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Philosophy of Interior Design in Mughal Era Mosques of Lahore: A Case Study of Maryam Zamani and Wazir Khan Mosques

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Abstract

A great reflection and convergence of Persian, Turkish and Indian architecture is observed in Mughal architecture, which is known as a remarkably symmetrical and decorative amalgamation of these architectures. Muslim and non-Muslim scholars of history have appreciated, identified and recognized the extremely attractive Mughal signs, decorations and beautifications. It has been observed that Mughal architecture is not limited and specified to mosques only but has been used in all other Islamic buildings including their gardens. These signs and decorations have combined different features, elements and components of Islamic architecture and art together. Mughal era has been known as the greatest era which defined the splendid and extravagant phase of Islamic architecture. Therefore, the basic purpose of this paper is to find out how these features and decorations of Mughal architecture used in mosques stem from Islamic principles. The basic aim is to conduct the semiotic analysis of two mosques of Mughal era which have been selected for examination and identification. Hence, this study outlines the importance and scope of Mughal mosque architecture. It examines the decorative style used in this architecture by scrutinizing the basic characteristics of its structure. Moreover, it discovers the real purpose and spiritual meaning of these mosques. The spiritual values are considered significant as they influence the spirit that brings harmony in life. Throughout the Islamic world, this spiritual aspect has been observed as the most dominant factor and element which gives an important underlying message to all Islamic art. Mughals have played a significant role in Islamic art which cannot be ignored and avoided. The findings indicate that the typical Mughal mosques are not just mere representation of religious buildings or places for worship, instead they are something more than that. These mosques have their spiritual connection with art and architecture which cannot be ignored. Their color, shape, volume, texture, and designs all offer the fundamental message of Islam, the incarnation of “peace” and “submission” from which Mughal mosques derive their uniqueness in architecture.

Keywords: Islamic architecture; Mughal Mosques; decoration; materials;

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Muslim architecture Philosophy; symbols and signs in Islamic architecture

Introduction

Mughal architecture does not need any introduction, as the name itself suggests its glory, dignity, magnificence, style, form and beauty with all of its uniqueness. Mughal architectural decoration reflects the ideas, taste, interest, standards, style, customs and tradition of Mughals. Their monuments have been seen as the manifestation of beauty and exquisiteness and are famous for their striking and outstanding wall decorations. Mughal architecture and art have been seen also as the manifestation of the major characteristics found in Indo-Islamic-Persian style which flourished in the Indian subcontinent during the Mughal Empire. This style has combined the different elements of Islamic art and architecture and is known for its distinctive decorative forms as they developed under the progression of Mughal emperors. Mughal era has been observed as the representation of extravagant and splendid forms of Islamic architecture. This study has investigated and highlighted the history of Islamic decorative elements and has outlined their philosophy in order to comprehend their innovative existence and creation with specific reference to the interior designs of mosques. The findings of the research specify that calligraphy, geometry, and floral designs have been the most common and frequently used designs in Mughal architecture. This art has been known as the art of civilization based on Islamic religion. Additionally, Mughal architecture never specified or limited its concerns with a particular religion or practices, rather it provides the combination and amalgamation of different cultures, civilizations and historical settings as depicted by Islamic ideology. The influence of Arabia and Central Asia has been the most significant, as Arabs developed their art according to the Islam and its spiritual characteristics. They applied their knowledge and techniques for the formulation of Islamic decoration as they were expert in mathematics and geometry. While discussing Islamic art and its spiritual message, the role played by the Turkish architecture cannot be denied. In the world of Islamic art, spiritual aspect has been seen as the most common and dominant factor. Mughals rulers have been the great contributors in the field of Islamic art-forms such as architecture (both sacred and public), landscape paintings, interior decorative art and miniature art.

Art provides human beings with spiritual feelings and satisfies their emotional aspects. These emotional and artistic responses encourage man,

ignite him to highlight the profundities of human existence as well as the appearance of this universe. A number of historians and philosophers have already acknowledged the one universal explanation on the subject of art. This depicts that art is the manifestation of a particular state or mood of mind, feelings or inner-self which requires a creative course of action.

Space-time plays a crucial and difficult character in the entire expansion of art. In identifying and recognizing the true spirit of any religion, “art” always seems to have an exceptional place and a crucial character to engage with. For approximately all creative and ingenious artists and aestheticians of different ages, religion has been the source of stimulation. From the initial stage of human existence till now, in mankind’s onward civilized demonstration, religion has proved itself to be a turning point. It has been observed that through intense religious consciousness various art-forms have been profoundly motivated such as music, painting, sculpture, poetry, calligraphy and architecture. It shows the close relation and link between art and religion. This ever growing relation between art, religion and life has been the cause of the advancement of art. According to various philosophers and aestheticians, the eccentric foundation of art has been seen as the advancement of human character and the improvement of one’s perception. Both religion and art contribute to their extensive attempts and efforts to reshape and recreate in order to provide the world with an integrated vision about man’s personality or give him an overall point of view about human existence as well as encountering spiritual situations. It has been seen that in every phase or period of human history, religion has supported a lot of artists to create and produce something extraordinary with the help of its distinctive spiritual approach. It highlights the emotional aspect of human life and also provides the feeling of ecstasy.

The pre-historic human civilization has been etched by the never-ending effect of both religion and art. It is rightly stated by Wundt that “ideas and feelings are religious which refers to an ideal existence”. According to him, the most crucial aspiration for the artist is to produce or create something that directs people to lead an ideal life. Religion guides in every sphere of man’s life by inspiring and influencing him. Art has been seen as the most critical and overriding factor of religion. An artist, inspired and moved by religion, has the bewildering talent and skill to characterize a religious subject matter or communication all the way through painting, art-techniques or other art –forms.

1.1. The Message of Islam in Mughal Period Decoration

A comprehensive worldview of Islam and its basic message directs the attention of human beings towards “peace” and “submission to God” (P.J. Bearman, T. Bianquis, C. E. Bosworth, E. Van Donzel, W. P. Heinrichs, 2009). Since submission to God has been seen as worshipping the divine, hence the place of worship has always been inherent to Islam’s self-identity.

1.2. Divine Oneness and Unity

Islam has taught about the oneness and infinity of God (*Ahad*), that He is one and He has the divine power and His oneness is self-evident based on His eternity and omnipresence. Masjid projects the principle of *tawhid* by capturing the concept of Gods’ infinity and oneness, His divine unity-*aḥadiyya*, and the unity of all creation-*waḥdat al-wujūd*, in architecture designs and decorations. This has been achieved using arches and domes and a regular and even division of space which reflects the harmonious patterns and cosmic unity in the universe. *Masjid Wazir Khan and Maryam Zamani Mosques* are true examples of such mosques.

Islamic architecture, therefore, seeks to reflect these realities by an integration of form into an overall theocentrism as seen superlatively, for example, in profound symmetry and verticality.

1.3. Simplicity

Simplicity has been seen as God’s major attribute since every kind of physical composition and metaphysical have been excluded from Him. Quran itself declared clearly and explicitly that “there is nothing like unto Him” (Nasr, 1995). Therefore, it has been observed that the architecture of this mosque is developed and designed according to the same characteristics. The simplicity of this mosque therefore pays tribute to God’s spiritual essence which has been confirmed by Islam, logically and reasonably (Rusmir, 2006).

Islam is based on simplicity, it holds that God is absolutely simple, He is the one who contains no element of form or matter, and still He is the one who shows every possible element of perfection. (Blair & bloom 2003) Islamic decorations of mosques have always used this characteristic of God and captured it by dealing with the relative simplicity of form and by using perfection in design and execution. The internal space of mosque directs towards the interior and towards a spiritual awareness that comes neither



Figure 1. Maryam Zamani Mosque: divine oneness and unity, simplicity

from figures or images, nor from imitation, but from the emptiness of an interior that seeks to resemble *Al-Wāsi'*. This affords a spiritually accessible presence justified by its association with *Al Bāḥin*—"The Hidden God." George Steiner in *Real Presences* (Steiner, 1989) writes about that "great emptiness" as if it were so intimate—the "great void" (*'adam*) that strives to "make visible the invisible world." This is not a mere absence, rather the signifier of what is perceived by the internal senses, and the manifestation of an interior resonance that is pure spirituality. It has been observed that a great silence encompasses and revolves around the *masjid* cloaking its interior from the outer world. This very silence has its own dwelling purpose and meaning, it is never dead silence (Longhurst, 2011). Its enormity and immensity shows a spiritual world above all the physical form where all material forms disappear and vanish. For a Muslim, whose major investments are always in the invisible and unseen, who always believes in the hidden and concealed, this provokes and ignites the imagination to anticipate the divine realities without being locked into matter or the superficiality of images.

1.4. God-Centeredness

No distractions are used as mode of decoration in Islamic mosques. It is their belief that focus must be only directed to God's existence and to His

spiritual nature. So, in order to enhance the beauty of the mosque, no images or paintings, no statues or altar and no single point are used as the center of divine presence (Saeed, 2011). By the virtue of His omnipresence, He is in fact everywhere. Everything everywhere is the proof and identifies His divine presence which is never located or confined (Horvath, 2010). Through architectural simplicity a free centering effect has been created, an apparent emptiness and outstanding representation of non-figurative decorations that arise naturally and silently from the surface (Dossey & Guazetta, 2000).

1.5. Symbol of Nature

As the microcosm of the natural world, the typical decorations in mosques have an immense symbolic value. It is built according to Islam's important and fundamental religious significance of replicating the laws and principles of nature into harmonious and synchronized forms in the natural world.

The decoration of *masjid* has been taken as *a recreation of the harmony, order and peace inherent in nature* (Kumar, 2001). The decorative usage of floral and vegetal motifs referring to the mosque is a projection into the architecture of nature's beauty. The mosque thus indicates and represents the entire world as the place of prostration. It recalls that *all creation bears witness to His divine oneness* (Turner, 1996).

1.6. Symbol of Heavenly Realities

On the other hand, *masjid* architecture strives to symbolize a cosmological comprehension of the holy world by anticipating *al-Djanna* (Celestial Garden). This is achieved especially by virtue of its interior decoration which will be discussed shortly.

Spahic writes that "The Muslim builder, powered with the spirit of tawhid and a desire to fulfil the will of a higher order or cause, always tries his best to make his edifices come into sight adhering to the existing spiritual paradigms of the natural environment" (Spahic, 2011).

By the same token Erzen explains that "As a sacred space, the interior of a mosque is made to remind one of paradise, of a garden of fragrant flowers and crystal ponds. A light ambiance, sparkling, scintillating, reflecting surfaces, tones of blue on vertical planes to give a sense of peace

and harmony, rugs of vibrant colours on the floor to resemble meadows full of flowers, all in all an atmosphere of joy and peace". (Erzen, 2002).

2. Methodology

Muslim architects made great efforts in conveying their anticipated notions by means of basic floral designs, color and calligraphy in their best possible forms, at the same time providing its physical space a spiritual spirit. This study was conducted by using descriptive analytical method in analyzing the philosophy of sacred art and its status in the Mughal era mosques with the help of library documents, reference books and journals. A field survey was also conducted by the author on the selected Mughal mosques of Lahore in order to ensure the quality of the study and for compiling documentation. This study focused on the decoration, materials and structure of the mosques built during the Mughal period in Lahore. The author chose only those mosques that have research worthy and precious decorations, materials and structures. To examine the structure and decorations as well as the materials, various field visits were conducted by the author. For the purpose of this study numerous photographs of the structure of Mughal mosques of Lahore were taken by the author. Some secondary sources were also consulted for this study such as journal articles, books, photographs and encyclopedias.

2.1. The Philosophy of Interior Decoration in Mughal Period Islamic Architecture

In Islamic Mughal architecture and design, decorations have been the major *merging and binding aspect*. For almost thirteen centuries, these have been used as the basic link between building and objects throughout the world... from Spain to China to Indonesia (Berkey, 2003). Islamic art and architecture is more of themes and decorations and not much of forms, these decorations are independent of expression, technique, scale and material. For one type of building or object there's never one sort of decoration; rather, there are enriching standards that are pan-Islamic and appropriate to all sorts of objects and buildings at all times (when it comes to the relationship in Islam between art and architecture).

Hence, Islamic art must be considered in its totality because similar principles apply to respective buildings and objects. Although objects and art vary in the quality of implementation and fashion, the same thoughts, shapes and designs constantly repeat themselves.

The visual impact and influence of decorated surfaces in Islamic architecture has a *physical reality*. The architects and artists of Islam were hardly revolutionary in their selections of forms, however, their thinking was extremely exceptional and novel with surface decoration. They were originally the masterminds of *surface decorations*. They always devised and then perfected one sort of decoration whose prime function was to give objects and buildings with a minute and complex overlay that masks the structural cores with an external layer.

Because in Islam little and slight furniture has been used traditionally, therefore, the hallmark of Islamic architecture is that its decorations always make a contribution to the creation of the sense of continuous space. The surface decorations are multi-layered and add visual complexity (Jones, 1995). This complexity and intricacy of visual effects has been increased with the use of cushions and carpets which enhance the surface decoration and mostly follows the same designs and decorative themes as those created on ceiling and walls (Ismail 1986).



Figure 2. Wazir Khan Mosque: showing continuity of space

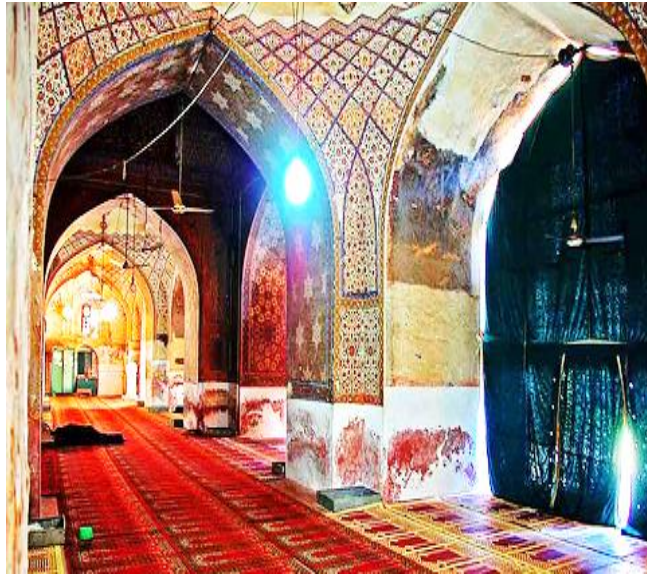


Figure 3. Maryam Zamani Mosque: showing fluidity of space

By the nature of decorations, *floor and ceiling* have contributed to the *fluidity and mutability of space*; sometimes, in case of floors, decorations have been done by imitating carpets in the same manner as they are also patterned on the walls. It has been observed that the actual character of Islamic design suggests *three-dimensional possibilities*, although when seen through the naked eye it seemed to be limited to two dimensions. For example, the interlacing designs, frequently accompanied by variations in texture and color, create the illusion of different planes. The contrast is always evident between the mastery of negative and positive. Series of interwoven layers of different textures and depth have been provided to the surface of the buildings.

These mosques have used reflecting and shining material and glazes with full repetition of designs, which shows the contrast of different texture and manipulation of planes that made these designs intricate, multifaceted and extravagant. Still these mosques never leave the sense of soberness present in Islamic art. It is an art of tranquility and provides spiritual harmony rather than the emotional where pressures are resolved. This relaxation has mainly been achieved through the refinement of surface decoration in which different patterns are used to define specific areas, although they have been seen simultaneously as infinite since they show countless possibilities of extension.



Figure 4. Wazir Khan Mosque: showing repetition and the continuous permutation of motifs and design

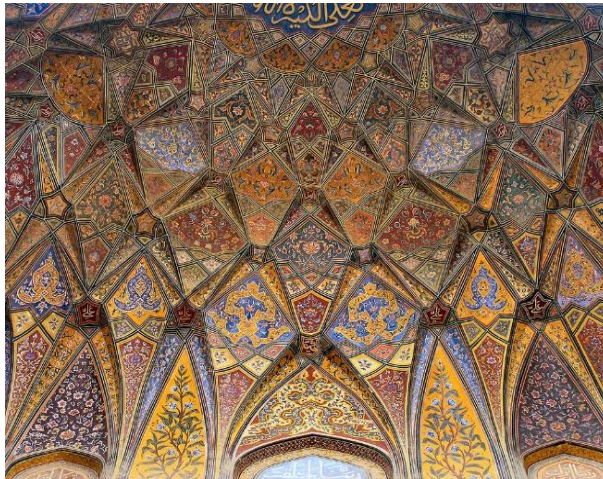


Figure 5. Maryam Zamani Mosque: showing repetition and the continuous permutation of motifs and design

The basic principle of all designs is repetition and the continuous variation of designs and motifs. These decorations foster reflections with multiple patterns and provide cool refuge to the viewer creating an art which is vibrant, energetic still unchanging just like water (Jones, 1995).

Geometry, calligraphy and the rhythmic multiplication of elements (which are the bases of an arch in Islamic architecture) are the fundamentals of the concept of Islamic art which is independent of scale, material and form along with the figural and floral motifs which correspond to this concept (Omer, 2005).

In Islamic architectural decorations *light* and *water* are of utmost significance because they produce extra films of patterns in the same manner as the surface decoration that ultimately helps to transform space (Norzalifa, 2003).

2.2. Surface and Space

Decorations in Islamic architecture have helped to *transform spaces* and they are not limited only to the covering of surfaces. This notion of decoration has been seen as flexible in nature throughout history. It is independent of form, material and scale and it remains limitless without any restriction with numerous purposes. The basic purpose of decorations in Islamic architecture is developing at the basic surface a tendency to be flexible since it helps to make the transitions gradually from one place to another. No sharp divisions have been allowed. Light is filtered, water reflects, unifies and cools (Michell, 1995).

Space and decoration have a close relation in Islamic architecture where decoration articulates the surface that ultimately defines a space. The structural elements are masked by diverse and rich decorations. This variety and richness is achieved through limitless combinations that distinguishes the buildings. For example, Muqarnas [*a honeycomb decoration that can reflect and refract light*] is particularly an invention of Islamic architecture and is used to diffuse the demarcation between ornamental elements (non-loadbearing) and non-ornamental structural elements (load bearing).

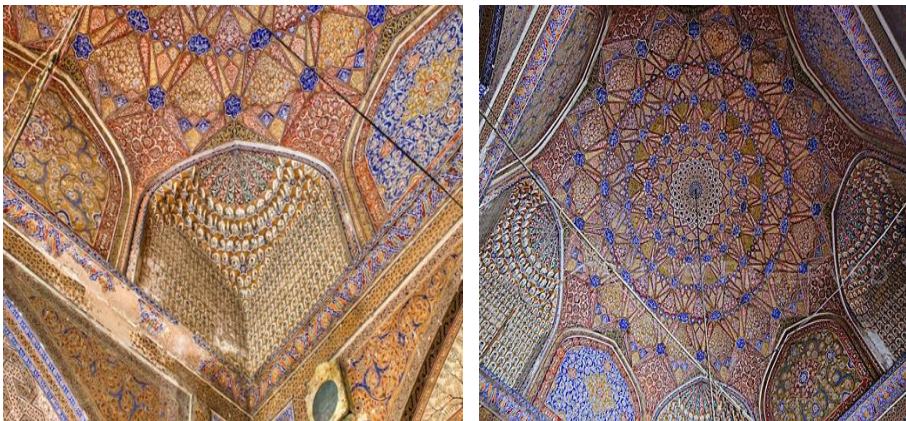


Figure 6. Maryam Zamani Mosque: Muqarnas [a honeycomb decoration]

Elements out of their normal structural context have been used in order to blur the distinction between structure and surface. As in case of *Wazir*

Khan and Maryam Zamani mosques, the niches are curved and placed into domed ceilings.

Similarly, confusion is felt in the decoration of mihrab. By the use of dazzling, shining optical effects created by related geometric designs along with differing but connected surfaces delineating spaces of distinctive shapes, changes of planes have been often blurred (Critchlow, 1979).

Not only are structural elements such as the arch and column transformed on one plane as motifs for surface decoration or designs exchanged with minor arts, but certain techniques, methods and materials used to motivate and encourage others are practical, thus perplexing the judgment (Asher, 1992).

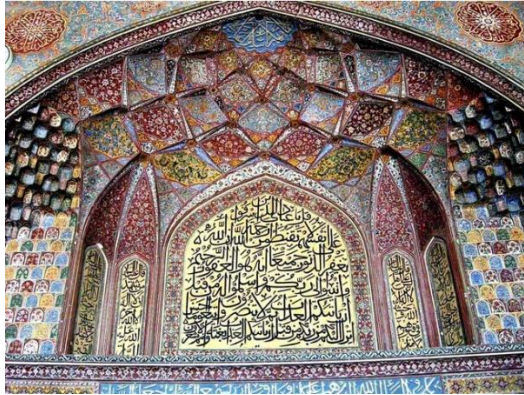


Figure 7. Wazir Khan Mosque: the niche curve into the domed ceiling



Figure 8. Maryam Zamani Mosque: the niche curve into the domed ceiling

For example, in *Maryam Zamani and Wazir Khan Mosques*, the feeling of constant cosmos is created in Islamic architecture through the multiplication of given patterns and architectural elements. Arches and squinches of different types and scale are employed for both structural and decorative purposes.

2.3. General Principles: Most Basic Principles Are

The ubiquitous nature of patterns in space and time. The reversibility of the same designs on different scales and their variation from one medium to another in a repetitive manner within the same building. It can be further clarified that each motif of design in Islamic architecture maintains its identity within a whole composition as being a part of an overall pattern of surface which can be attained by the superimposition and counter-position of that motif in a range of different materials and designs. Therefore, no significance has been given to any pattern or design over another.

Hence, any pattern can be reused in a new yet similar manner or combination of a design.

In Islamic architectural decoration, another consistent feature is the expanding or retreating characteristic of each pattern which gives it the flexibility to be repeated symmetrically and adds infinity to the design. The structural elements and form just as volumes may be multiplied with its decoration.



Figure 9. Maryam Zamani Mosque: the niche curve into the domed ceiling

As a metaphor of eternity, the structure of the design can go on developing itself eternally as each element of design is an expansion of another element which is capable of extending forever.

Another principle is the *property of each design to be differentiated individually from even a very complex combination of patterns* far from a viewer. The patterns are mostly so complex that when they are repeated they can be only differentiated by the rhythm in which they are set. However, the structure of the design is always evident even when the details of the design are not visible.

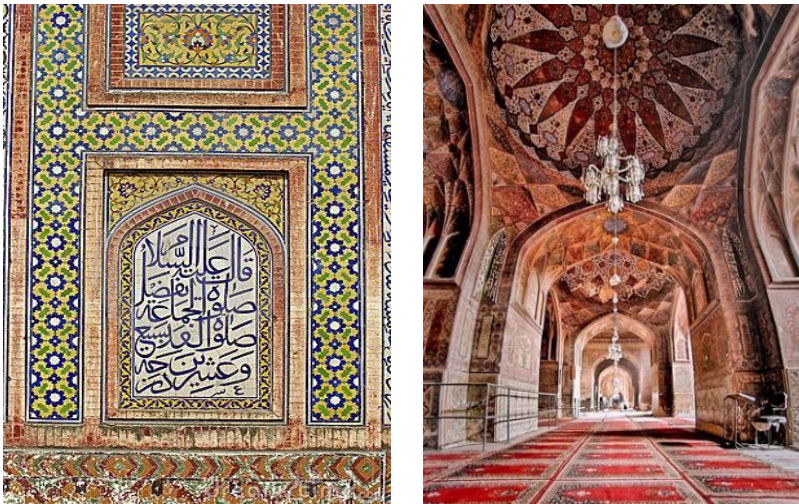


Figure 10. Wazir Khan Mosque: wall surfaces subdivided into several layers of designs

Wall surfaces and facades are basically ornamented with symmetrical and repetitive units, which are further made up of smaller parts. Here, we can take the example of a continuous or eternal variation of mihrab motif.

In Islamic architecture, the wall surfaces are further divided into a number of layers of design which are synchronized with elements from each other. The superimposition of design is far from being disorganized though at times it's hard to notice because of the complexity or intricacy of the design pattern. The layering of design can differ but the main composition must remain the same in a manner that the primary and secondary frameworks repeat each other. Their main purpose is to embrace and hold the decorative design elements visually together such as in Masjid Wazir Khan.

In Islamic architecture, the decorative surfaces of primary and secondary frameworks or grids insist to be “read”. For example, in calligraphy, as it is directional in its nature. A calligraphic band usually runs throughout the building and the viewer takes part into a constant re-composition of elements of ornamentation by reading their texts.

The primary framework focuses on the main elements of decorative design. They include the calligraphic bands, niches, arches, squares and rectangles with the help of which overall surface is further divided. Horizontal and vertical bands are used to frame the square and rectangular panels which enclose the patterns.

The secondary framework manages the patterning within every element of the primary framework. The repetitive qualities which amalgamate every element and every surface with the building respectively are found in the secondary framework. These general elements within a decorative design synchronize and unify the distinct patterns and designs that are visually different but found close to each other.

Mughals aspired an overall impact where there is no sharp contrast of texture and a similar kind of design covers the entire building.

2.3. Elements of Decoration

This part sums up the list of the elements that constitute Mughal Islamic decoration.

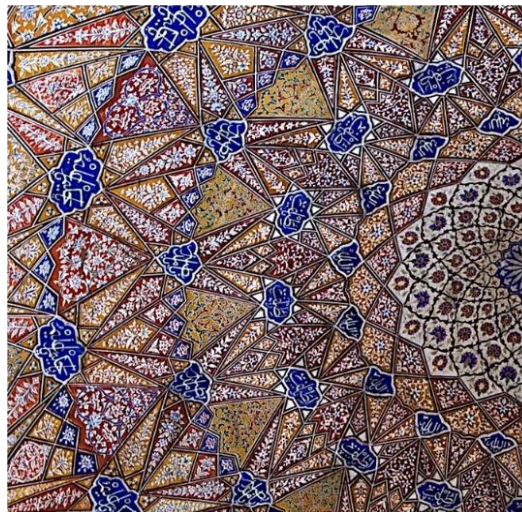


Figure 11. Maryam Zamani Mosque

2.3.1. Calligraphy. It is a decorative element and it also expresses a specific meaning as a message. It is believed to be one of the most significant of Islamic arts, because it plays an important role in recording God's message. In almost every Islamic building, there is some kind of surface that is inscribed in marble, stucco, mosaic, painting or stone. The inscribed text might be a verse from the Quran, lines of poetry, or names and dates. Calligraphy is strongly connected to geometry like other Islamic arts. The sizes and proportions or scales of the letters are all regulated by mathematics. The inscribed texts are usually used as frames which run across the main elements of building like cornices and portals.

The inscribed letters might be enclosed in a single panel. At times single words like Allah or Muhammad are used in repetition and counter-position into design patterns over complete wall surfaces. The calligraphic texts might appear in perforated cartouches which provide light filtering pattern (Vernoit, 2000).



Figure 12. Maryam Zamani Mosque

2.3.2. Geometry. In Islamic art, the geometric patterns have been developed to an extent of intricacy and complexity which were previously unknown. The Islamic concern in symmetry, repetition, and constant formation of patterns is illustrated by these geometric patterns. The beautifully designed work of Islamic designers is indicated by their

masterful amalgamation of geometry and optical effects. The harmonization of negative and positive areas intermingles with fluid overlaps and under pass strap-work incorporating a proficient use of color and tone values. To provide connectivity between different parts of a building geometric patterns are used in Islamic Architecture (Gardner, 1989).

When it comes to provide a connection between exterior and interior spaces, the parts and the whole of building surface and their furnishings, geometric patterns provide much better interrelationships than any other type of design.

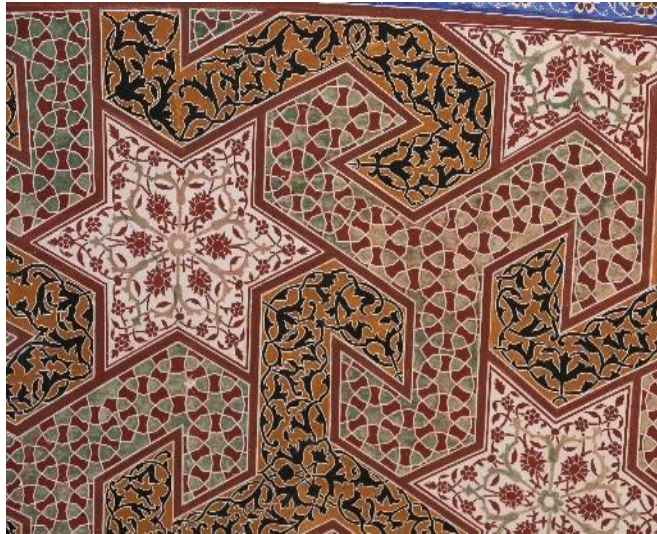


Figure 13. Wazir Khan Mosque

Besides, in Islamic decoration *a curve* suggests vitality, movement and dynamism, the perception of change, and of growth. It broadens the importance of the form that is drawn or built by formulating a modification into the dimension of time (Norzalifa 2003).

2.3.3. Floral decorations & patterns. Nature has been reproduced by Islamic artists with a great deal of precision. In textiles, objects and buildings, trees and flower might be used for decoration as motif design. Mughal architectural decoration designers were inspired by Persian traditional flora as well as by European botanical drawings. These designs could be used on monochromatic white marble panels, with strips of flowering plants delicately engraved in low relief, interchanging with carefully tinted polychrome inlays of valuable and hard stones.



Figure 14. Wazir Khan Mosque

The arabesque (geometricized vegetal ornament) is "designated by a progressive stem that breaks at uniform regular intervals giving rise to a successive, leafy secondary strings that have the ability to reintegrate into the main stem", writes Jones. "The countless periodic variations of motion are channelized by the alternative recurrence of curved lines which generates an art that is symmetrical as well as flexible" (Jones, 1995).

More than in any other type of design related to Islamic Architecture, in arabesque the space is defined by line that is very evident and refined or subtle and three-dimensional effects are produced through differences in texture, width and color (Allen, 1988).



Figure 15. Arabesque designs of Wazir Khan Mosque

"The underlying geometric grids governing arabesque designs are based on the same mathematical principles that determine wholly geometric patterns...."Inside the mosque the arabesque becomes, as it were, a living pattern dedicated to the praise of God. An example is the Wazir Khan Mosque in Lahore, Pakistan.

The multiplication of a given pattern or architectural element on a different scale in one plane also helps to avoid sharp contrast and clear definition of scales and surfaces. Endless cadences of arches, columns, and the multiplication of domes are the elements most typical of Islamic architecture. They All *Create a Feeling of Continuous Space* (Omer, 2009).



Figure 16. Maryam Zamani Mosque: the niche curve into the domed ceiling

2.3.4. Figures and animals. Islam *demotivates* designers or artists from creating living figures through art, as in Islam creation of living things (humans and animals) is believed to be in the domain of God. Figural sculpture is also rare. Yet, an assured amount of figural art is found in Islamic world which is mainly confined to the ornamentation of secular building and objects and to miniature painting.

2.3.5. Light. Light is the *symbol of unity (divine)* for Muslims as well as for non-Muslims. In Islamic architectural world, *light works decoratively by transforming other elements or by creating patterns and designs*. "With the proper light, pierced facades can look like lacy, disembodied screens", Jones notes. Through the extension of patterns, designs and forms into the dimension of time and space, light can add a dynamic value to architecture.

The amalgamation of light and shade produces bold contrasts of planes and provides texture to chiseled stone as well as brick surfaces.

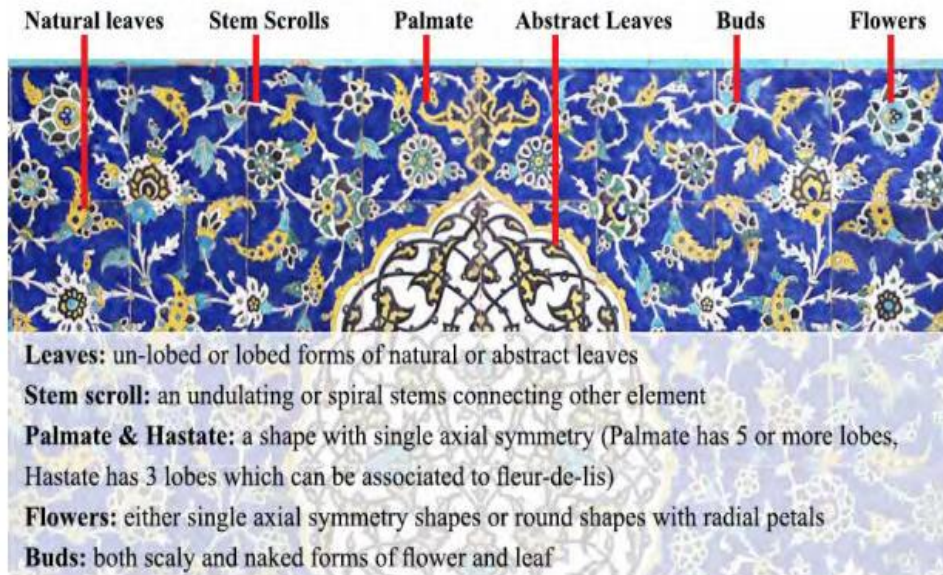


Figure 17. Main elements of vegetal floral patterns of Islamic architecture

2.3.6. Water. Water is the *symbol of purification* in Islam and takes pleasure in a nearly sacramental rank. Water used in courtyard pools and fountains serves as a cooling agent as well as a decorative element in hot climates. Water serves as means of highlighting the visual axes. It reflects architecture and provides a variety of decorative themes. “Like the images they mirror, Jones writes, pools of water are immutable, yet constantly changing; fluid and dynamic, yet static” (Omer, 2009).

3. Conclusion

Concisely, it has been shown that the art of Mughals is an Islamic art not because it has been developed by Muslims but because it comes forward from the Islamic revelation as do the celestial law and source.

This art crystallizes in the world of forms the inner realities of Islamic revelation and issues from the inner dimensions of Islam revealing to man the ultimate sanctum-sanctorum of the divine revelation. The individuality and uniqueness of Islamic art can unswervingly be outlined from its explicit world-view. Islamic art and revelation share a strong bond which is indispensable and is dependent on only one source that is God. He is the

one who is controlling everything. This is the reason behind the divine intellect of essence and form. Islamic architecture has dealt with the vastness of art and design. It has not only been used in mosques but also in all other Islamic buildings. It has been used for both profane and religious artistic styles which influence the design, construction and decorations of different buildings in different cultures. Calligraphy, floral and geometric designs have been observed as the most commonly used styles in Mughal architecture. It has been found that Islamic architects secure their creativity and the traditions or inner beliefs through the use of abstract and intellectual forms that always create an outstanding work of art.

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