. Everyone can be attracted by their vibrant, floriated and pictorial and figurative manifestation. This kind of evidence is to be found in several areas of the Punjab. However as principal center of Sikh architectural traditions, Lahore became one of

those important cities that still have architectural survivals of Sikh period.⁵⁴

Characteristics of Sikh architecture doorways

In the Sikh architecture the entrances and doorways are found to be richly ornamented both arcuate and trabeate. In several situations, the rectangular form of the door having a straight lintel over it, and in some other cases the lintel of the door shows an arched form. Sometimes, fascinatingly, combination of both types of construction is found together. In such situations the doorway in trabeated form contains a bowed recessed entrance in the shape of rectangle and arch above the head. Such kinds of variable entrances and doorways are found on the façade or even in the interior of the structure. Sikh architecture presents a variety of the arches regarding forms and types. The most common type that used is usual semicircular arch as in Gurdwara Gobind Garh, Bhtinda and Golden Temple, Amritsar. The shapes of these arches are usually broader and the entrance arched doorways provide the impression of more develop. Pilasters are almost always present, mostly on both sides of the doorways.⁵⁵ The study of Sikh architecture approved that the masons were interested not only the erection of structure but also quite conscious of their decoration and ornamentation. It is injustice to ignore this aspect of beautification

⁵⁴Surinder Singh Johar, *Holy Sikh Shrines* (India, New Delhi, M D Publications,1998), 33

⁵⁵ Pardeep Singh Arshi, *Sikh Architecture in Punjab* (India, New Delhi, Intellectual Publishing House, 1986),119,120

and it is the demand of study to notify and discuss these designs and motifs. As the part of these structures, they expose the intellect of the craftsmen of the period.

Primary elements of Sikh decoration

The basic design in Sikh folk art is phulkari , literally, “a spread of flowers.” With its simple arabesque patterns, phulkari is an illustration of the Sikh concept of the motivating practicality. Even the beginning and ending is appreciable. These designs have a vibrant momentum that escorts the eye toward infinity.⁵⁶ Natural elements are the fundamental features of the Sikh architecture which derive inspiration from Muslim and Hindu styles. But according to Percy Brown Sikh art style is the late form of Mughal architecture and by the time developed its own features as Mr. J. L. Kipling writes, “character of all Sikh ornaments are much easier to recognize than to describe”.⁵⁷ In Sikh ornamentation the floral motifs may not be termed as a particular Sikh style, however the vases and floras reflect the treatment of Sikh architecture. Portrayals of living beings are the typical examples of Sikh art.⁵⁸ The best living example of foliated vegetation is in Sri Harmandir Sahib, Golden Temple. The art displays here neither the copy of Islamic art nor Hindu traditional art but a rare work of craftsmanship of fine art by Sikh artists (Pl. 110).

⁵⁶ Margaret A. Mills, *South Asian Folklore, An Encyclopedia* (New York, Routledge, 2003), 551

⁵⁷ Pardeep Singh Arshi, *Sikh Architecture in Punjab* (India, New Delhi, Intellectual Publishing House, 1986), 126

⁵⁸ Tahir Kamran, *The Historian, Vol. 5* (Lahore, Department of History, GC University, 2007), 161

Ornamentation of wooden doors during Sikh period

Some living evidences of carved wooden doors of Sikh period confirm the highly talented craftsmanship and the motifs and patterns they exercised were similar to the design on the other parts of the structure to beautify. By viewing the motifs on the Sikh wooden doors, it is noticeable that carvers favored natural motifs rather than geometrical motifs. The geometrical designs seldom appear into sight as isolated forms but usually intermingled with other motifs. Usually the floral motifs are used to create a heavenly atmosphere and generally on the door panels artist present the Irises extracted from Persian origin with flying nightingales or fruit dishes flanking by sitting birds with turned heads. Lotus, the earliest Indian symbol remained present in Sikh ornamentation. Bumblebee continued to be employed as a design element almost certainly due to their reference to Krishna's frolics. The vegetal ornamentation on the Sikh doors had a vigorous expansion of the Mughal period. With the passage of time the artisans working under the Sikh dynasty reached at the point that the adornment features exaggerated and became more prominent. In general it is observed that the entrances of gurdwaras present images of Sikh Gurus and other buildings show the images of Hindu deity Ganesha, as it is regarded as the guardian of the door.⁵⁹ The doors of Sikh period show the multi divisions upon the door leaves by the use of similar horizontal and vertical panels with thin wooden bands. Each panel is treated in an individual manner with a frame and an illustration or a motif in the middle of the accessible space. The idea of dividing the space with panels with or without any decorative

⁵⁹Nadhra Khan, Unpublished P.H.D.Thesis work (Pakistan, Lahore, University of the Punjab, 2009), 156

form is also found in other mediums, such as frescoes on the walls.⁶⁰ Through the study it can be concluded that the architectural features and decorative elements employed under the Sikh patronage are identified and it could not be considered stagnant and imitation of prior styles but an evolution with its own individuality.

Door from Naunehal Singh's Haveli

A magnificent example of Sikh period carved door is preserved in Lahore Museum on left side at the entrance way (Pl.111). It is fixed alongside the main door of Islamic Gallery. The door belongs to the Naunehal Singh Haveli (grandson of Ranjit Singh). The actual structure of Haveli can be located inside the Mori Gate; one of its doors is displayed in the Museum which shows a variety of floral motifs. Various styles and angles of several flowers are being chiseled here to be a magnet for the eye of viewer providing the impression of boldness and apparent. The prominent characteristic in the ornamentation of Sikh period wooden doors is perhaps the variety and continuity of motifs which usually fills up the spaces. It is also remarkable, for the elegant defined form and for the rational treatment of the surface decoration. The floral motifs are one of the ideal motifs used on this door for ornamentation purpose as an isolated icon or in the consecutive scroll. The wood that is used for carving is most probably Deodar, due to its less weight and good texture.

⁶⁰ Nadhra Khan, Unpublished P.H.D. Thesis work (Pakistan, Lahore, University of the Punjab, 2009), 78

Door leaves

The door is in usual rectangular shape and consisting of two leaves. Each leaf of the door is divided into 36 sections and encompassed almost seven types of flowers in variable angles (Pl. 111, Fig. 6). The rails which utilized to divide the door leaves into panels are projected in aslant manner embellished with the row of chiseled leaf shapes. Carved leaves are giving curvature appearance towards the inner part which is holding flower shape. The massive door of Lahore Fort, Alamgiri Gate provides the evidence of the same shaped metal studs in the large quantity (Pl. 112). The similar setting of patterns found on both of the door leaves as the entire door provides about 72 square panels. Metal capped nails are prominent on the projected bands and about seven studs are being used on each horizontal rail which came across the simple flower shape. On the whole, almost 547 metal studs are employed on the door including both door leaves and central semi cylindrical solid band (bini) on the meeting place of the leaves.

First row of squares on the door leaves

First row of squares on the door from downwards is presenting two types of flowers in bold carving. The square in the middle out of three is showing Acanthus flower flanked by two square shapes containing chrysanthemum blooms (Pl. 113). The representation of Acanthus flower first appeared in Greece in decorative ornaments (Pl. 114)⁶¹. The petals of the lower whorl are having multi

⁶¹https://www.google.com.pk/search?q=acanthus+flower&biw=1366&bih=667&noj=1&site=webhp&source=lnms&tbm=isch&sa=X&ei=QWgrVaPgBNXXavq3geAI&ved=0CAgQ_AUoAQ#imgrc=

points and slightly upwards curved, holding some more petals in the middle. This flower in the Mughal monuments ornamentation shown in simplified form, the tile art in Shalamar Gardens presents acanthus in bright colours (Pl.115). The highly stylized Acanthus employed here with the permutation of other floral motifs. Akbar's Tomb (1605-1613) presents the stylized form of Greece Acanthus in stone carving, which is carved in the mid of the eight handed stars row (Pl. 116). Later, Acanthus flower can be seen on the façade of Muhabat Maqbara (1878-1892), Junagarh, India. The flower is carved in stone having almost same shape that is carved on wooden door.

The frequent use of Chrysanthemum is found on the door. The Muhabat Khan Mosque (1630) built by Muhabat Khan during Shahjahan period beautifully portrays Chrysanthemum flower in side view, on the wall of the mosque the flower shown as the group arrangement in the vase. The same flower appears in the fresco painting on the surface of Wazir Khan Mosque (1635), here it is observed with the modification of colours created in rectangular panel within the arch like design. The flower is shown in profile on the mosque (Pl.117). Lahore Fort presents stylized form of Chrysanthemum in the fresco of ceiling, which is employed in beautiful scroll to cover the entire ceiling.

Second row of squares on the door leaves

As we move upwards on the door of Naunehal Singh Haveli the next row of three squares presenting Chrysanthemum (Pl.118) in profile into the middle square and front view of chrysanthemum in the squares on either sides.

Third row of squares on the door leaves

As we move upwards on the door of Naunehal DSingh Havelli displayed in Lahore Museum the next row of carved flowers reveal Carnation flower (Pl.122) in the middle square and Chrysanthemum flowers on the side squares. On the rectangular panel of Wazir Khan Mosque the flower resembled to Carnation appeared in fresco painting. The flower is exposed with the combination of several types of flowers arranged in the vase, right beneath the top point of arch like design; Carnation flower can be viewed (Pl. 123). In the other elongated panel of the same building the Carnation flower is shown with the display of some other flowers. The most prominent flower in the arrangement is carnation set at the exact center of the flower pot. In the Tomb of Jahangir (1637) the inlay work on marble cenotaph of Emperor Jahangir presents the side view of stylized Carnation positioned with alternation of another herbaceous flower in vivid colours, Carnation in dull green with orange core providing a pleasant impression here.

The fourth row of three squares on door leaves

The fourth row of three squares from down to upwards presenting Dahlia flower in the mid square (Pl.124) and again the Chrysanthemum flower is carved in the

square shapes produced on both sides of the middle one. Carved spandrels of Khane Khana Tomb (1598) shows highly stylized Dahlia flower image bears a resemblance to the carved flower on the door with slight amendment. The stone carved six petal flower containing lines like Dahlia and surrounded by a ring with one whorl of simplified petals. The Dahlia in profile is observed in the pietradura on the cobweb of Taj Mahal, Agra (1653), the shape and the linear pattern on the petals defined it Dahlia. A bud attached from the top of flower and appeared with the composition of leaves and leaning half bloomed flowers.

Fifth row on the door leaves

The central square of the next row is showing Chrysanthemum flower representation flanked by the square shapes encompassed Dahlia flower image, as it is emerged in an opposite setting from the previous line.

The sixth row of three squares on the door leaves

The sixth row of three squares show the Acanthus flower in the central square shape and rest of the squares showing Chrysanthemum.

The seventh row of three squares

In the next row of three squares, the medium one bears profile view of half bloomed Dahlia (Pl.125) while the full bloomed Dahlia flower created inside the squares on both sides. This type of half bloomed blossoms found in the image painted on the walls of Shahi Hammam, Dehli Gate, Lahore (1633), here the

flower appears with other flowers and birds figures in bright colour symphony and framed with the row of abstract shaped floral motif (Pl.126).

The eighth row of three squares on door leaves

The middle square of the next row stands with the flower that resembled with Sunflower but fewer petals and the squares on either side having the carved image of Chrysanthemum flower with the additional outer petals, more slim and pointed in shape.

Ninth row of squares on the door leaves

As moving upwards the next set of three squares presenting alike Zinnia flower within the middle square (Pl.127a) and the Dahlia in rest of the two squares. Zinnia flower is usually having a medium size central disc but several petals which are at times having jerks, and sometimes round tip giving the feeling of rosette. The interior of Akbar's Tomb reveals the extremely abstract form of Zinnia flower in high contrast colours comprising double whorls of petals with jerks. The marble inlay of precious stones in the great Mughals monument, Taj Mahal Zinnia is created as a major flower among the other vegetal foliation. The flower appears in the mid providing the chief character of the art piece.

Tenth row of squares

The middle square of tenth row is including profile view of Dahlia the two square spaces on both sides showing usual image of Chrysanthemum.

Eleventh row of squares

In the next row, the mid one out of three is presenting Sunflower (Pl. 127b) having pattern on the large circle in the center of flower flanked by two squares containing thick full bloomed Chrysanthemum flower. The full blown Sunflower from the elongated panel, in the interior of Masjid Wazir Khan, Lahore, is displayed in its original colour realistically. The herb of sunflower here can be easily seen from varied angles (Pl. 119). On the sand stone spandrels of Badshahi Mosque's (1671-1849) main gateway, the white sunflower of marble is embedded skillfully (Pl. 120). When the flower is depicted in its stylized form it is usually recognized due to comparatively bigger medium disc with pattern and multi whorls of petals overlapping each other. The interior of the Lahore Fort building (1556-1605) shows again the Sunflower in painting in pleasant colours, represented in the center of the ceiling (Pl.121). The stone carving on the Red Fort, Delhi (1638) reveals a sunflower like flower. The flower is semi realistic in treatment and shape and characteristics of flower are carved wonderfully. The flower is entrenched on the carved surface which is arabesque in character and shows twisted scroll designs.

Twelfth line of squares on the door leaves

The twelfth and top most line of squares chiseled in its typical way as the centre one shows some different flower than other two squares. Here the Chrysanthemum in profile created in the middle (Pl.128) and the two squares around it providing the image of Dahlia flower. The similar shape of the flower

traced in the floral painting of Sunehri Masjid, wall city, Lahore (1749). Several types of flowers created here by the artisan, among these the large maroon blossom having the same style of petals (Pl. 129). Abstract form of the same flower observed in the decoration of the Tomb of Suleman, Istumbul (1550-1558), which is presenting in traditional turquoise and white colour scheme with the addition of rust colour. The structure of the Shri Darbar Sahib, Golden Temple, Amritsar (1574-1604) belonged to the same Sikh period is also presenting the similar flower in its surface decoration. In a painting of Shri Darbar Sahib, the artist adorned the corners by using this flower in outstanding way that can be viewed from distance, even the painting is over occupied with vegetal and figural images. The flower appears in pink colour but enhanced by applying striking blue around it in oval shape adornment (Pl. 130). The pair of the door leaves displaying the identical designs and motifs except the first one. The lowest row of right door leaf shows Acunthus flower in the middle square while the left door leaf reveals Dahlia flower in the middle square.

Bini

The semi cylinder band placed on the left door leaf at the meeting place of door leaves. The band that is called bini is profusely decorated and having a solid mass. On the seven points of the bar square structures generated comprising equal distance. The top and the base of these intermediary squares adorned with stylized acanthus leaves (Fig.7). Not only Mughal Period monuments but even the Acanthus leaves are noted in most of the buildings throughout the world, specifically in the capitals and on the base of pillars, but also found for other

embellishments. The Gandharan capitals which can be found in the northwest Indian subcontinent and dated to the 1st centuries, these capitals usually combined Hellenistic and Indian elements like the figure of Buddha or Bodhisattva and the foliage of Acanthus leaves (Pl. 131). Later Acanthus leaves became the part of Islamic ornamentation as the capital column of Hagia Sophia, Istanbul built in sixth century decorated by using the same leaves. Diwan-e-Khas of Delhi Fort is supported on piers. Each of the pier's capital and base is adorned with the similar Acanthus leaves. Each square on the bini is providing the carved image of Lotus flower in the center with stylized Lily bud on all four corners and a prominent metal peg in the center to make it attached (Pl. 132). Due to the uniqueness in its grace and style the Lotus has been employed frequently as decorative motif since ancient times and engaged a explicit place in world's art and faith. It is observed that the Lotus played a major role in architectural adornment especially on the dome ceiling and to decor the base of pillars and sometimes deities. The flower is chiseled according to the space and so found in varied angles. Tomb of the Akbar provides a beautiful example of finely stone carved Lotus flower. The half blown Lotus is chiseled within the square shape in red sand stone and the other vegetal patterns carved around it. On the red sand stone spandrels of Humayun's Tomb (1565-1572) the projected and bold image of Lotus carved skillfully. The full bloomed Lotus having double whorls of petals and apparent in look. The semi cylindrical parts between squares showing fish scale design while two semi cylindrical parts positioned in the middle presenting chevron design which is frequently used in previous historical structures.

Door jambs

Four parallel bands are being placed as door jambs which are richly ornamented and beautified with various kinds of flowers. Out of four, one band is comparatively wider than others (Pl.133). Almost eight kinds of flowers and fruits employed to decorate the same bar of the door jamb. No sequence is established to make use of several types of flowers. The characteristics of the forms of flowers are worked out with infinite variation and continually recurring change from profile to ariel views. Almost all floral motifs are treated conventionally, but providing the impression of complete harmony with each other. Motifs are carved neatly in bas relief to produce certain delicacy.

Wider door jamb

If we go through bottom to top the wider door jamb is presenting Iris (Pl.134), Chrysanthemum (Pl.135), Lily (Pl. 136), Sunflower (Pl. 137), Dahlia, Narcissus (Pl. 138), Marigold (Pl. 139) and Lotus. All types of flowers remained essence of vegetal decorative patterns during Mughal period. Lily flowers appear on Taj Mahal in marble inlay with unique grace, Lily in bright colours against white marble giving magnificent feeling. The curves of the petals realistically treated and portrayed with the other herb in alternate way. The fresco painting on the Tomb of Itmad u Daula (1622-1628) reveals the bunch of Lily flowers arranged in the two small vases on either sides of the bigger one. Leaves are created in its naturalistic form leaning towards ground. There is one more elegant flowering basil which is frequently used in adornment of door jambs is Iris. Various

adaptations of frequent representation of Iris flower is found on worldwide architecture especially in Mughal monuments. In the dado at Taj Mahal and even as the border decoration in inlay the Iris flower is executed marvelously. The specific display of texture and shape of petals is proved the skill of artisans. The fresco painting of Wazir Khan Mosque reveals stylized execution of Iris plant illustrated in elongated panel flanked by two rectangular panes having further herbaceous adornment. Here the Iris flowers painted in purple against the yellow ochre background to be noticeable (Pl. 140). In the interior of Lahore Fort about ten Iris flower are painted in circular way attached with the tips of central large flower petals. The flowers in burgundy are providing pleasant effect against light coloured ceiling (Pl. 121). In marble inlay highly stylized Iris is employed on Emperor Jahangir's cenotaph. The flower is created in alternate way with stylized Carnation in bright orange colour. Narcissus with its diverse style and attractive colour combination remain the ingredient of decoration in various mediums. On the red sand stone wall of Akbar's Tomb a bouquet of Narcissus carved competently in the vase. The composition is chiseled according to the available space in extended manner. In the inlay of precious stones on Taj Mahal Narcissus engaged in a circular setting alternating other flower. The flower showed with the attachment of the main vital flower that is in the mid of entire design. Here the Narcissus produced in the combination of vibrant colours. The similar flower like Narcissus which carved on the door jambs traced in the fresco painting of Nisa Begum Tomb (1702). The flowers present in the form of bunch arranged in the flower pot and appeared in its actual colour scheme. The shape of flower carved

frequently on the door jamb resembled to the Marigold Flower that is found in various colours in nature. The depiction of this flower in most of the cases is realistic in Mughal monuments. Sand stone relief from the Red Fort, Delhi presents the fine evidence of the flower. The plant comprising hardly five blossoms but its realistic rendering attracts the viewer (Pl.141). Best evidence of this sort of flower shape appears on the surface decoration of Badshahi Mosque, Lahore. The flower is shaped boldly in white on the red sand stone having delicate stems presents design like arrangement (Pl.142). In the interior of Lahore Fort in the fresco painting the same flower noted down in white colour with yellow central disc. The rows of flowers come into sight to surround the central composition and visible even from distance due to the dark background colour. The flower is holding six petals that are not exact to the flower shown on the door jamb but the petal shape and executing mode make it be similar (Pl. 143). On the left side vertically fixed door jamb is also showing the carved image of grapes and cherries (Pl.144). The presentation of fruits and specially grapes or grapevine has been remained present for centuries in decorative art. Artistically cuts and eye-catching appearance of grapes attracted the artists of every region. Simplified rendering of grapes in colour and style noted in the mosaic of Dome of the Rock, 17th C. In the interior of Dome of the rock the bunch of grapes showed as the part of stylized decorative image bowing down on both sides. The beautiful example of carved grapes found in Turkish Sultana Pavilion (1826). The red sand stone pillars present marvelous vegetal pattern having sharp carved image of grapes and

grapevine. On the Throne-balcony of Diwan-e-Am, Red Fort, Delhi presents a beautiful image of cherry fruit with birds and some other vegetal foliation.

Although there is lack of planned sequence to assemble the motifs, door jambs are providing the dissimilar designing scheme but the arrangement of flowers with the combination of different leaves and the same style of scroll make it a brilliant evidence of artisan skill. Every curved line, every closed bud and opening flower is represented the beauties of nature and besides this all is in thorough harmony with fine carving technique. The inside band of the jambs showing the design that comprised series of stylized leaves.

Outer jamb next to wide band

The third outer band of the jambs showing the pattern created with the amalgamation of semi realistic Lily flowers and buds (Pl. 133). To display its flowing character craftsman exercised the use of stylized leaves, which exhibits a profuse richness of frequent motifs. The tile mosaic of Wazir Khan Mosque bears stylized Lily buds with the group of several flowers. Mosaic enclosed in arch like panel in which a vase holding numerous types of flowers, the orange Lily buds are having short lengthened stems while other flowers put up with long stalks (Pl. 123). The similar shape of simplified Lily buds noticed in the interior painting of Sunehri Mosque, Lahore. A variety of blossoms found in the entire painting but the buds employed to support the composition and painted in striking yellow ochre. The abstract form of leaves used in door jambs having unusual look with scroll like curved edges. These might be used as design element by the craftsman

but among the vegetal foliation these are giving the impression of leaves. The similar mode of design component is sighted in the adornment of Sidi Syed Mosque (1573). The entire pattern is abstract including Zinnia and Sunflowers. The carving handled wonderfully in arabesque manner reminds the Islamic characteristics of art.

Fourth outer jamb

Moreover, the fourth outer band which is encompassed the door structure from three sides depict the row of acanthus leaves; the leaves with the curved points are a specific character of previous artistic work, which may recall the Mughals and pre Mughals ornamentation. The ornamentation of Sunehri Mosque, Lahore encompasses the row of such leaves around the foliage in the center of the dome ceiling. To show the periphery the curvilinear Acanthus leaves in line are created here (Pl.145). Moti Masjid, Qila e Mubarak, Red Fort, Agra (1659) A.D. built by Aurangzeb showing the row of curvature Acanthus leaves above the arched doorway. The marvelous stone carving on the mosque's surface provide the fine evidence of the same design element. The same kind of leaves as boundary can also be found to embellish other Sikh period structures such as the naqashi of Shri Darbar Sahib elaborated with the same leaves framing around it (Pl. 146). Both the utilization of variable floral embellishment and apparent carving constitute the character style of Sikh period decoration

Door from Naunehal Singh Haveli at Walled city

The other door of Naunehal Singh Haveli, which can still found in the densely populated walled city of Lahore fixed at original location (Pl. 29). The door is used as a main entrance of Haveli that is now known as Victoria High School (Pls. 29, 30, 50). The door is simply fitted in the brick structure and surrounded by the attractive and eye catching Fresco paintings, neither wooden projected brackets nor corbelling arches erected above the door structure (Pl. 29, 30). The double leaf door is containing wide jambs with solid accumulation of bars. The portrayal of double wooden door shows excellent carving that corresponds with the general character of Sikh ornamentation. The main door of majestic structure of Naunehal Singh Haveli presents typical features of Sikh period adornment, particularly in wooden doors.

Door leaves

The door consists of two leaves divide into various sections in square shape. The square blocks created on the door leaves by putting wooden bars vertically and horizontally assembled in slanting way from either sides and to facilitate the firm attachment craftsman used prominent flower shaped metal studs in plenty. Each door leaf is divided into 33 square shapes, signifying total 66 squares produced on entire structure. About 396 metal pegs employed artistically as a unit of designing to generate the compact partition and to hold the separate carved modules firmly. The sloping sides of dividing bars beautified with carved row of angular leaves traditionally. The square shapes adorned with carved flowers. These flowers are

created in accurate circles like medallions and remarkably embossed on the surface (Fig.8). A prominent metal capped peg can be seen in the mid of flowers. Two steps approach to this entrance door. The wooden bar part of the door jamb below the door leaves is near to perish and the carving pattern on it cannot be identified, but it seems that the pattern was same as carved on rest of the surviving jambs. The conventional lock ring is attached with the same jamb bar. The flowers which are being shaped in the center of all squares bear resemblance to the Sunflower with the triple whorls of petals and a peg holding disc (Pl.147). All flowers treated in the same manner except the central flower of the fifth row from below to upwards. This flower seems a bit different from other blooms, the flower is containing single whorl of petals, and the tips of petals are broad unlike rest of the flowers. The other flowers are having several overlapped pointed petals. No logic is being found for such discrepancy might be happen by the craftsman's own. The dissimilar flower is looking like Dahlia carrying on frequent tilted round tip petals. About 66 carved flowers can be found on the door leaves excluding the bar fixed on the meeting point of the door leaves.

Bini

The central projected bar traditionally considered the part of the door and usually profusely decorated like the present bar (bini) is embellished with vertical outcrops in the company of intermediary square shapes at equal gaps, which enclosing carved Sunflower on it (Pl. 148). These square shapes are almost ten in number while the half square is produced at the upper and lower edge of bar holding half image of Sunflower.

Door jambs

Projected door jambs consist of three bars containing diverse patterns. Framing of the door is turned out with plain wood and then the extended jambs produced. The inner band of the jamb is comparatively broader than the next ones. The wider band portraying Lily blooms with the combination of the flower having the large central disc and design like petals with the single curl of spiral providing the resemblance of Sunflower due to apparent disc but the quantity and petals shape is divergent. Two full blown Lily flowers produced consecutively to adorn the same band while the flower with larger central disc is created after every two Lily flowers and rest of the spaces filled with the arrangement of leaves illustrating a strong composition (Pl. 149). On the corners of the wider jamb and the midpoint of the horizontal bar which is fixed over the door leaves right above the bini, the stylized Lily flower appeared in profile. Otherwise, the same Lily shape found on the bar. The next band presents another beautiful design created with the combination of Jasmine flower and the other flower which is look like Marigold with obvious disc and five petals and also can be found on the exterior of Red Fort, Delhi in stone carving (Pl. 141). The flowers are carved in alternate manner having leaves between each other. The craving that is noticed to beautify the next bar is again vegetal but greatly crumbled and the motifs are hard to identify but giving impression of harmonious devise. The end bar which enclosed the whole structure is of plain wood. All fragments are showing the design elements which remain the ingredient of embellishment during Mughal and even Sikh period.

Door of Gurdwara Dera Sahib

Another best surviving example of profusely carved door related to Sikh shrine is the entrance door of Gurdwara Dera Sahib (Pl.33), which is situated to the west of the Lahore Fort near Badshahi Mosque. It is the place where Guru Arjun Dev was miraculously disappeared in 1606 A.C.E in the River Ravi. The Gurdwara was built by Maharaja Ranjit Singh in the memory of Guru Arjun Dev, the fifth Sikh Guru.⁶²

The door is in usual rectangular shape but extra ordinary elongated, built at the level of the ground floor. The door is framed with white marble which is decorated with simple relief motifs. The door leaves swing on the stone pivots at the top and the base. It is important to note that the solid structured door jambs are absent here which remained the essential part of previous ones. So the carving observed merely on the door leaves which are profusely decorated and presents plenty of images (Pl. 33)). All the motifs and other design and constructive elements of the door is discussed below from lowest edge to moving upwards with the comparison of pre-Mughals, Mughals and parallel art work. The new developed trends in the context of carved door are discovered through the analysis in relation to the expansion of the amalgamation of Mughal and Hinduism artistic ingredients.

⁶² Harjeet Singh, Sardar, *Faith and Philosophy of Sikhism* (India, Delhi, kal paz publications,2009), 286

Door leaves

According to the Sikh traditional style of door adornment, the craftsman used to erect two door leaves with the presence of a vertical solid bar on the meeting place of them. Each of the leaf is divided into 39 panels by putting wooden bands and these bands are being fixed by using prominent flower shaped metal pegs (Pl. 150) and also simple round studs which are not clearly visible. About total 119 flower shaped pegs are noticed on the entire door. The door leaf is having six large and fourteen small squares, seven horizontal rectangles and twelve rectangles are vertically created. Each and every section on the leaf is providing dissimilar image while both leaves are identical and showing same pattern and style. The comprehensive explanation of these motifs will be discussed below.

Lowest panels on the left door leaf

Division of the panel on lowest edge of the left door leaf is consisting of horizontal rectangle flanked by small squares (Pl. 151). Square at the extreme left corner is showing four clover flower in the mid enclosed by the oval formulation that is having leaves on both sides and tiny loops at the pinnacle and base. Simple shaped leaves are carved at the corners just to make the design balanced. Small Square on the other side of rectangle confirming another fabulous design, Zinnia flower is chiseled in the center and a ring containing abstract curved forms making it attractive. An uncomplicated design is carved on the corners to fill the space. Diamond shape with loops attached on left and right sides is properly executing the available rectangular space which is produced between small

squares. The diamond shape is embraced a four petal flower with beautiful stylized disc. Design carved on the corners with the amalgamation of leaves and traditional curve shapes to beautify rest of the spaces within rectangle.

Second row of the door leaves

The next row on the left door leaf is of two vertical rectangles and a large square in between of those showing marvelous scheme (Pl. 152). Rectangle on the left side is providing the profile image of Sunflower with buds, stem and leaves, presenting fine example of symmetry. In the same row on the right door leaf the extreme right vertical rectangle showing design that is little bit different with the extreme left rectangular shape just by adding some more leaves. Otherwise the decoration of both door folios is same. On the left leaf the further vertical rectangle is revealing a bird figure looks like a Dove sitting calmly and Lily shrub carved on the background. Under the Mughal rule manifestation of birds remain in practice so that the several kinds of birds are found not only in fresco paintings but also in book illustration. Depiction of numerous birds can be seen in Rajhistani painting made in 18th C. various birds are perching on the trees in this unfinished sketch but each one can be identified (Pl. 153). On the panel the plant behind the bird is holding leaves and two flowers, one is full bloomed presented with central disc and the other is in side view at the corner of rectangle. Entire composition is carved realistically. The large square between two rectangles is containing an oval shape that is holding a small Lily plant. The plant is arranged with the combination of two buds, one flower in side view and several leaves (Pl.

152). The oval shape is surrounded by pointed flame like curves, rest of the space is again showing symmetrical Lily herb on both sides.

Third row on the door leaves

In the next line the horizontal rectangle between two small sized squares is exposing purely vegetal foliation that consist of two Jasmine flowers, two half blown Lily flowers and blend of stylized and realistic leaves (Pl. 154). Jasmine flowers are shown from the front while Lily flowers are leaning towards the corners. If the design is divided into half we can have identical compositions of design. The large and clear image of full bloomed Sunflower with stylized central disc can be seen in the small square which is on the right side of rectangle shape. The left side square revealing carved tiny plant of Iris having an Iris in profile and some leaves, overlapped and twisted leaves are carved skillfully.

Fourth row of the door leaves

The medium large square of the next row comprises a unique composition. Here the craftsman created a harmonious design with the blend of Hibiscus and grapes with the parrot that is pecking the fruit, some of the spirals are the part of design to justify the grapes appearance. In the illustration of manuscript *Tutinama* that is prepared in Akbar period, the representation of Parrot is frequent having various angles. In one of its painting the Parrot is addressing *Khojasta* 1556-1565 (Pl. 156). Interior of the Tomb of Akbar, Sikandra at inside the dome ceiling depicts bunches of grapes beautifully. Artistically rendered grapevine is found on the corner wall of Wazir Khan Mosque with Cypress tree (Pl. 157). The design is

overcrowded but balanced at the same time. The same large square is flanked by vertical rectangles (Pl. 154); the extreme left rectangle on the left door leave of this row is adorned with the Lily plant containing several buds, a Lily flower and typical Lily leaves. Another kind of flower can also be seen among the plant that appears with four petals and bold central disc. A matching Acanthus flower image is found in the vertical rectangle of other side. The flower is carved near the lower edge and leafy stems with buds and simple five petal flower are moving upwards creating beautiful composition.

Fifth row of the door leaves

The horizontal rectangle in next line (Pl. 158) is exposing a beautiful floral composition if we part from the center it will come up as an identical imagery. A highly stylized flower is shown in the mid flanked by Jasmine flowers which are touching upper corners. Jasmine flowers are having the same shape found in the tile mosaic decoration of Wazir Khan Mosque, flowers in white against royal blue background providing pleasant and bold effect (Pl. 159). Rest of the space is filled with some meaningless forms. Two small squares on either side are revealing floral design. The left one is showing a usual flower in the mid with buds and flowers while the right one is holding a remarkable image of Sunflower with stylized outstanding central disc. The flower showed in profile and the half disc can be seen. Leaves are formed below the large flower, but indeed it is a marvelous representation of Sunflower.

Sixth row of the door leaves

The next row of square and rectangles is the sixth carved panel and presenting a most important image in the context of Gurdwara door. The larger medium square is providing the carved image of Guru sitting in classical sacred pose surrounded by the vegetal decorative elements (Pl. 160). As they used to produce the Guru's figure in sacred buildings enclosed by various flowers, the evidence found in the Naqqashi of Shri Darbar Sahib (Pl. 161). Right above the Guru's figure a Dahlia flower is created flanked by the cross-sections of the same flower. Three charming buds and bowing Lily flowers are found on both sides of Guru's image. All these additional floral elements are not proportionate in the comparison of human figure and shown as background behind the Guru's figure. Whereas the square of sixth row on the right door leaf presents the whole composition with some little changes. Main features are almost same but here the figure of Guru is carved in emblematical form, only face with long pointed beard and one leg is clearly visible (Pl.162). Guru's long hairs are not tied up and shown around the face. Dahlia flower that is carved above the head is observed here with the twisted petals. Instead of Dahlia at the corners the artisan carved Lily flowers; rest of the foliage arrangement is same with the addition of Raspberry like images. The same images used Left side rectangle on the left door leaf in the same row is revealing an exclusive angle of stylized Sunflower with the setting of tiny stem and leaves. The rectangle on the right side of square on right door leaf gives the same design impact but flower shape and leaves arrangement is slightly diverse. The right side rectangle on left door leaf and left side rectangle on right door leaf in the sixth

row are giving the impression of being same except the design on right door leaf is having three loops on the base line while the other is showing single loop on the same position. The design scheme is enfolding an elongated stylized Lily, enclosed by two leaves and empty spaces are filled with leaves and buds.

Seventh row on the door leaves

Next row consists of horizontal rectangle flanked by small squares (Pl. 163). The flower pot with Jasmine, Lily, buds and leaves is noticed in the central rectangle. Throughout the world art depiction of flowers in flower pot is very frequent. In the ancient art of the Sub-continent, it is often noted. The grand structure of Sanchi Stupa is presenting fine example of flower container holding some exaggerated flowers. The image is carved on the Northern gateway, showing about five kinds of blooms (Pl. 164). One of the early Islamic structure Quwwat ul Islam Mosque is providing the example of pot containing flowers in carved pillars; these pillars are erected by using the parts of Hindu Temples. During Mughal period this device remains present in art work for embellishment. Fresco painting in Shahi Hammam, near Dehli Gate, walled city Lahore witnessed the portrayal of flower bunch in vase, the flower pot is holding various type of blooms including Iris and Carnation (Pl.126). Vase holding a large bunch of various flowers can be seen in the fresco painting of Muhabat Khan Mosque, built during Shahjahan period in 1630. Several fresco paintings in Wazir Khan Mosque reveal the flower arrangements in vases as well as in Shahi Hammam (Pl.123, 126). The door of the central room of Hari Singh Nalwa Haveli erected during 1791-1837 is providing the best surviving example of the same floral device in

wood carving in which fine carving presents large flower bouquets in vases, some panels show the flower containing pots placed on dishes (Pl. 165). The wooden door of neighboring Ranjit Singh Smadhi (1848) also shows the flower bunch in the vase in fine carving (Pl. 166).

The design arranged on the door according to the available space proved the talent of craftsman. The right side small square encompassed a simplified form of Dahlia encircled with the plain ring holding four leaves on cardinal points (Pl.163). The hybrid form of Hibiscus is found in the left side square with the round tip several petals and the long, upcoming stamens providing it an attractive appearance (Pl.163). Corners are filled up with usual shaped leaves.

Eighth row on the door leaves

The design found in the big square of the next row and lies in the mid, holding a dominant Iris flower flanked by semi blown Irises and a few buds (Pl.167). A flower is chiseled at the base having beautifully curled petals and a prominent but small disc. The left side vertical rectangle is revealing the same kind of flower that is found on the base of large square and two more flowers in different angles with the combination of leaves and buds. The similar flower with curled petals perceived at the corner of the right vertical rectangle, another type of shrub holding two flowers and leaves is noticed behind it in attractive scenery.

Ninth row on the door leaves

The central horizontal rectangle of next setting is presenting typical pose of birds which are shown with turned heads (Pl.168). The pair of birds flanking the central

flower with their backs on opposite directions but head turned towards each other. Carved marble flowers and birds sitting with their backs are found adorning the exterior wall of *AthDara* erected by Maharaja within the Lahore Fort. The horizontally placed panel carved with bunches of flowers flanked by birds (Pl. 169). Design with the same ingredients found in the Shish Mahal Pavilion and opposite the pavilion within Musamman Burj, Lahore Fort (Pl. 170-171). Vases containing bouquet of flowers flanked by birds is the repeated subject matter for embellishment of Golden Temple, Amritsar (Pl. 172-173). The carving of Ranjit Singh's Samadhi Door closely resembles to the door of Gurdwara Dera sahib, one panel of Samadhi door is showing birds in same position on either side of dish (Pl. 166). On the same panel of Dera Sahib door, the large Lily flower in profile can be seen in the mid of entire composition while Jasmine traced out on both upper corners carved realistically. The right small square of the same row having diagonal symphony of five petals Lily flower, beautifully turned leaves and buds. Highly stylized side view of Sunflower is created in right side square with harmonious setting of four buds.

Tenth row on the door leaves

One more gorgeous floral design can be observed in the large square of next row that is consisting of Sunflower, encircled by Lily blooms (Pl.174). The extravagant stamens with the blend of Lily in profile are raising outwards from the center of Lily those created in circle like form around the central Sunflower as the profile Lily blooms can be found at four corners of square (Fig.9). The Sunflower is presenting boldly with stylized central disc. The right vertical

rectangular panel has grapevine with bunches of grapes, and a sparrow is shown pecking that trailing plant. A few spirals are the part of design to justify the elements. The left vertical rectangle shows a nightingale with turned head singing or chirping; behind it stems are bearing multiple leaves, Tulip and Lily flowers.

Eleventh row on the door leaves

The rectangle of next row is presenting highly stylized dancing peacock figure (Pl.175) with integration of several vegetal motifs such as flowers, buds, various leaves and a raspberry like form, also known as cone. Peacock figure has been constantly used for adornment in the world art symbolizing beauty in all aspect. It has been depicted in a variety of ways ranging from realistic to conventional type and also in various postures.⁶³ The motif of the peacock appeared very early in Islamic art, Ottoman Iznik pottery produced most of the art work in 16th C. Stylized peacock figures are shown on the glazed Iznik pottery (Pl. 176). The earliest coins of India, known as punch marked coins; present the image of peacock. In the 5th ACE Kumaran Gupta 1 (413-453) issued gold coins, on some of them, the peacock figure occupies the entire space in stylized way⁶⁴ (Pl. 177). Among the Indian miniature painting, the painting of a peacock painted by Mansur (the reputed painter of Mughal court), in the painting the peacock figures

⁶³ “The peacock was a dynamic symbol for the Mauryan empire and was also considered as a sacred bird by the Greeks.”, Oak Nikita, Origin and Development of Wood Work in Gujarat ,unpublished thesis, CEPT Library.

“The peacock is also a popular motif in Islamic art. During the Hoysala period, it was greatly in demand.”, Morwanchikar, R.S. Wood Work in Western India (Puja Publishers, Delhi, 1994) 105.

“The peacock has also played an important role in Sufi iconography.”, Bakhtiar Lateh, Sufi, Expressions of the Magic Quest (Thames and Hudson, London, 1976), 74. Cf, Thakkar, Jay, *Naqsh: The Art of Wood Carving in Traditional Houses of Gujrat* (India, Research cell school of Interior Design, C,E,P,T, 2004), 56

⁶⁴ Lal, Krishan, Peacock in Indian Art, thought and literature (India, New Delhi, Abhinav Publications, 2006), 46

cover the major section of the folio (Pl.178). Raspberry or a cone like form traced back in the stone carving of Sanchi stupa with the composition of some other natural forms of birds and flowers (Pl. 179). The wood carving on the traditional houses of Gujrat, India is also providing the witness of such cone like forms which carved above the human figure (Pl. 180).

On the same row the left small square is presenting stylized Sunflower showing half large disc and some leaves around (Pl.175). The extreme right and left small square shapes on the door pair within same row revealing dissimilar floral composition. The left one showing a prominent flower with a long leaf and two buds while the right square bearing a flower in the mid crowning three petal flower that is flanked by Raspberry like buds carved on upper corners.

Twelfth row on the door leaves

On the next row the large central square exposes another beautiful floral symphony; it bears an Iris as a vital figure which placed in a small pitcher shaped pot (Pl.181). The flower pot rests on the plinth that is decorated with abstract flowery motif at the wider base and flanked by fan shaped flowers, chiseled at the lower corners. Flower shoots are springing out from both sides of the plinth holding Lily blooms, buds and leaves. Symmetry seems the fundamental element of the design. Lily with extra long stamens is shown in the right vertical rectangle, comes out from the Jasmine flower carved at the mid of the base. The entire composition of flowers buds and leaves arranged according to the required elongated space. Another vertical arrangement of flowers carved in left rectangle

comprising stylized flower stem in the center flanked by stems having various leaves and flowers.

Thirteenth row on the door leaves

The row that is last and top of the door including horizontal rectangle and small squares on both sides (Pl.182). Rectangle is showing cartouche like design in the centre while two flowers created on both sides, rest of the area filled with vegetal flora. Design in the right square is consisting of two buds and leaves but not very comprehensible so difficult to identify. The left small square is showing a four petal flower right in the mid enfolded by four Acanthus leaves attached with sides of square. Central bar of solid mass that is produced at the meeting place of door leaves is adorned with chevron design. About at seven points on equal distance including top most and lowest edge, Sunflower is carved with prominent metal peg in the center (Pl.183). Moreover, skillfully carved stylized Lily buds can be found attached to the four corners of flower.

Present door is the fine evidence of admirable craftsmanship. Proposals and ideas of carving found on the door reflect the skill and intellect of the artisans working under the supervision of Sikhs. The significant design elements used here are various types of flowers and buds, flower vases, various birds and most important Sikh Guru's figure that considered an essential element to show on the entrance of religious building.

In the wall city Lahore, most of the grand mansions and havelis belonged to Sikh period can be found as a living monument. Some of them are still containing their

architectural embellishments and providing fine idea of their living style and priorities. As concern to wooden elements, a few havelis and local houses are having entrance doors in good condition to document.

Door near Chohatta Mufti Baqir

The door found near Chohatta Mufti Baqir belonged to Sikh period but not located on its actual situation that's why it is hard to estimate its actual date (Pl. 38). The door is essentially rectangular in shape but due to its broad look gives the impression of square. The door is containing two leaves without traditional bini and partitions are being made by fixing solid wooden bars on them. Each one is divided into 16 panels. Door jambs are consisting of three parallel carved bars, out of three the outer one is projected in sloping manner and the embossed edge is elaborated with geometrical pattern. The string of Acanthus leaves carved on the projected bar that is a constant decorative element of history. Next inner band is decorated with abstract design components of which are employed just for the adornment purpose. The next wider band which is intricately carved and showing mainly floral design features. The design scheme is consisting of four round petal flowers enclosed in square shapes in the continuity by joining corner to corner. Between them the left space created triangles in which the half image of the same flower can be seen. Undoubtedly the design is eye catching even it is so simple and providing fine example of expertise and brilliance of craftsman. At the edge of the door jamb on the inner side that is attached to the wider carved band the simple form of leaves are carved in row. No any other part is adorned except jambs.

Door of Baba Jahangir Residence

The main door of the residence of Baba Jahangir at Gali Surjan Singh rendered similar adornment scheme but differs in three aspects (Pl.39), one is the divided panels on leaves are lesser in number than the previous door and bini is present here. The third bar from inside of door jambs is showing dissimilar pattern which is resembled to the Mughal door of 17th C. displayed in Lahore Museum (Pl.78).

Door of Haveli Tehsir Bazar

The wooden door of Haveli Tehsir Bazar is revealing equivalent embellishment with minor modifications such as sections on the door leaves and the carved pattern of bini (Pl.37). Some door of local houses are found at inside Lohari and Mori Gate are now painted, therefore lacked traditional effect but the basic decorative ingredients are same even in some cases principal patterns are identical. One door is painted in brown and enhanced its features with golden touches. The most prominent design on the door jamb noticed on the previous discussed doors. The change is observed on the door leaves in creating sections and the mediator decorative points on bini are different in setting and number (Pl.184). Another door is found painted in grey and having almost plain door jambs but the string of leaves can be noticed. Bini and sections on the door leaves produced typically (Pl.44). The door in turquoise (Pl.44) is presenting some diverse features like the chief pattern on the door jambs is dissimilar that is frequently found in Mughal buildings, rest of the patterns on the jambs are same. One component is important to notify is the ventilator which is part of the door

and remained present in Mughal doors (Pl.104). Here again we found properly framed jali work and wide horizontal bars fixed above and below the ventilator which are profusely carved and showing stylized floral design.

Wooden Carved Doors of Post Sikh Period

Haveli Wajid Ali Shah is presenting an elaborately carved door on the entrance (Pl.40). Wajid Ali Shah was the fifth King of Oudh from 1847 to 1856. The haveli was mainly used for his guests.⁶⁵ The solid accumulation of wooden door is fixed in usual plastered brick structure and flanked by two square stands just like the base of the capital. These sand stone stands adorned with Lotus petals bending edges outwards. The main carving is executed on the frames which contain five diverse patterns consecutively. While the door panels are left plain but divided into sections by using wooden bars. Each door leaf is divided into 33 fractions and bears the same division diagram observed on the door of Gurdwara Dera Sahib. To attach the wooden bars artisan employed metal pegs but are not prominent. The outer band of the door frame is showing the traditional string of leaves that is frequently used in Mughal and Sikh structures, especially on the plinth or for the border. The leaning angle of the leaves is very typical with engraved central vein and curved upper point. As moving inside the thinnest band is revealing floral pattern including simple four petal flower with tiny center point alternating stylized leaf with the addition of loop type form to make design more harmonize. The next band is showing Heart shaped geometrical shape that is

⁶⁵ Hamid,A, Daily Times, January 7th,2007, LAHORE LAHORE AYE: Where Hindus and Sikhs once lived

found on the wooden door of Mughal period and discussed before in third chapter. Here the design is arranged with the addition leaf like geometrical shape inserted between each heart shape. Next wider bar is chiseled skillfully comprising Iris flowers in two different angles. The floral vine is bearing stylized leaves and beautiful harmonious curves of stems and providing a pleasing effect throughout the frames. The last and the extreme inner band erected in the double sided slanting way showing the filament of leaves in simplified form on both sides of slant. Except door frames the only decoration is found on the solid bar vertically fixed at the meeting place of leaves. The bar is presenting six intermediary squares bearing equal gaps, the edges of five bars between them adorned traditionally with Lotus flower. The squares left plain unconventionally.

Haveli Mubarak Begum (Pl. 36) is providing a fine example of grand wooden entrance which is now painted in blue. The huge mass of the door is including projected arch and ventilator above the door opening. The door jambs covered a wide area around the door.

CHAPTER 6

CONCLUSION

In history among the marvelous art pieces of wood, carved doors have their own surpassing beauty and elegance. As the proposed area of research, wooden carved doors of Lahore are providing the diversity of motifs and patterns. These doors are entirely covered with various designs and witnessed the influences of pre and parallel art practice of that time. As the wood is perishable material the living examples of wooden doors which can be documented as concern to carving belongs to 17th Cent. these are no doubt the masterpieces of artisans working under the Mughal patronage. The designs present the amalgam of Islamic and Hindu schemes which is usual concept of scholars about the art work of the same period including architecture, manuscripts and other kind of ornamentation. Regarding wood carving an artisan should be careful to select the patterns due to the nature of craft, as it is harder than painting and molding. But the designs I found on the wooden doors are complicated and eye catching, signature the true skill of artisans. Harmonious Intricate and perfect carving on the huge mass of wood is presenting excellence of craftsmanship in this medium.

With a view to the study of Mughal doors, the essential decorative carved motifs and structural elements has been magnified. The doors are erected with projected arch built in corbelling manner with hanging knobs that is acknowledged as Akbari style. The same approach on entrances found in the buildings built during the period of Akbar the great. This might be the reason to know this style by the

name of the emperor. The entire design on the door that is displayed on the right side in Lahore museum vestibule is the blend of geometric and floral designs with the addition of a few abstract motifs. For centuries Islamic geometric patterns have been used as decorative elements and also remain the constant part of Mughal decorative elements. Mughals interest to the beauty of nature could be guessed by the frequent use of various floral motifs. Percy Brown noticed, “Within the traceried foliation on the walls, piers and arches, conventional flowers were freely introduced, roses, poppies, lilies, and the like, for the Mughals were flower worshipers, not content with those growing naturally in the gardens outside but they carved for pictures of them always before their eyes.”⁶⁶

The massive structure, superb design, elaborate carving present a marvelous impact of light and dark contrast, invite everyone to stop and view. Whereas, the other door of 17th C. that is displayed on the left side in the Lahore Museum vestibule is showing geometrical shapes and conventional patterns, such as caterpillar scroll, most of the empty space of the door is covered with this pattern which is found on the temples and Hindu local houses in Gujrat, India (Pl.90). Most of the geometric shapes are traced back from historical Islamic and parallel Mughal buildings proved the frequent use for embellishment by Muslims. All wooden entrances belonged to Mughal period are having corbelled arches with hanging knobs and the same adornment with the series of knobs above the lintel. The innovative adornment style of the Mughal doors, including vertical semi

⁶⁶ R.Nath, *Colour Decoration in Mughal Architecture, India & Pakistan* (India, Jaipur, The Historical Research Documentation Programme, 1989), 130

cylindrical profusely carved bar in the center and strong wide door jambs, influenced later door structures of Sikh period.

Wooden doors of Sikh period reflect the artistic diversity of the Punjab region, the adornment style of the Mughal dynasty and indigenous artistic style. Sikh artists synthesized a wide range of elements to create their own distinct imagery. The art work that produced under the Sikh patronage reflects the grandeur of the Sikh royal courts. The enormous structure like Mughal doors are not found in Sikh period. No projected wooden arch is observed in Sikh doors, in some cases double multi foiled arch is built on the entrance but not of wood, but can be considered as part of the door. Mostly vibrant fresco paintings or simple patterns of stucco could be seen around the entrance. The fundamental features of Sikh doors are multi sections on the door leaves, Ventilators or pinjra work above the door that considered the part of the previous doors is totally absent, geometric patterns are hardly found in the carved design on the door while floral motifs are abundantly used. Mainly these floral motifs and delicacy are the result of Mughal influence but the exaggeration of some vegetal motifs is also found. Carved designs on the door appears with some addition such as Guru's image. Bird figures with fruits, vines and flower pots are noticed on the Sikh door which although, are found in Pre-Mughals and Mughals art work but are not found on Mughal doors. On the whole, in the Sikh adornment elements of vegetal foliation played a major role that is developed on their own significance as their own style. Several kinds of flowers employed in the conventional shape of medallions providing fine idea of skillful artisans, carving is sharp and apparent can be defined as high relief. On

the whole, under the Sikh patronage for the decoration of the doors the craftsmen preferred to apply floral pattern rather than geometrical and abstract designs, we could hardly find any geometrical shape into the designing of the Sikh period doors. Basically ornamentation of the wooden doors of Sikh period show less variety in combining geometrical ornaments, than we find in Mughals, and in the floral ornament, though stylistically treated, there still prevails an attempt at the imitation of nature. This might be due to the rich vegetation of the area offering great variety of subject.

In the light of the above, my study, being a structural and interpretive character of the various carved motifs and patterns of the wooden doors, takes on a further dimension, which is needed for the perspective comprehension of the present situation of this craft, craftsman and workshops in Lahore. It is obvious that the stages of man's endeavors and creations are according to circumstances around him and necessarily reflect in all his ingenious activities taking place as a considerable extent. In those golden days when artisans received royal patronage, the wood workers produced marvelous art pieces that found their ways to the homes of those who have an eye for skill and beauty. In the terms of the present panorama, the exquisitely wooden carved doors are hardly in practice. These types of profusely carved doors are only found on the façade of a few grand hotels or large assembly halls, and rarely can be seen as entrances of grand bungalows and mansions to give them traditional and precious effect. Although in history the wood was extensively used to embellish the architecture in the form of windows, jharokas and doors seeing that the material was easily available but the future of

this superb art seem to be ominous just because of high prices and due to the scarcity of the material caused, due to the prevention to cut the forests. So today it is not affordable for a common person. Mainly the socio-economic condition of area became the reason of less use of wood as elaborated architectural elements and wooden intricate decoration do not remain popular even though the craftsmen are still busy and wood carving continued in alternate forms for instance, instead of complicated highly structured façades, projected balconies and intricately carved sehdaras, etc, consumers are interested in small wooden decorative elements to satisfy their aesthetic sense such as small jharokas and windows for adornment purpose. The sustained survival of the art of wood carving confirms that it is an eternal art form. A large number of wood carvers is carrying on the tradition of carving not only in Lahore but also in several other towns and cities of the Punjab.

Appendix

AthDara:	Having eight doors
Arabesque:	an ornamental design consisting of intertwined flowing lines, originally found in ancient Islamic art.
Arcuate:	Roof in the form of arches
Bukharcha:	Semi hexagonal recessed window with three openings
Bini:	Projected band on the meeting point of the door leaves
Bas relief:	Low heighted relief
Chaukrat:	Door frame
Cascade:	Flow, gush
Citadel:	Fortress, Castle
Chajja:	Projected shade above door and window
Clover flower:	Same repeated petal
Deodar:	Type of wood
Fringe:	Edge
Ganesha:	Hindu god with elephant shaped head
Hathi Paur:	Way for elephants
Haveli:	Grand mansion

Ivory:	Elephant tusk
Jharoka:	Projected balcony
Jali work:	Sort of tralace work in which no nail is used
Khuabgah:	Bed room
Lintel:	Horizontal beam above the door
Luster painted:	Shining paint
Medallion:	Circular motif in medal shape
Muhammaden:	Islamic
Miniature:	Minute
Naqqashi:	Ornamentation
Open shoulderd arch:	Wide arch
Pinjra work:	Sort of tralace work in which no nail is used
Phulkari:	Spread of flowers
Pivot:	Axle
Samadhi:	Sikh tomb
Scupturesque:	Three dimensional form
Srivatsa:	Hindu symbol

Sill:	Projection
Stupa:	Buddhist sacred building
Sehdara:	Front screen
Trabeate:	Plain roof
Terracotta:	Baked mud
Vestibule:	Entrance hall

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GLOSSARY

(Oriental and Technical terms)

Ath Dara:	Having eight doors
Bukharcha:	Semi hexagonal recessed window with three openings
Bini:	Projected band on the meeting point of the door leaves
Chaukrat:	Door frame
Chajja:	Projected shade above door and window
Deodar:	Type of wood, also called Diyar or Biyar wood
Ganesha:	Hindu god with elephant shaped head
Hathi Paur:	Way for elephants
Haveli:	Grand mansion
Jharoka:	Projected balcony
Jali work:	Sort of tralace work in which no nail is used
Khuwabgah:	Bed room
Naqqashi:	Ornamentation

Pinjra work:	Sort of tralace work in which no nail is used
Phulkari:	Spread of flowers
Samadhi:	Sikh tomb
Srivatsa:	Hindu symbol
Sill:	Projection
Stupa:	Buddhist sacred building
Sehdara:	Front screen



Detail of a panel

Plate 1a Door leaf from Sikh period, Shalamar Garden, Lahore (Photo by author)



Plate 1b Panels of wooden painted doors of Shalamar Gardens

<https://lahorenama.wordpress.com/category/architecture>



Plate 2 Pinjra work of a window from Bhera displayed in Lahore Museum (Photo by author)

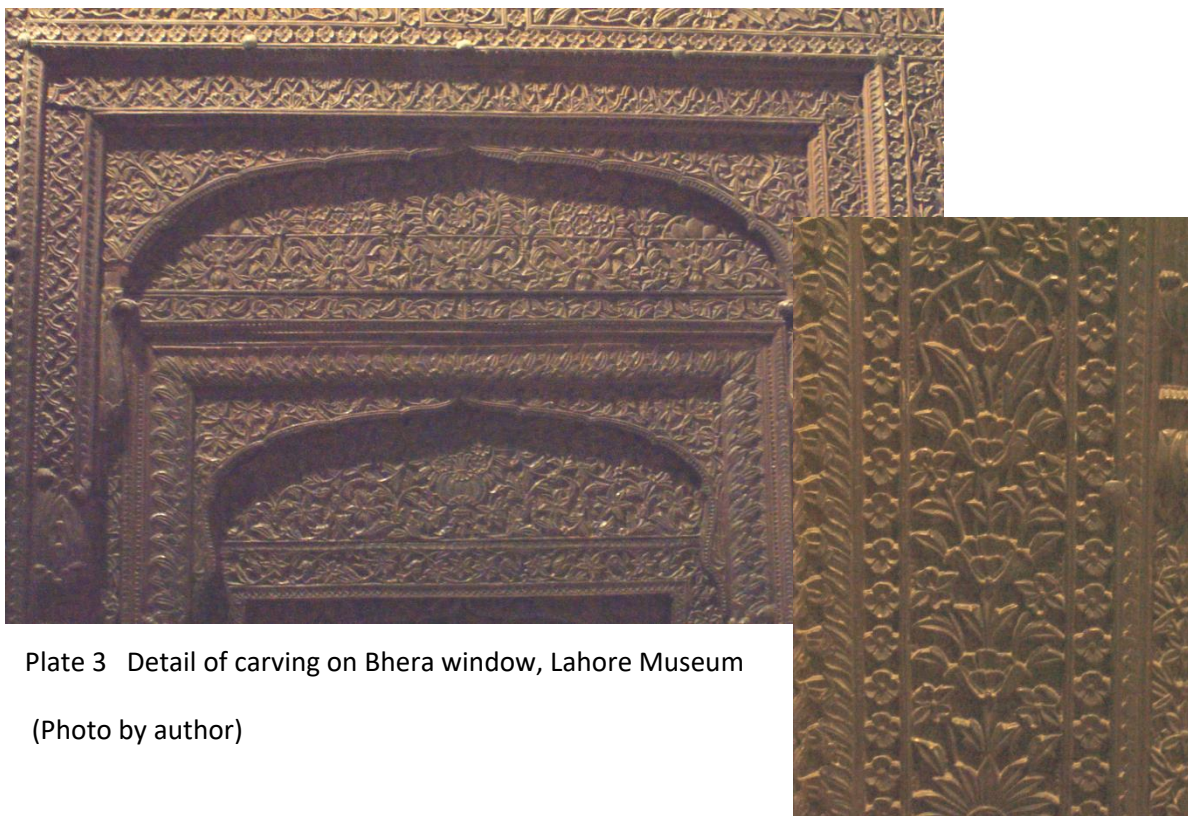


Plate 3 Detail of carving on Bhera window, Lahore Museum
(Photo by author)



Plate 4 Door from old Lahore, 16th C, Lahore Museum, Lahore (Photo by author)



Plate 5 Carved niches , Lahore Museum,
Lahore (Photo by author)



Detail of panel

Plate 6 Door panel carved in inlay technique (Photo by author)

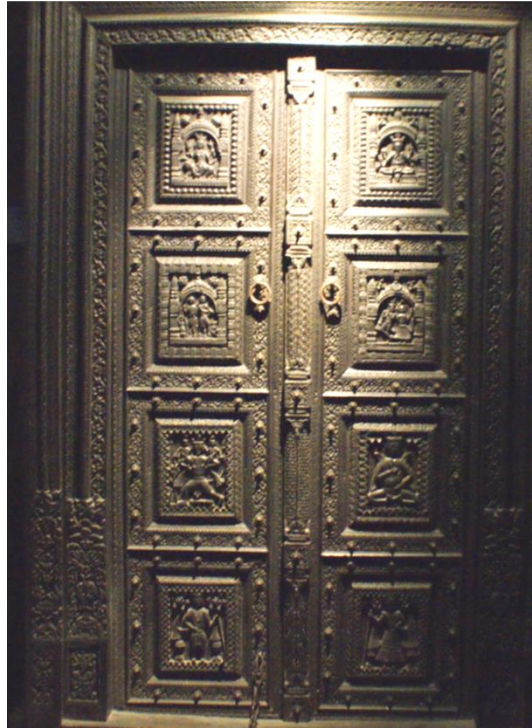


Plate 7 Door from Lahore, 19th C, Lahore
Museum, Lahore (Photo by author)



Plate 8 Carved window from Chiniot, 19th C,
Lahore Museum, Lahore , (Photo by author)

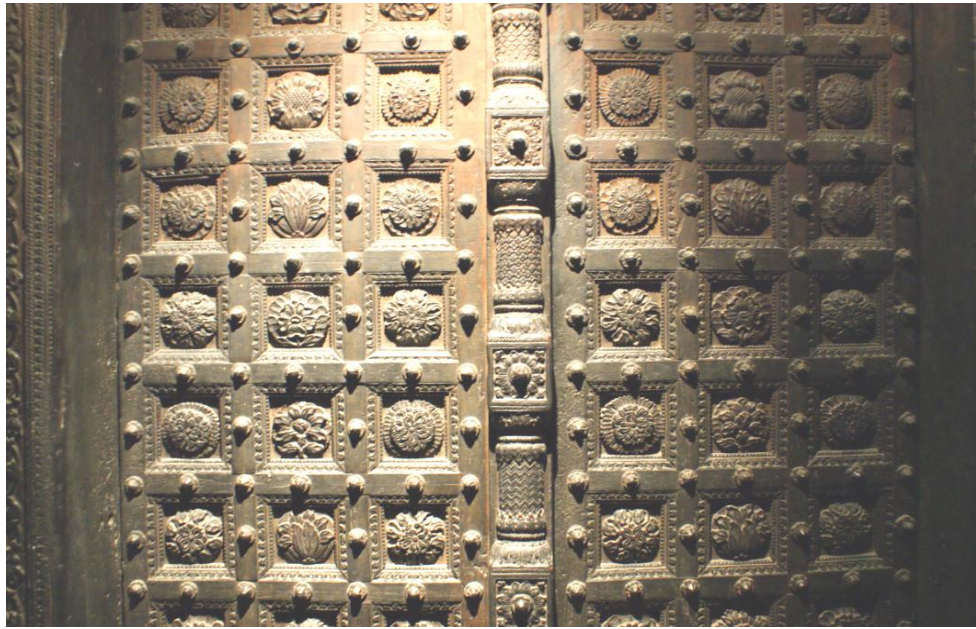


Plate 9 Door of Naunehal Singh Haveli, Lahore Museum, Lahore (Photo by author)



Plate 10 Multani rectangular panels,
Lahore Museum, Lahore (Photo by author)



Plate 11 Akbari style door from old Lahore, Lahore Museum, Lahore (Photo by author)



Plate 12 Part of the carved double doorway,
Lahore Museum, Lahore (Photo by author)



Plate 13 Jharoka with three openings, General Gallery,
Lahore Mueuem, Lahor (Photo by author)



Plate 14 Carved screen having three windows, Lahore Museum, Lahore (Photo by author)



Plate 15 Wooden screen of Gurdwara from Jhang, Lahore Museum,
Lahore (Photo by author)



Plate 16 Door from Gujranwala, Lahore Museum,
Lahore (Photo by author)

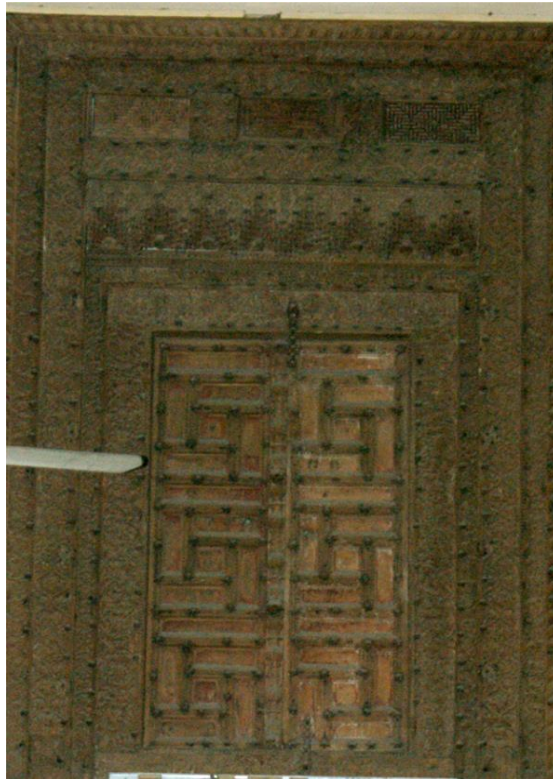


Plate 17 Door from Chakwal, Lahore Museum,
Lahore (Photo by author)



Plate 18 Carved jharoka from Jhang,
Lahore Museum, Lahore (Photo by author)



Plate 19 Double arched wooden entrance from Gujranwala displayed at
Contemporary Gallery of Lahore Museum (Photo by author)

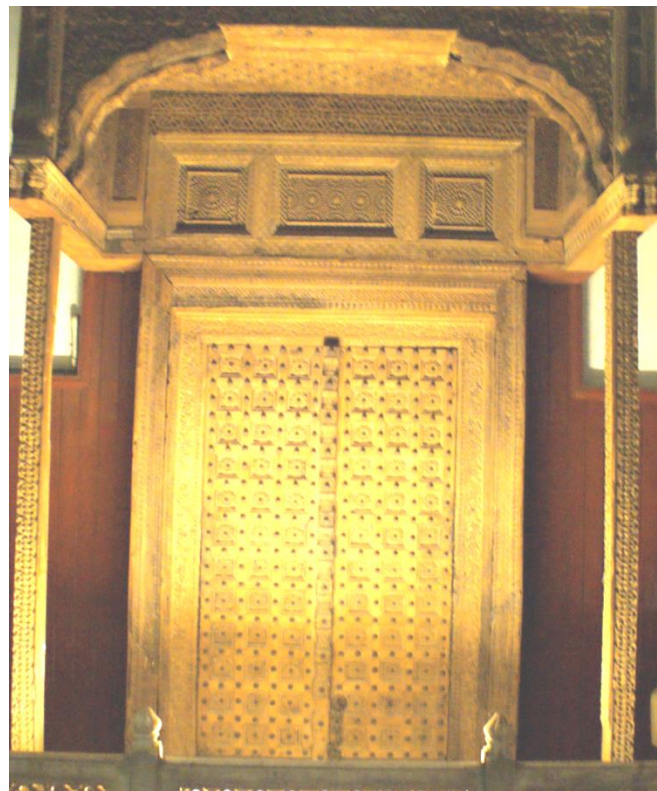


Plate 20 Door of Hari Nalwa Singh Haveli,
Lahore Museum, Lahore (Photo by author)

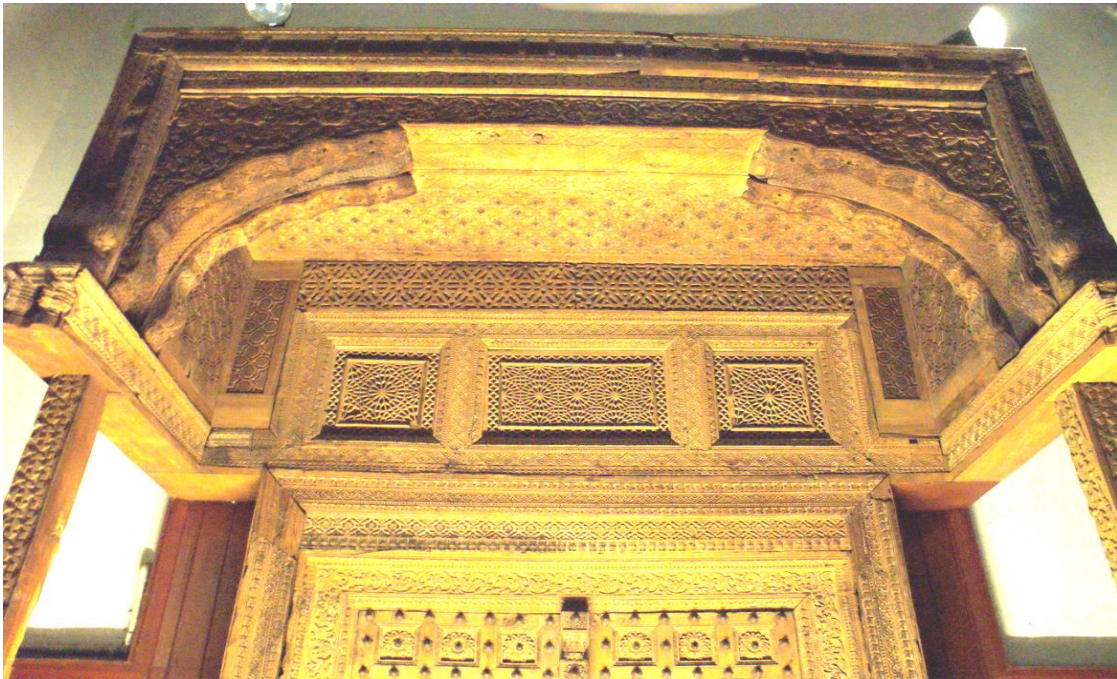


Plate 21 Carved ceiling of arch, door of Hari Singh Haveli, Lahore Museum, Lahore

(Photo by author)

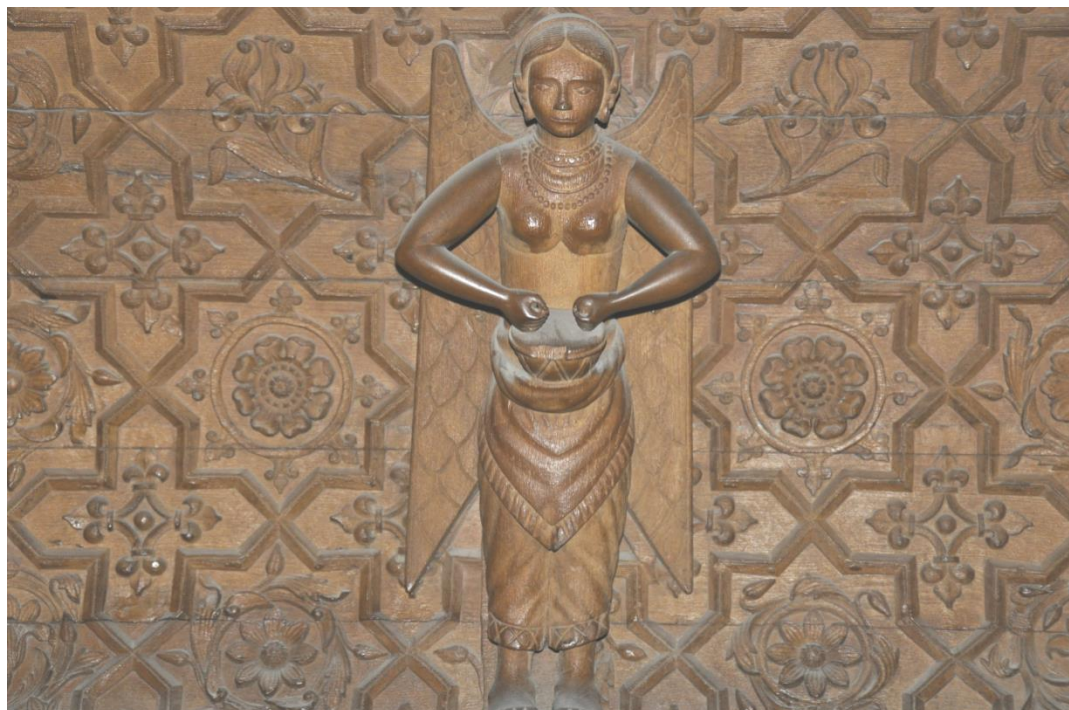


Plate 22 Wooden interior of Jain Temple Gujranwala displayed in Lahore Museum

(Photo by author)



Plate 23 Coloured glass work with carving in Jain Temple from Gujranwala
displayed in Lahore Museum (Photo by author)

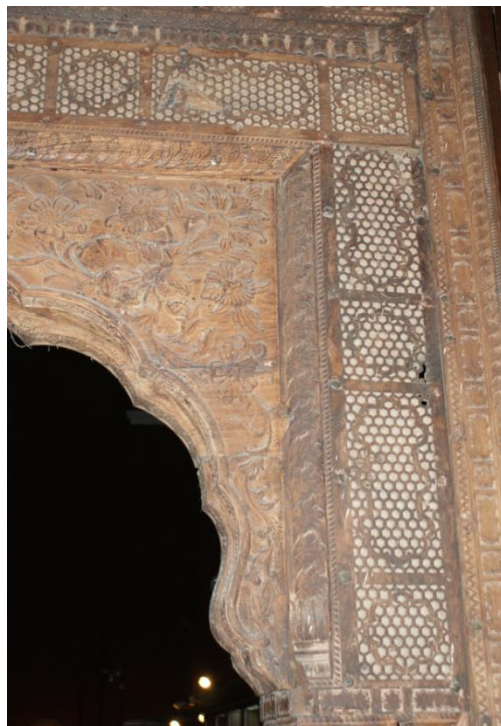


Plate 24a Spandrels arches from Jhang,
Lahore Museum (Photo by author)



Plate 24b Pillars of wooden screen from Jhang,
Lahore Museum (Photo by author)



Plate 25a Carved window from Swat

Detail of window (Photo by author)



Plate 25b Miniature carved door (Islamic Gallery), Lahore Museum, Lahore (Photo by author)



Plate 26 Door from Miani displayed at Lahore Fort (Photo by author)



Plate 27 Door from Miani displayed at Lahore Fort (Photo by author)



Plate 28 Door from Miani displayed at Lahore Fort (Photo by author)



Plate 29 Door of Naunehal Singh Haveli, walled city, Lahore

Detail of frame (Photo by author)





Plate 30 Façade of Naunehal Singh Haveli, walled city Lahore
(Photo by author)



Plate 31 Window above the entrance of Shirazi Building,
inside Mori Gate, Lahore (Photo by author)

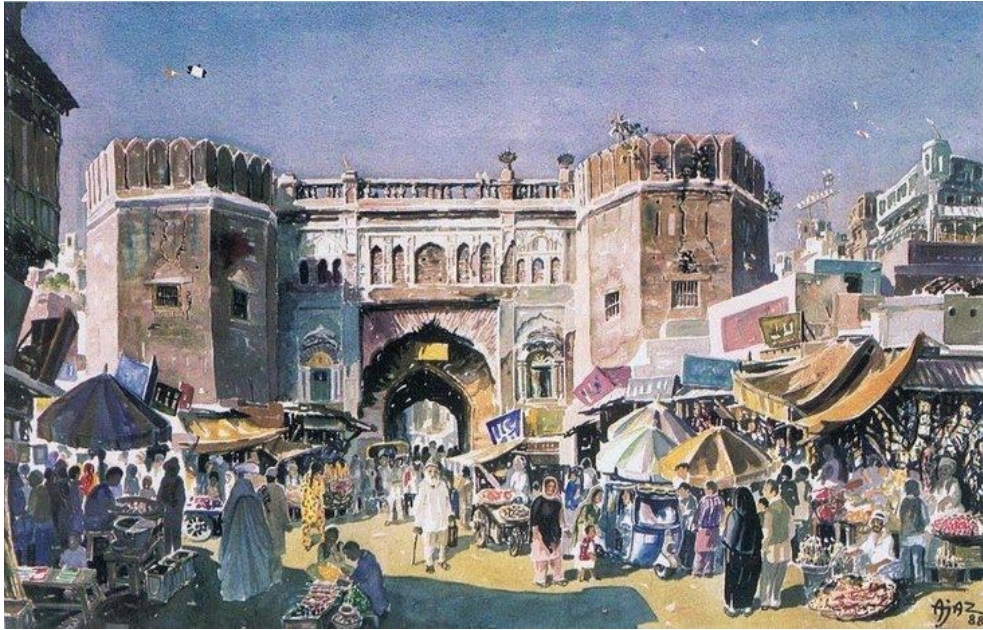


Plate 32 Painting of Old Lahore by Ajaz Anwar

(<https://www.google.com.pk/search?q=paintings+of+ajaz+anwar&biw=1366&bih>)



Plate 33 Door of Gurudwara Dera Sahib near Lahore Fort (Photo by author)



Plate 35 Door from Ranjit Singh Samadhi, Lahore (Photo by author)



Plate 35 Door from old Lahore displayed at Cuckoos Den, Lahore

(Photo by author)



Plate 36 Door of Haveli Mubarak Begum, Lahore (Photo by author)



Plate 37 Door of Haveli Tahseer Bazar, Lahore (Photo by author)



Plate 38 Door near Chohatta Mufti Baqar,
Lahore



Detail of frame (Photo by author)



Plate 39 Door from Gali Surjan Singh, Lahore (Photo by author)



Plate 40 Door of Haveli Wajid Ali Shah, Lahore (Photo by author)



Plate 41 Door of Khawaja Murabban Wala, Lahore(Photo by author)



Plate 42 A view of the terrace, old design and magnificent wood-work,
Barood Khana Haveli, Lahore

(<http://www.thefridaytimes.com/tft/the-old-world-charms-of-mian-salli/#sthash.JuKUVDtK.dpuf>)



Plate 43 Wooden door at Sammianwala Bazar, Lahore (Photo by author)



Plate 44 Two doors from walled city Lahore (Photo by author)

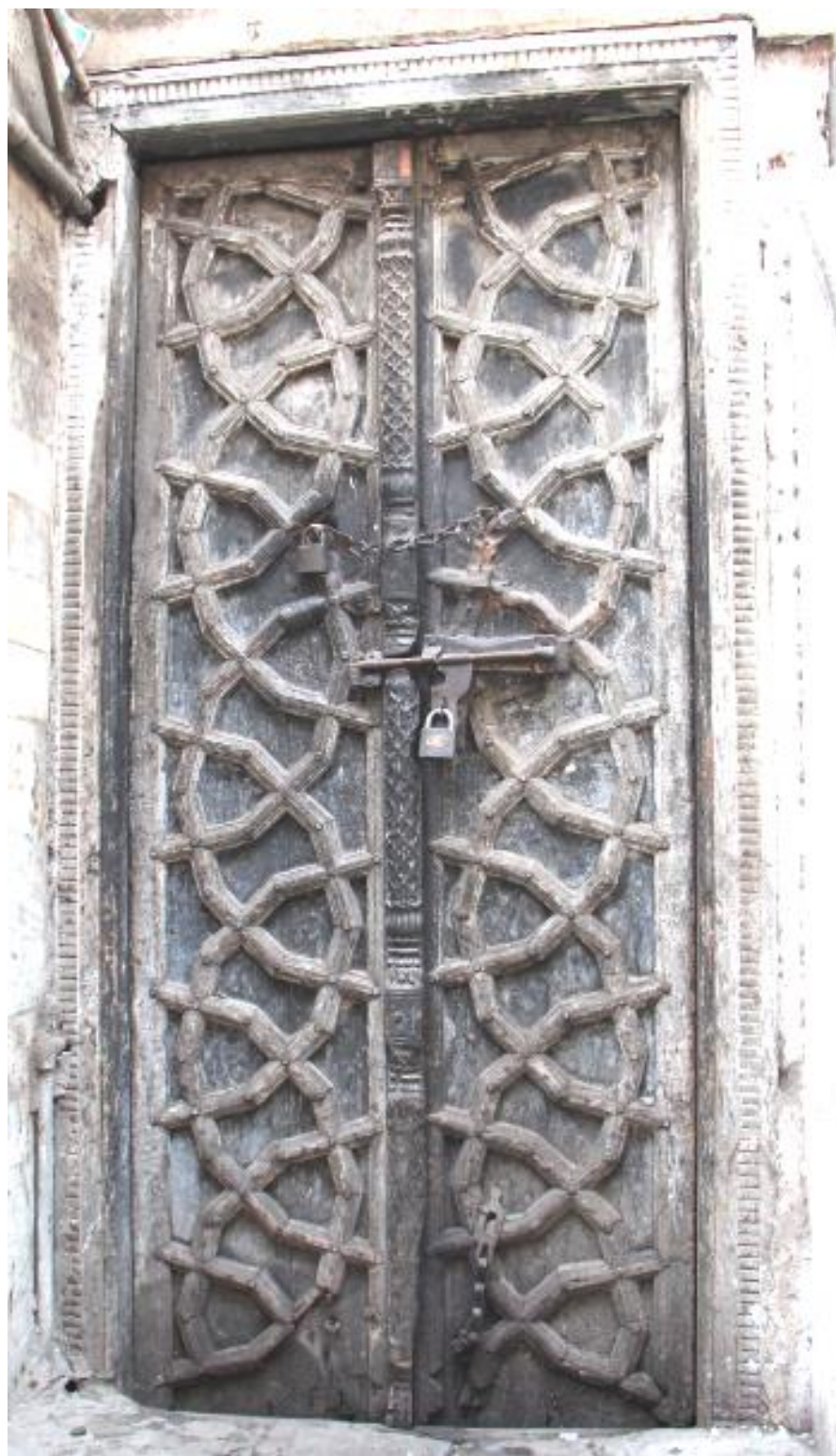


Plate 45 Door from Hira Mandi (Photo by author)

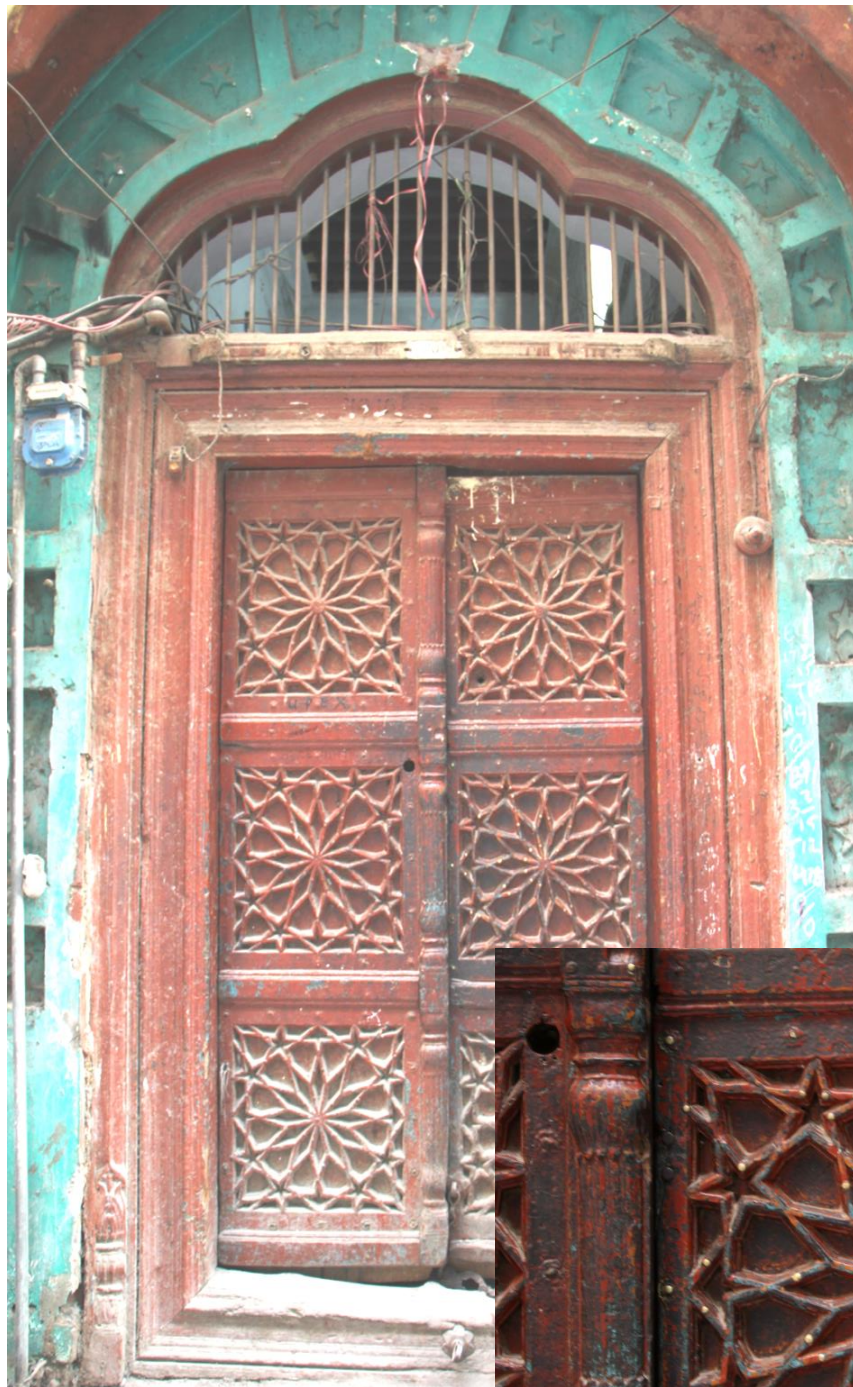


Plate 46a Door from Muhalla Chomala
inside Bhati Gate, Lahore (Photo by author)



Detail of square frame (Photo by author)



Entrance door of Jahangir's Tomb

(<https://www.google.com.pk/search?q=entrance+door+of+jahangir%27s+tomb>)

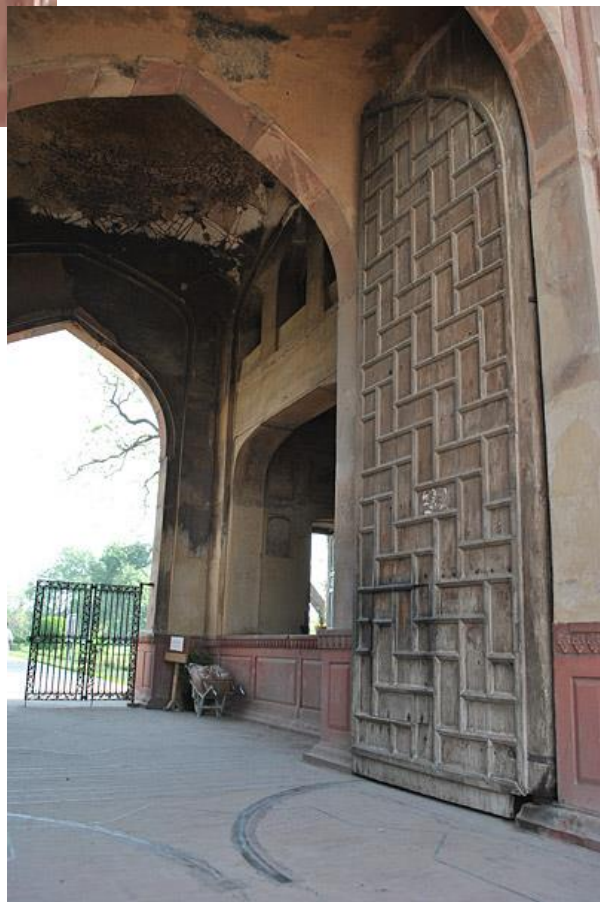


Plate 46b Entrance of *the Akbari Serai* through *the south gate*.

(<http://vudesk.com/group/world-historical-places/forum/topics/akbari-sarai>)

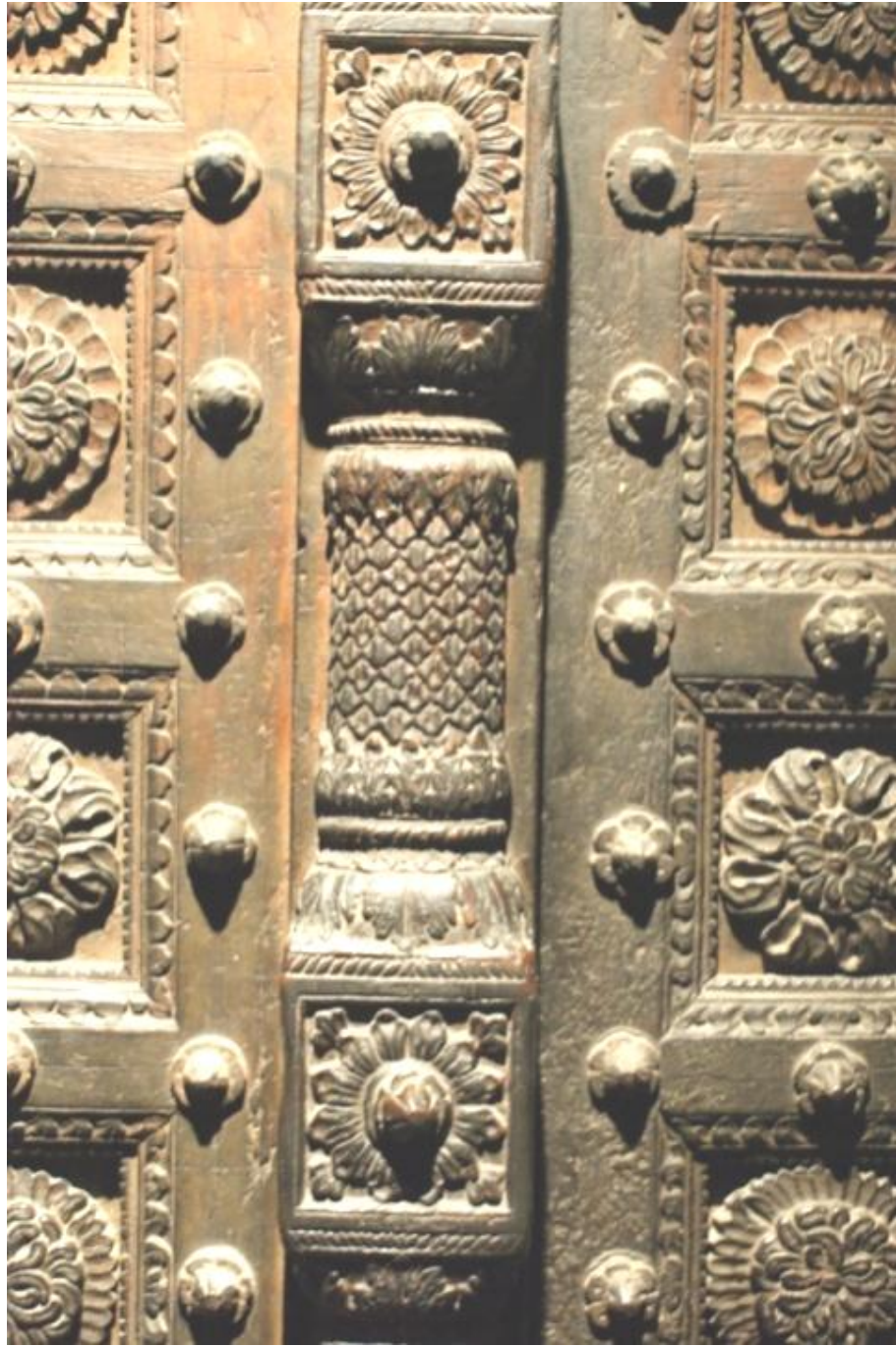


Plate 47 Ornamented *bini* of wooden door from Lahore, 19th C. Lahore Museum, Lahore (Photo by author)



Plate 48 Interlaced ornamented frieze of wooden door from Lahore, 17th C. Lahore Museum, Lahore
(Photo by author)



Plate 49 Carved wooden interior of Jain Temple from Gujranwala, Lahore Museum, Lahore (Photo by author)



Plate 50 Wooden *bukharcha* from Naunehal Singh Haveli, walled city Lahore. 19th C.

<https://www.google.com.pk/search?q=naunihal+singh+haveli&biw=1366&bih=667&tbm=isch&tbo=u&source=univ&sa=X&ved>



Plate 51 Wooden door from Bhera, 19th C. Displayed in Lahore Museum, Lahore (Photo by author)



Plate 52 Wooden entrance door of Gulzar Mahal, Chiniot. 1923 A.D.

<https://www.google.com.pk/search?q=umar+hayat+mahal+exterior&biw=1366&bih=667&tbm=isch&tbo=u&source=univ&s>



Plate 53 Ganesha figure above the carved lintel of the door 19thC. Lahore Museum, Lahore (Photo by author)



Plate 54 Geometrical pattern above the lintel of the door, 17th C. Lahore Museum, Lahore (Photo by author)



Plate 55 Wooden structure on Bhera's local house

<https://www.google.com.pk/search?q=wood+work+in+bhera&biw=>



Plate 57a Wooden carved door from Lahore, 17th C. Lahore Museum, Lahore (Photo by author)



Plate 57b Wooden carved pulpit, Wazir Khan Mosque, Walled city, Lahore (Photo by author)



Plate 58 Adorned door jambs with floral and geometrical design, 17th C. Lahore Museum, Lahore. (Photo by author)



Plate 59 Carved wooden calligraphic panel from Humayun period, Lahore Museum, Lahore (Photo by author)



Plate 60 Carved wooden screen from Aurangzeb period, Lahore Museum, Lahore. (Photo by author)



Plate 61 Wooden door from Naunehal Singh Haveli, inside Mori Gate, Lahore 19th C. (Photo by author)



Plate 62 Carved wooden interior of Gulzar Mahal, Chiniot. 1923 A.D.

<https://www.google.com.pk/search?q=umar+hayat+mahal+exterior&biw=1366&bih=667&tbm=isch&tbid=1&source=univ&s>



Plate 63 Wooden door from old Lahore (17th C) Displayed at the Eastern side in vestibule of Lahore Museum. Lahore (Photo by author)



Plate 64 Floor of Asif Khan Tomb

(Talib Hussain, *Traditional architectural craft of Pakistan*, Pl.39)

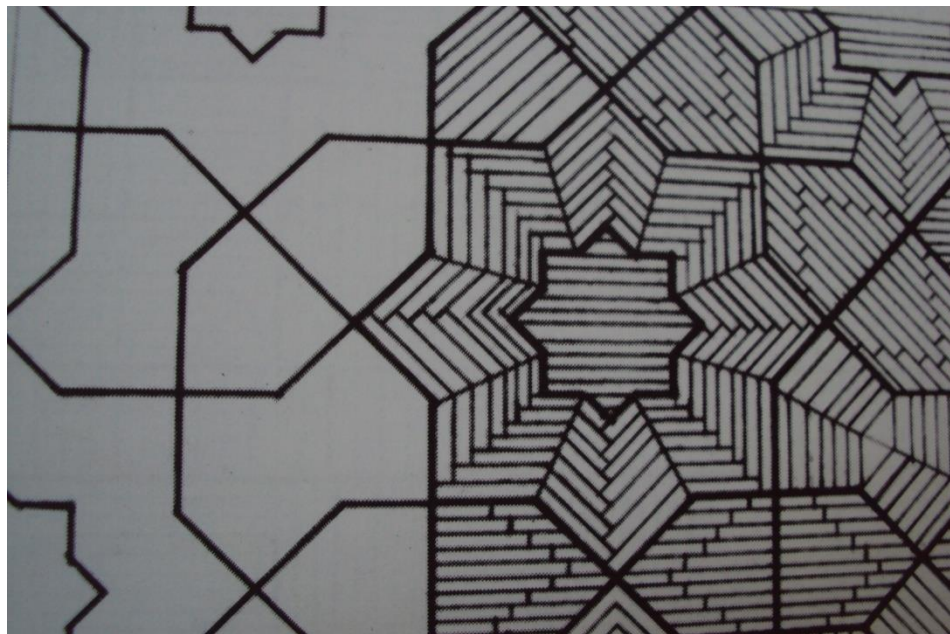


Plate 65 Floor of Wazir Khan Mosque

(Talib Hussain, *Traditional architectural craft of Pakistan*, Fig.5)



Plate 66. Minaret of Chuburji Garden Gateway, Lahore

(Talib Hussain, *Traditional architectural craft of Pakistan*, Pl.79)



Plate 67. Floor of Ladies mosque and ceiling of Ath dara, Lahore Fort, Lahore (Photo by author)



Plate 68 The ceiling decoration of Tomb of Miran Badshah, Lahore

https://images.search.yahoo.com/images/view;p=Tomb+of+Miran+Badshahhttps://images.search.yahoo.com/search/images;_ylt=A0LEV0KqeCJVBq4ANqtXNyoA;_ylu=X3oDMTEzaTduOWw



Plate 69 The Tomb of Hazrat Kh. Ghulam Farid, Mitton Kot

(Talib Hussain, *Traditional architectural craft of Pakistan*, pl.121)



Plate 70 Shish Mahal, Lahore Fort, Lahore

<https://www.google.com.pk/search?q=sheesh+mahal+lahore+for>

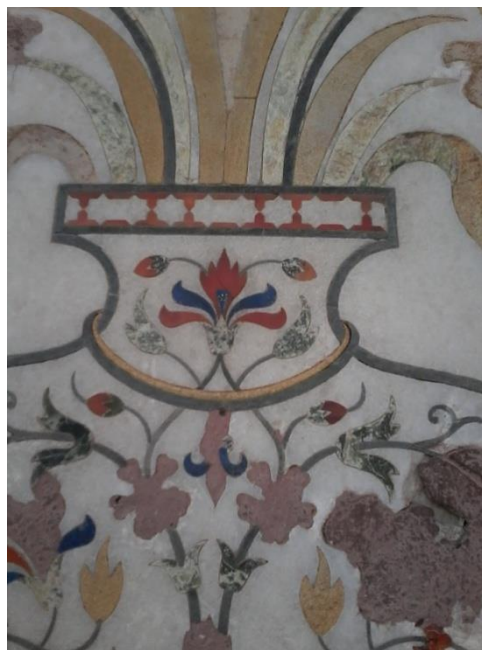


Plate 71 Peitra Dura, Naulakha Pavilion,
Lahore Fort, Lahore (Photo by author)



Plate 72 Floral design within star shape on the Mughal door in
Lahore Museum, Lahore. Detail of frieze (Photo by author)



Plate 73 Interior of Dai Anga Tomb, Lahore (1671)

<https://www.google.com.pk/search?q=dai+anga+tomb+lahore&biw=1366>



Plate 74 Detail of the floral design on the frieze of Akbari style
wooden door, Lahore Museum, Lahore (Photo by author)

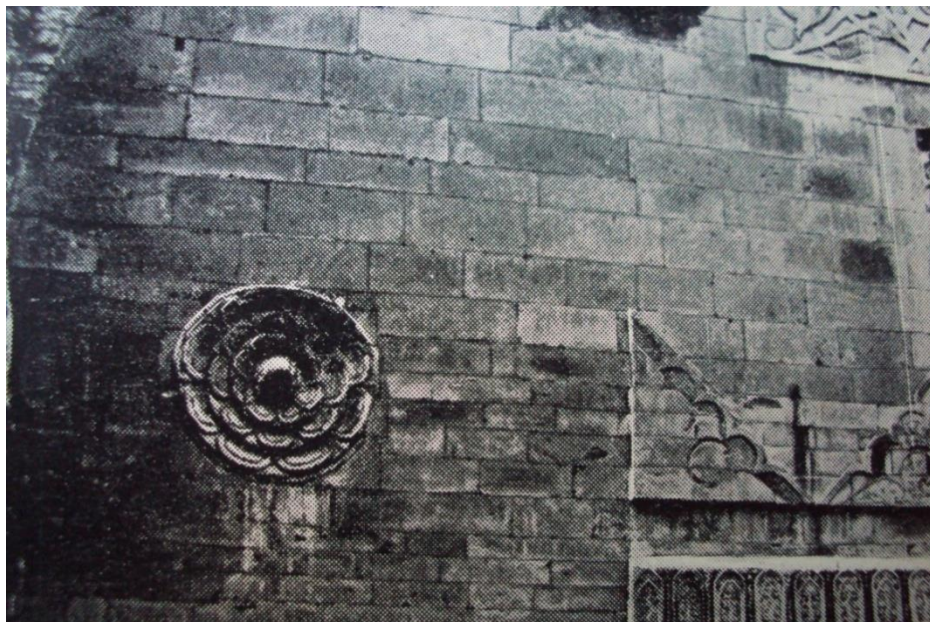


Plate 75 Adina Mosque, Bangla Desh (1364)
Percy Brown, *Indian Architecture Islamic period* (India, Bombay,
Taraporevala & co pvt. Ltd. 1981), xxv, fig 2



Plate 77 Heart shaped design on the door frames of Akbari style
wooden door, Lahore Museum, Lahore (Photo by author)



Plate 78 Outer frames of the wooden door,
Lahore Museum, Lahore (Photo by author)



Plate 79 Broad carved wooden band above the door leaves,
Lahore Museum, Lahore (Photo by author)

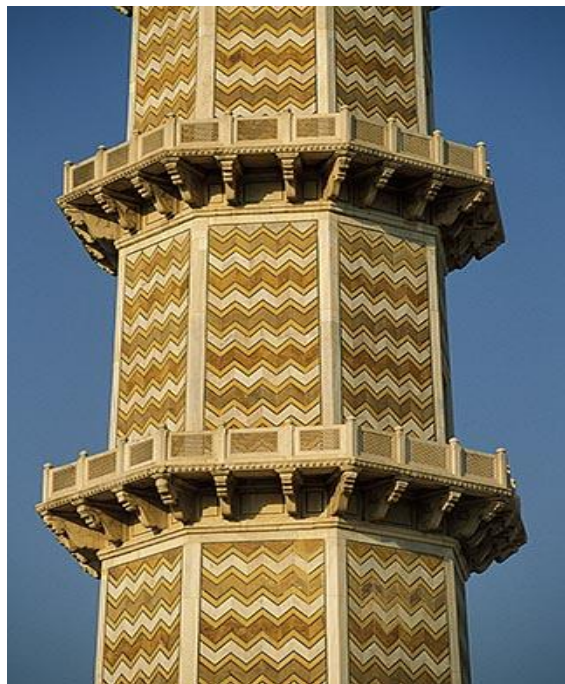


Plate 80 Minaret of Jahangir's Tomb,
Shahdra, Lahore

[https://www.google.com.pk/search?q=jahangir
+tomb+lahore+pakistan&biw=1366](https://www.google.com.pk/search?q=jahangir+tomb+lahore+pakistan&biw=1366)



Plate 81 Projected brackets on the door with bell shaped hangings,
Lahore Museum, Lahore (Photo by author)



Plate 82 Ruined temple above Badami, Karnataka, India (Indian Architecture: Buddhist
and Hindu Periods, Percy Brown, Taraporevala Sons & Co. Bombay, India.P. XLIV. Fig. 1)



Plate 83 Temple of the Sun at Konark, India (1250 A.D.) (Indian Architecture: Buddhist and Hindu Periods, Percy Brown, Taraporevala Sons & Co. Bombay, India. P. LXXVIII. Fig. 2)



Plate 84 Court Scene at Agra Fort(1638) painted by Murar



History of mughal architecture(The age of Architectural Aesthetics of Shahjahan),

by R.Nath, Abhinav Publications, New Delhi, India ,2005. Fig xxiv

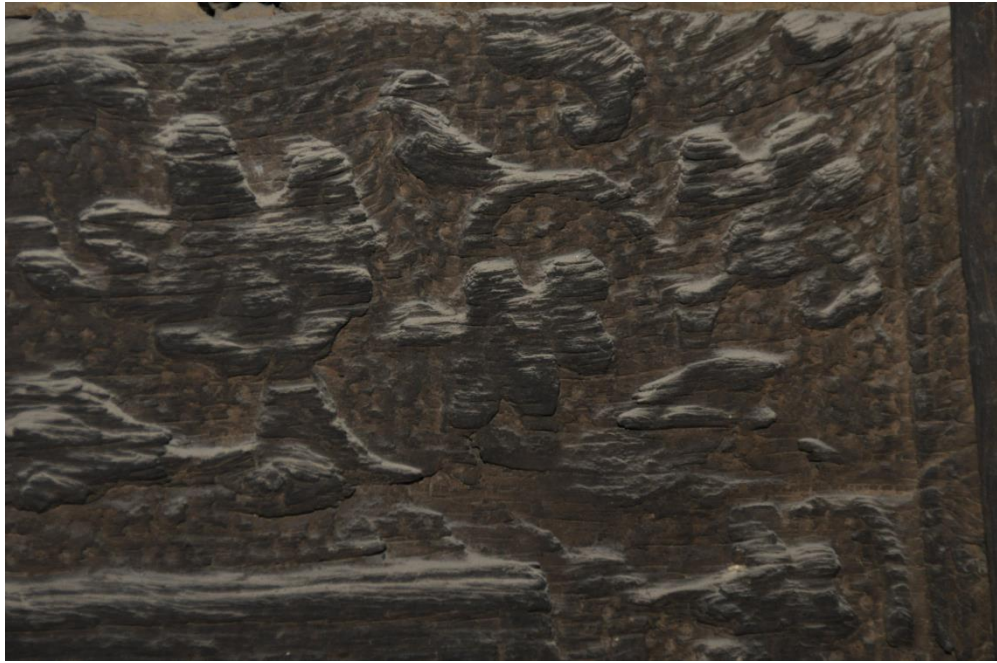


Plate 85 Carved wooden spandrels of large projected brackets of the Akbari style door, Lahore Museum, Lahore (Photo by author)



Plate 86 Detail of carved band above the spandrels of projected brackets of door, Lahore Museum, Lahore (Photo by author)



Plate 87 Moldings on the upper part of projected bracket of the door,
Lahore Museum, Lahore (Photo by author)



Plate 88 Supporting band of projected brackets of the wooden door,
Lahore Museum, Lahore (Photo by author)



Plate 89 Wooden door in Akbari style 17th Century displayed at the
Western side of in the vestibule, Lahore (Photo by author)



Plate 90 Wood work on the common house at Guajrat, India

(Jay Thakkar, *Naqsh: The Art of Wood Carving in Traditional Houses of Gujrat*

(India, Research cell school of Interior Design, C,E,P,T, 2004)



Plate 91 Punch marked coin from Taxila (*Early Indian Symbols*

(India, Delhi, Agam Kala Prakashan, 1990) Fig.30, 31



Detail of bosses

Plate 92 The square panels above the lintel containing bosses on the Akbari style wooden door,
Lahore Museum, Lahore (Photo by author)



Plate 93 Series of the carved knobs above the large panel
the Akbari style door, Lahore Museum (Photo by author)



Plate 94 Detail of the door frames, Akbari style
wooden door, Lahore Museum (Photo by author)

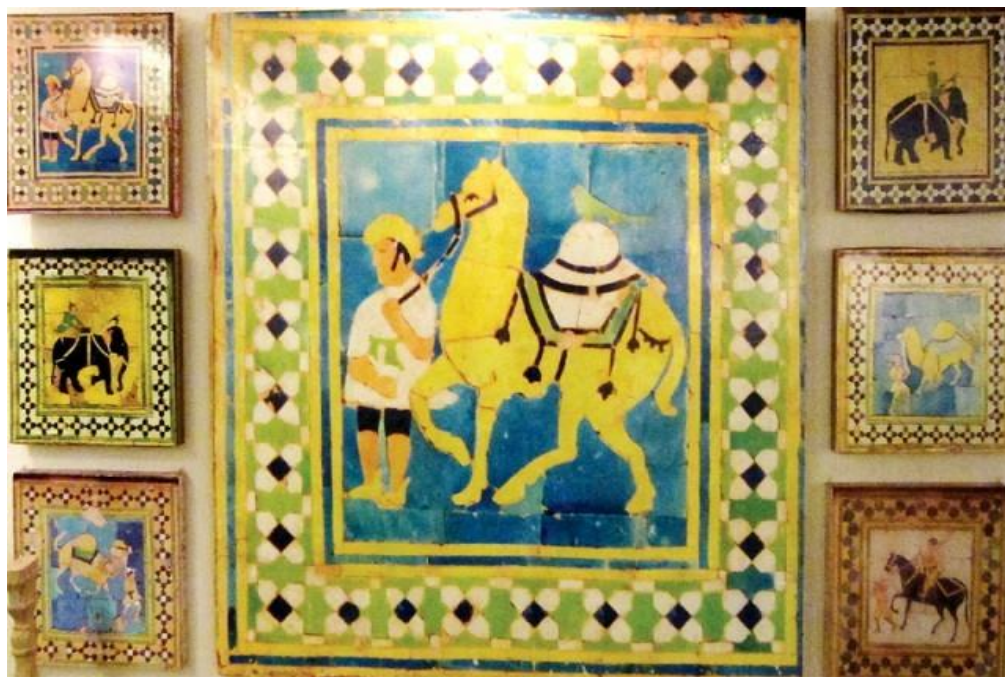


Plate 95 A panel of Picture Wall of Lahore Fort, Lahore (Photo by author)



Plate 96 Leaves of Akbari style wooden door, Lahore Museum, Lahore

(Photo by author)

Detail of door leaf panel (Photo by author)

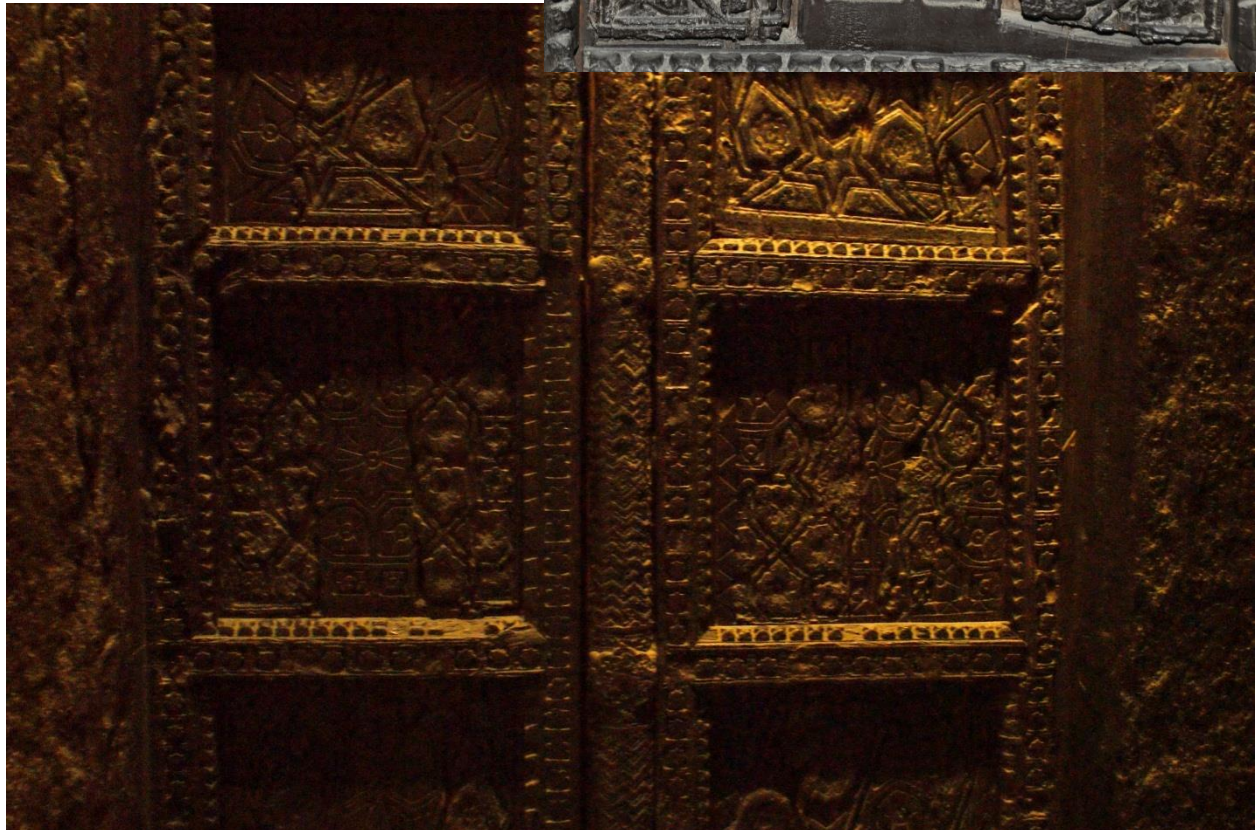


Plate 97 Close up of the carved door leaf (Photo by author)



Plate 98 Carved band above the projected arch spandrels of
Akbari style door, Lahore Museum, Lahore (Photo by author)

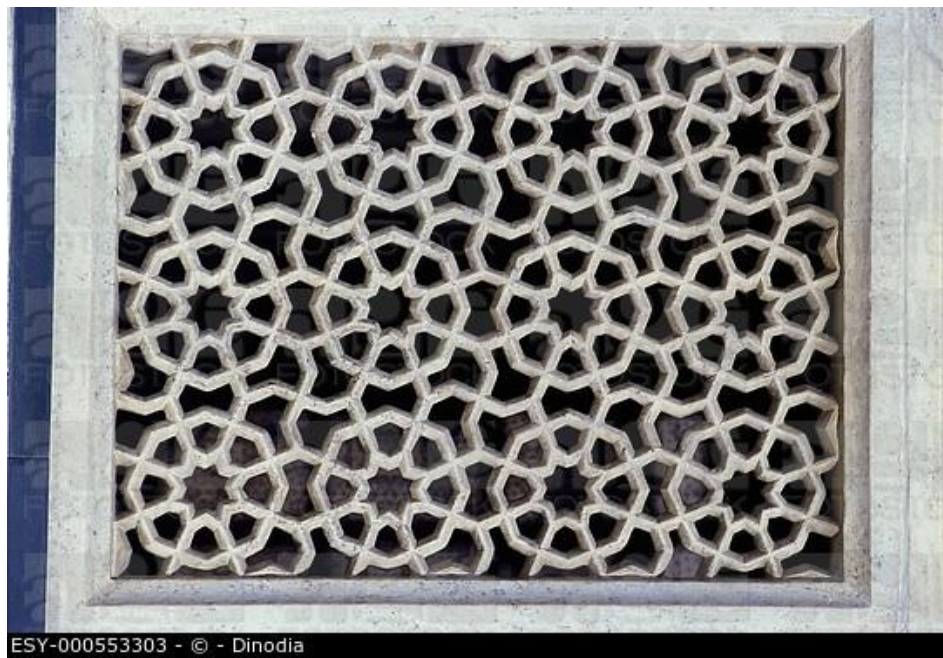


Plate 99 Carved marble jail Salim Chishti Tomb, India (1580-1581)

<https://www.google.com.pk/search?q=tomb+of+salim+chisti+fatehpur+sikri+architecture>

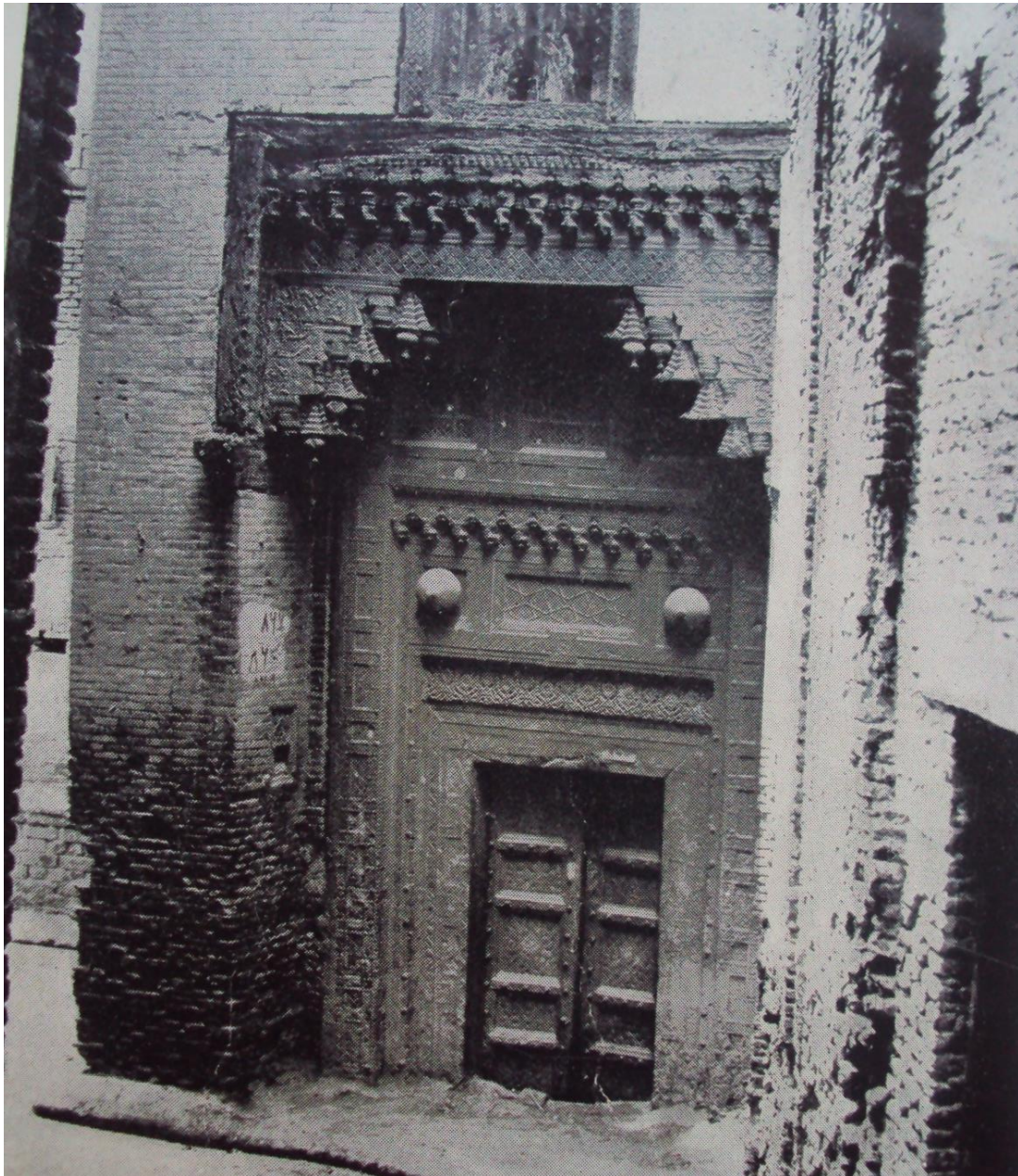


Plate 100 Wooden carved door at waledl city Lahore(16th C.)

(Percy Brown, *Indian Architecture Islamic period* (India, Bombay, Taraporevala & co pvt. Ltd. 1981), xxiv, fig. 1)



Plate 101 Carved bracket and jambs with single leaf door (17th C.),

Lahore Museum (Photo by author)

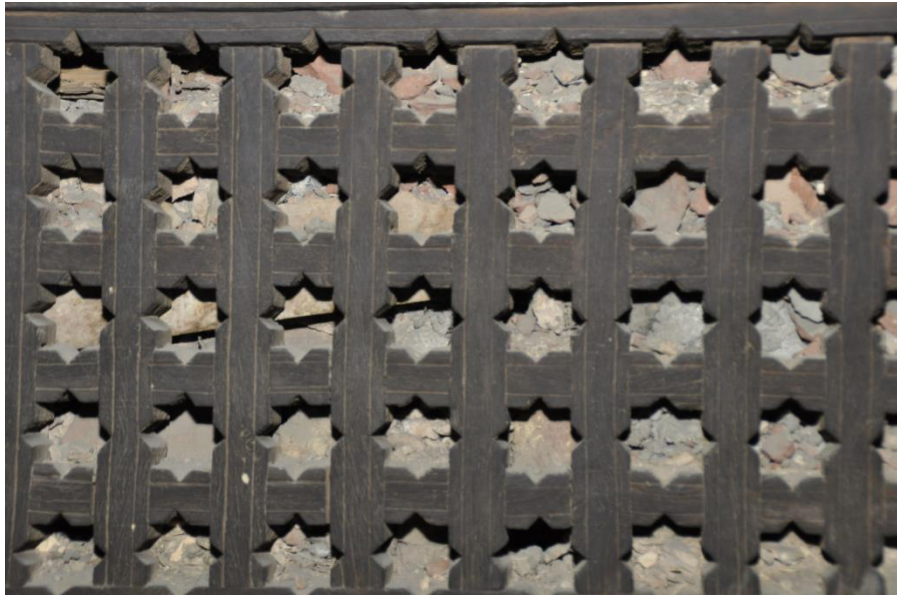


Plate 102 Ventilator above the single leaf door (17th Century),
Lahore Museum (Photo by author)



Plate 103 Detail of jambs of single leaf door,
Lahore Museum, Lahore (Photo by author)



Plate 104 projected arch of single leaf door(17th Century), Lahore Museum

(Photo by author)



Plate 105 Wooden entrance with two openings in Lahore Museum, Lahore

(Photo by author)



Plate 106 Hanging carved tassels and knobs on double door gateway,
General Gallery, Lahore Museum, Lahore (Photo by author)



Plate 107 Detail of the pillars of double door gateway,
General Gallery, Lahore Museum, Lahore (Photo by author)



Plate 108 Punch marked coin from Taxila
(<https://www.google.com.pk/search?q=wooden+specimen+from+taxila>)

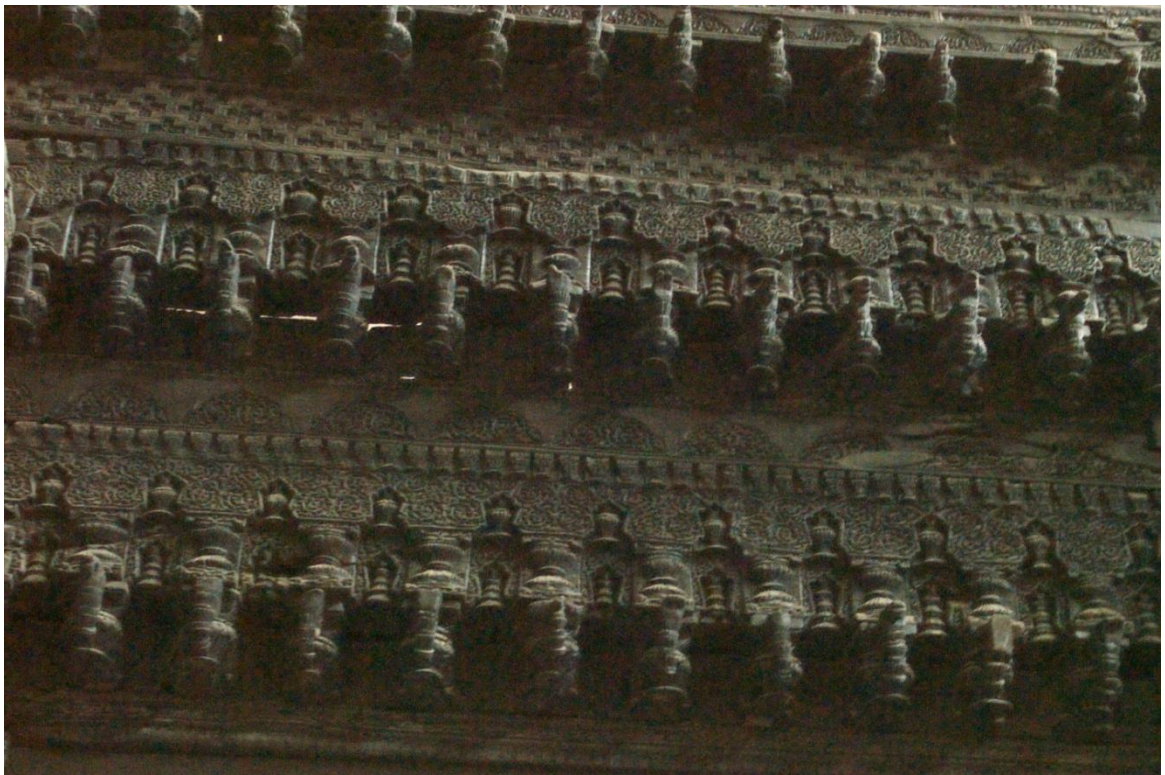


Plate 109 Carved design between the series of knobs above the lintel,
General Gallery, Lahore Museum, Lahore (Photo by author)



Plate 110 Floral pattern in Sri Harmandir Sahib, Golden Temple,
Amritser, India

<http://www.goldentempleamritsar.org/sikh-art-and-architecture.php>



Plate 111 Door of Naunehal Singh Haveli, Lahore Museum, Lahore

(Photo by author)



Plate 112 Alamgiri Gate, Lahore Fort, Lahore (Photo by author)



Plate 113 Detail of Acanthus bloom on
Naunehal Singh Haveli door, Lahore
Museum, Lahore (Photo by author)



Plate 114 Acanthus flower in

Greece ornaments

(<https://www.google.com.pk/search?q=acanthus+flower>)



Plate 115 Tile art in Shalamar Garden, Lahore

(<http://www.gettyimages.com/detail/photo/mughal-tile-work-royalty-free-image/152875868>)



Plate 116 Stone carving, Akbar's Tomb, Sikandra, India
 (<https://www.google.com.pk/search?q=floral+motifs+on+akbar+tomb>)



Plate 117 Fresco painting in Wazir Khan
 Mosque, Lahore (Photo by author)



Plate 118 Carved Chrysanthemum in profile on the door of Naunehal Singh Haveli, Lahore Museum, Lahore



Plate 119 Fresco on Wazir Khan Mosque, Walled city, Lahore (Photo by author)



Plate 120 Carved marble flower, Badshahi Mosque, Lahore
(<https://www.google.com.pk/search?q=floral+motifs+on+badshahi+mosque>)



Plate 121 ceiling of the path leading towards the
courtyard of *Ath dara*, Lahore Fort, Lahore

(http://image.shutterstock.com/display_pic_with_logo/9/9/42038689.jpg)



Plate 122 Detail of Carnation Flower on the door of

Naunehal Singh Haveli, Lahore Museum, Lahore (Photo by author)

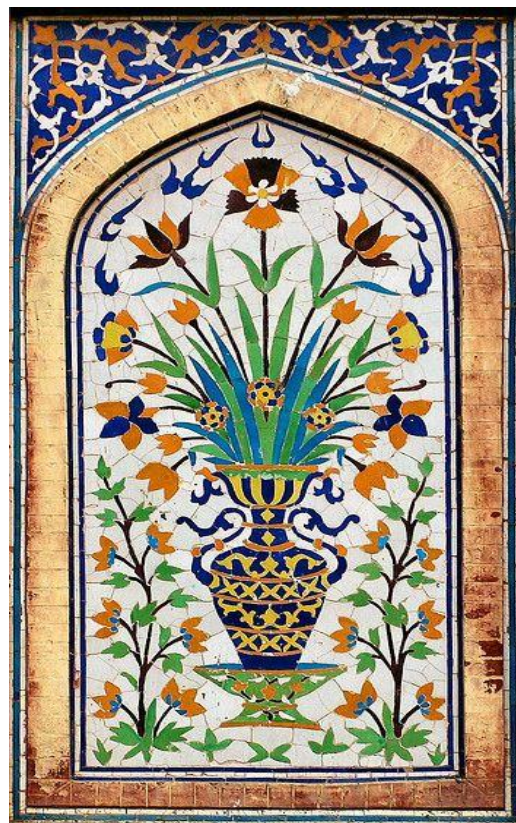


Plate 123 Fresco on Wazir Khan Mosque,

Walled city, Lahore (Photo by author)



Plate 124 Detail of carved Dahlia flower, Door of Haveli

Naunehal Singh, Lahore Museum, Lahore (Photo by author)



Plate 125 Carved half bloomed Dahlia on the door of

Naunehal Singh Haveli, Lahore Museum, Lahore (Photo by author)



Plate 126 Shahi Hammam, Dehli Gate, Walled city, Lahore (Photo by author)



Plate 127a Carved Zinnia flower, Door of Naunehal

Singh Haveli, Lahore Museum, Lahore (Photo by author)



Plate 127b Carved Sunflower , Door of Naunehal

Singh Haveli, Lahore Museum, Lahore (Photo by author)



Plate 128 Dahlia in profile on the door of Naunehal

Singh Haveli, Lahore Museum, Lahore (Photo by author)



Plate 129 Sunehri Mosque, Walled city, Lahore (Photo by author)



Plate 130 Shri Darbar Sahib, Golden Temple, Amritsar (1574-1604)

(<http://commons.wikimedia.org/wiki/File:SikhNakashi.jpg>)



Plate 131 Gandharan capital arondnment

(<https://www.google.com.pk/search?q=acanthus+leaves+on+ancient+buildings&>)



Plate 132 Detail of carved *bini* the door of Naunehal

Singh Haveli, Lahore Museum, Lahore (Photo by author)



Plate 133 Detail of door jambs, the door of Naunehal Singh Haveli,
Lahore Museum, Lahore (Photo by author)



Plate 134 Carved Iris flower on door jambs, the door of Naunehal Singh Haveli,
Lahore Museum, Lahore (Photo by author)



Chrysanthemum in profile

Plate 135 Carved Chrysanthemum Flower on door jambs, Door of Naunehal Singh Haveli,
Lahore Museum, Lahore (Photo by author)



Plate 136 Carved Lily Flower on door jambs, Door of Naunehal Singh Haveli,
Lahore Museum, Lahore (Photo by author)



Plate 137 Carved Sun Flower on door jambs, Door of Naunehal Singh Haveli,
Lahore Museum, Lahore (Photo by author)



Plate 138 Carved Narcissus Flower on door jambs,
Door of Naunehal Singh Haveli, Lahore Museum, Lahore (Photo by author)



Plate 139 Carved Marigold Flower on door jambs, Door of Naunehal Singh Haveli,
Lahore Museum, Lahore (Photo by author)



Plate 140 Wazir Khan Mosque, Walled city, Lahore (Photo by author)



Plate 141 Red Fort, Delhi, India

(<https://www.google.com.pk/search?q=floral+motifs+on+agra+fort>)



Plate 142 Carving in Marble, Badshahi Mosque, Lahore
(<https://www.google.com.pk/search?q=floral+motifs+on+badshahi+mosque>)



Plate 142 Fresco in Lahore Fort, Lahore

(Photo by author)



Plate 144 Close up of carved grapes and cherries on the door jambs,
Door of Naunehal Singh Haveli, Lahore Museum, Lahore (Photo by author)



Plate145 Sunehri Mosque, Walled
city Lahore (Photo by author)



Plate 146 Naqashi on Shri Darbar Sahib, Golden Temple, India
<http://commons.wikimedia.org/wiki/File:SikhNakashi.jpg>



Plate 147 Door leaves, Door of Naunehal Singh Haveli,
 Walled city, Lahore (Photo by author)



Plate 148 Detail of the central carved projected band,
Door of Naunehal Singh Haveli, Walled city, Lahore
(Photo by author)



Plate 149 Detail of door jambs, Door of Naunehal Singh Haveli,
Walled city, Lahore (Photo by author)



Plate 150 Metal pegs on the door of Gurudwara Dera Sahib, Lahore

(Photo by author)



Plate 151 Detail of the lowest panels of left side, Door of Gurudwara Dera Sahib,

Lahore (Photo by author)



Plate 152 Detail of carved panels on the left leaf, Door of Gurdwara Dera Sahib, Lahore
(Photo by author)



Plate 153 Birds perched on tree branches,
18th C, Rajasthan, India
(<https://www.pinterest.com/francescalevey/birds-in-mughal-painting/>)



Plate 154 Carved panels on the left leaf of door, Gurudwara Dera Sahib,
Lahore (Photo by author)



Plate 155 Carved panels on the door of Gurudwara Dera Sahib, Lahore (Photo by author)

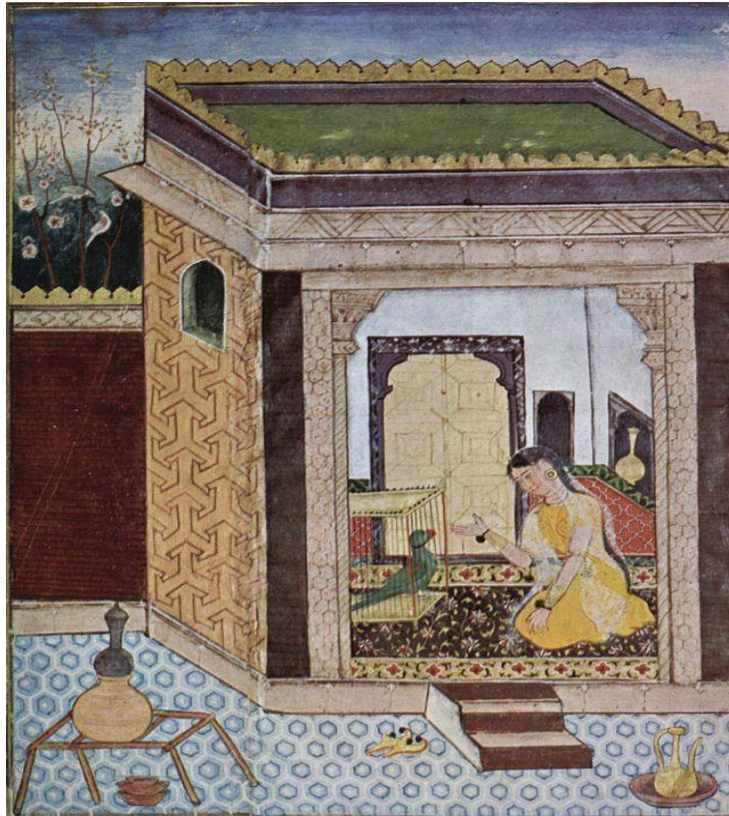


Plate 156 The Parrot addresses Khojasta, a scene
from the Tuti-Nama (1556–1565)

(<http://en.wikipedia.org/wiki/Tuti-Nama#/media/File:Mughal19.jpg>)



Plate 152 Corner Wall of Wazir Khan
Mosque, Lahore (Photo by author)



Plate 158 Detail of carved panels on the door of Gurudwara Dera Sahib, Lahore (Photo by author)



Plate 159 Tile mosaic, Wazir Khan Mosque, Lahore (Photo by author)



Plate 160 Carved image of Guru on the door of Gurudwara Dera Sahib, Lahore

(Photo by author)



Plate 161 Shri Darbar Sahib, Golden Temple, Amritsar, India

(<http://commons.wikimedia.org/wiki/File:SikhNakashi.jpg>)



Plate 162 Carved image of Guru on the right leaf of the door of Gurudwara Dera Sahib,
Lahore (Photo by author)



Plate 163 Detail of the carving on the door of Gurudwara Dera Sahib, Lahore (Photo by author)



Plate 164 Sanchi, Great Stupa, Madhya Pradesh, India,
northern gateway, detail (1st Century BC)

(<http://www.gettyimages.com/detail/photo/india-madhya-pradesh-sanchi-great-stupa-high-res-stock-photography/91804348>)



Plate 165 Door of Hari Singh Nalwa Haveli,
Gujranwala (1791-1837)

(<http://www.sikhfoundation.org/sikh-arts-heritage/carved-doors-of-the-gateway-by-dr-nadhra-khan/>)



Plate 166 Carved panel of the entrance doorway to
Maharaja Ranjit Singh Samadhi, Lahore (Photo by author)



Plate 167 Detail of the carved panels on the door of Gurudwara Dera Sahib near
Ranjit Singh Samadhi, Lahore (Photo by author)



Plate 168 Detail of carving, Door of Gurudwara Dera Sahib, Lahore (Photo by author)



Plate 169 Stone carving, Ath Dara,
Lahore Fort, Lahore (Photo by author)



Plate 170 Sish Mahal, Lahore Fort, Lahore (Photo by author)



Plate 171 Fresco in the pavilion within Musamman Burj, Lahore fort, Lahore

(<http://www.sikhfoundation.org/sikh-arts-heritage/carved-doors-of-the-gateway-by-dr-nadhra-khan/>)



Plate 172 Harimandr Sahib, Golden Temple, Amritsar, India

(<http://www.sikhnet.com/news/art-and-architecture-harimander-sahib>)



Plate 173 Golden Temple, Amritsar, India

(<http://www.sikhfoundation.org/sikh-arts-heritage/carved-doors-of-the-gateway-by-dr-nadhra-khan/>)



Plate 174 Carved panel of the door of Gurudwara Dera Sahib, Lahore (Photo by author)



Plate 175 Carved panel showing peacock figure, Door of Gurudwara Dera Sahib,
Lahore (Photo by author)



Plate 176 Iznik glazed pottery, Ottoman, 1575

(http://en.wikipedia.org/wiki/Islamic_art)



Plate 177 Gupta age coins bearing peacock figure

(<http://murugan.org/research/suresh.htm>)



Plate 178 Mughal miniature painting

by Mansur, 17th C.

(<http://ccrtindia.gov.in/miniaturepainting.php>)



Plate 179 Stone carving, Sanchi Stupa

Pillars, India

(<https://www.google.com.pk/search?q=decoration+of+sanchi+stupa>)



Plate 180 wood carving in Gujarat, India

(Jay Thakkar, *Naqsh: The Art of Wood Carving in Traditional Houses of Gujarat* (India, Research cell school of Interior Design, C,E,P,T, 2004), 67)



Plate 181 Carved panels on the door of Gurudwara Dera Sahib, near Ranjit Singh Smadhi,

Lahore (Photo by author)



Plate 182 Top row of the carved Door of Guurdwara Dera Sahib, Lahore (Photo by author)



Plate 183 Close up of the central bar
of the door of Gurudwara Dera Sahib,
Lahore (Photo by author)



Plate 184 Wooden carved door with golden touches, Walled city,
Lahore (Photo by author)