Chapter- V

Conclusion :
Contribution of Islam to Indian Culture

I made a moderate attempt through the earlier chapters to comprehend the coming of Islam through various stages, its long time presence in India, its slowly but steadily becoming Indian through a smooth process of amalgamation, trying to remain as brief as possible. Apart from conceptual aspects, there had been enquiries into religion, culture and Islam itself.

The present chapter, which forms the conclusion of this thesis, is an attempt to illustrate the contribution of Islam to India. To drive home these complex phenomena, let me look at contribution of Islam given different areas and aspects.
V.1. Contribution to Language

By the year 712 Arabs had a complete hold in Sind. During the period the Sindhi language enjoyed a reputation of a popular language and was widely spoken and understood. The Advent of Arabs in Sind greatly influenced every aspect of social life. They intermarried the local people, which influenced the local tradition and customs. The Sindhi and Arabic languages crossed stages of development side by side and deeply influenced each other. In the beginning Sindhi was written in ‘Marwari’ and ‘Araz Nagari’ way of writing. This way of writing was subsequently changed into Arabic. Now we find many Arabic and Persian words in the Sindhi language. Makhdoom Ahmed Bhatti, Makhdoom Noah, Sha Karim and Makhdoom Pir Muhammed are regarded as the early poets of Sindhi language. Most of the writers belonged to the Somroo period between 1050 to 1300. During this period the Sindhi literature reflected literary trends and in its folk songs and conventional folk tales. Sha Abdul Latheef Bithai was a great Sufi poet of Sindhi language.

Pushto is the language of the people of North West zone of undivided India. Pushto was greatly influenced by other languages and many of its words had been taken from Pali, Prakarat, Pehlvi, Persian, Arabic, Greek, German and French. The Mughal Era is considered the golden period of Pushto language and literature. Bayazid Ansari was the most famous personality of the earliest period who wrote on Sufism, whose prominent work was Khair-ul Bian which was published in Pushto, Ara-
Punjabi is a very simple language and easy to understand. It was given various names during different periods of history. Famous historian Masoodi called it Multani while Alberuni used the name of Al Hindi for it. Guru Nanak gave it the name of Zaban-e-Jattan. Hafiz Barkhurdar was the first person to have used the name of Punjabi for the language in 1080. Moulavi Kamaludin also used this name for this language in his selected works. It was a popular language amongst the Sufi poets who used it for their traditional romantic folk poetry. The famous folk poetic tales of Punjab like Heer Ranjha, Mirza Sahibin, Sohni Manhiwal and Sasi Punnu were written in Punjabi. These immortal classics of literature contributed greatly towards the popularity of Punjabi language. It is understood that Amir Khusrau was the first poet to adopt Punjabi in his poetry. After him the Sufi Poet Sheikh Faridudhin also wrote his poetry in Punjabi language. During the reign of Emperor Akbar, the Sufi Poet Shah Hussain wrote his Sufi verses in Punjabi. Hazarat Sultan Bahu produced his excellent poetry in Punjabi language.

Since Muslim dominance, Sanskrit lost its exclusive sovereign claim as the fountain head of national culture in India and had to share increasingly its pride of place with Persian for about eight centuries. Persian too was Indo-Aryan in origin and a distant cousin of Sanskrit; it married into a Semitic family whose script it had adopted along with the Islamic faith. Persian was retained as the language of the court until the Mecaulay Scheme (1835) replaced it by English.
The word ‘Urdu’ is of Turkish origin and is analogous to the English word ‘horde’. The original Turkish word ‘Ordu’ meant an army or camp. Ever since the eleventh century the rulers whether Afghan, Turks or Mughals, used Persian as the language of the Imperial Court. Their army belonging to different races, also spoke the same language, although the soldiers in course of time picked up rudiments of the local dialects so as to communicate with the common people. The crude, improvised speech thus born of the confluence of Persian and Western Hindi dialect came to be known as Urdu. Its first standardized literary form, known as Dakhani was developed in central and south India where Muslim adventurers had carved out powerful kingdoms for themselves. Its early writers were naturally Muslim poets who adopted for their purpose the Perso-Arabic script which they used and who increasingly loaded their language with a vocabulary and other literary paraphernalia including prosody borrowed from Persian and Arabic. This literary media travelled back to the North where under the patronage of Mughals and later the Lucknow Court and Society developed as a highly polished, sophisticated and urban language different from every other Indian language and gained an elegance and vigour all of its own. The patronage of the Court and Aristocracy had at one time lent it such prestige that it was freely adopted by a large number of educated Hindu family of North India, in whose hands however, the language tended to lose its lop-sidedness to maintain a fairer proportion of Sanskrit and Persian vocabulary. Such is, for instance the language of families like the Nehru’s and the Saprus.
It is not without significance that the best known modern Hindi writer, PremChand, wrote his first stories and novels in Urdu and later turned them into Hindi.

The attraction to Urdu was not entirely due to its literary and cultural excellence but also for reasons of its administrative patronage and marketability. Urdu developed as a language of literary depth, style and subculture due to its linkage with such traditional institutions as the Camp, the court and the bazaar. Urdu was introduced as an official language of the sub continent in 1825. In 1871 George Cambell, the Lt. Governor of Bengal ordered that Urdu should be scrapped from the Syllabus Books. In 1900 the U.P Governor Anthony Mac Donal issued orders that Hindi should be used as official language in Public Offices, educational institutions and courts.

Language forms a very vital part of a nation’s identity. The significance of identity in the self perception of well being of community has increased in importance as societies have passed on from tradition to modernity. Identities continually seek legitimation and linguistic identity is no exception to this rule. Urdu language contributed vitally to the identity of Muslims in India.

The modern form of literary Hindi, the official language of India, did not develop until the end of the 18th Century. The reason for this was that earlier writers had used other dialects of Hindi, example Braj Bhasha or the Eastern Hindi of Tulsi Das whereas the Khari Boli, originally the
dialect of the Delhi Meerut area was developed in the first place under the influence of Islam, from which Urdu was emerged. Literary Hindi written in the Devanagari alphabet and drawing for vocabulary on Sanskrit, hardly appeared at all until the beginning of the 19th century 1.

In simple colloquial speech Hindi and Urdu are interchangeable and mutually intelligible. When it is common place to speak of ‘Hindi Films’, in fact both the dialogue as well as song texts tend to be based more on Urdu. At times the speech and lyrics may be in such Persianised ‘high Urdu’ that they are unintelligible to some Hindi speakers. The preference for Urdu seems to derive form the rich poetic tradition of that language and its subsequent reputation as a ‘sweet’ and romantic language. Urdu poetry especially the ghazal enjoys wide popularity. Most song texts incline more towards Urdu than Hindi in their direction. In the ‘Hindi film’ conversation we can observe the abundant use of Khuramic terms of praise of God like Bismillah, Alhamdulillah, Subhanalla, MashaAllah, InshaAllah and so on, adopted by Urdu language.

Bengali language also produced rich religious and popular literature reflecting the Indian side of Islamic Culture. ‘Arabic’ stayed on the Indian soil as the ‘language of the Book’ which most of the Muslims tried to read and write though many did not understand its meaning. In several passages, the Quran bears testimony to its own Arabic uniqueness 2. The author of Quran, who is Allah came to be associated with its
speech so that the very sounds of the language are believed to originate in heaven. The active participation of Muslims in the ritual acts of worship (Salat), Fasting (Saum) and Pilgrimage to Mecca (Haj) means that Arabic phrases however imperfectly understood, remain in the lips of believers whenever and wherever they happen to be. While the elite depend on English translation, the general Muslim population of India understand and appreciate the Quran verses in their regional language. The richness of the regional languages was not limited to the Quranic verses, its actual impact can be ascertained from the vast amount of literature wholly devoted to Islam and its practices. In Kerala ‘Arabi Malayalam’ was the popular language thus derived, that is ‘Malayalam’ written in Arabic Script, resulting in the production of sizable Islamic literature that contributed to the richness of Kerala’s culture. Sira Puranam, a poetic composition dealing with the prophet’s life written by 18th Century poet Omar Pulavar is a finest piece of Muslim literature in Tamil language.

**V.2. Contribution to Literature and Philosophy**

The most vital impulse that had constituted the character of Indian literature was religious, that is Vedic, Budhist, Jain, Classical, Indo Aryan, Vaishnavic, Saivic and Islamic. Though Arabic is the language of Quran yet it failed to command the same amount of popularity in
India as Persian. The rich, graceful and melodious Persian language brought with it the refreshing breath of Sufi thought which served as a stimulus to the resurgence of religious consciousness in medieval India widening the intellectual horizon of Indian poets and thinkers who felt its affinity to the spiritual insight of Upanishads. Its influence on Indian thought was both healthy and liberative, a fact which is amply borne out by the considerable body of Indian literature that ensued. It also brought with it a tradition of secular poetry both narrative and lyric which was a much needed relief from the monotony of the prevailing modes.

The contribution to Indian literature by non Indian Muslim scholars who were mostly renowned travellers was tremendous. One of the early writers whose work contains interesting account of India was Al Jahm born in Basra in about 776 A.D. Ibn –Al- Nadim Warraq of Baghdad composed Fihresh, translation of Indian work. Sulaiman, who made several voyages to India and China wrote Silsilat in Tawarikh (851 AD) which contains description of funeral practices, Sati, etc. Abu Zaid-i- Hasan, 10th Century writer speaks of complete freedom of religion in India. Ibn Khudaba wrote in the early 10th century a work on topographic and geographical research entitled Kitab-i- Masalik Wa Mamalik (Books of Road and Kingdoms). The portion dealing with India refers to the riches of India, the classes of Hindus, the religious conditions etc. Al Masudi of Baghdad the great traveller who travelled upto Morocco and Spain in the West and China in the East in his work “Muluju-i-Zahab”
(meadows of God) completed in 917 AD praises the high standard of morality prevailing in India. Another interesting account of India called the ‘Marvels of India’ was written by the Persian Sea Captain Buzurg Ibn Shahriyar in about 950 A.D.

The greatest Muslim scholar to write on India and one of the most profound scholars of all time was Abu Rahman Mohammed Ibn Ahmed Alberuni born in 973 AD in Khurazan (modern Khiva) contemporary of Muhammad Gazni. His greatest work ‘Kitab ul Hind’ was translated into English by Edward C.Sachan. Sachan in his preface to ‘Alberuni’s India’ wrote

“Apparently Alberuni felt a strong inclination towards Indian philosophy. He seems to have thought that the philosopher both in ancient Greece and India, whom he most carefully and repeatedly distinguishes from the ignorant, image loving crowd, held in reality the very same ideas, the same as seem to have been his own that is those of pure monotheism, that in fact originally all men were alike pure and virtuous, worshipping one sole Almighty God, that the dark passion of the crowd in the course of time had given rise to the difference of religion by philosophical and political persuasion and of idolatry” 4.

After the Arab conquest of Sind, Mansura, Daybul and Multan were the first towns that became the seat of Islamic learning. During the reign of Masud and Gaznawi Sultans, Lahore became the centre of Islamic Culture and Learning and produced many distinguished scholars.
It was during the reign of Ghwus that the famous Shafiite Savant Fakhruddin Muhammad bin Umar-ar-Razi (AD 1150-1250) travelled to India. During the rule of the Mamluk Sultans of Delhi, there flourished traditionists like Hasn Saghani of Lahore (AD 1252) the Abbazid ambassador to the court of Ilutmish and author of the ‘Mashariquil Anwarin Nabwiyyah and the lexicographical work ‘Udab’. Great theologians and scholars like Ziya-ud-din Bayanavi and Quzi Mughis Uddin flourished during the reign of Khaljis. The great Saint Nizamuddin Auliya, the preceptor of Amir Khusrau, Hasan Dihlavi, Ziya-Uddin Barani and other scholars lived during the reign of Alauddin Khilji. It was during his reign that the Erudite Egyptian theologian Shamsuddin came to India. Abu Baker Ishaq, better known as Ibn Taj (AD 1335) was the son of Tajuddin Abul Hasan of Multan. He wrote the Khulazatu Jawahirul Quran Fibayani Manilughatil Furqan and the Jawahirul Quran on Quranic literature, the Kitabul Hajj wal Manasik, the Khulasatul Ahkam bi Shariatual Islam etc., besides the Zikr-uz-Zikrtu-Akbar and the Nisbatu Khiraqatit Tasawwif on Islamic mysticism. Sirajuddin Umar Bin Ishaq al Hindi (1314-1372) was well known for his profundity of knowledge in scholastic theology and jurisprudence. He was appointed Qazi for sometime at Cairo. He figured as the authority of several important treatises mostly on religious topics. Amir Sayyed Ali bin Shihabuddin Muhammed (1314-1384) hailed from Hamdan who was well versed in both esoteric and exoteric learning wrote several treatises on Quranic subject; Hadit and Islamic mysticism. Sayyed
Muhammad, son of Sayyed Usuf Husain better known as Giju-daraz (1321-1422) was one of the most popular saints in India. In 1412-13, he left for Gulbarga where he was held in great esteem by Sultan Firoz Shah Bahman and his successor Ahmed Shah. The Sharhur Risalathul Qushayriyyah and Arrisalathu fi masaili Ruyalil Baritaala are written by him. The Shafite Savant Ali bin Ahmed Mahami (AD 1341) wrote the Tafsir-I-Rahmani, a commentary on the Quran. His Fiqh-I-Mahdum is on Islamic jurisprudence. Saduddin Khayrabadi (1477) Zaynuddin Abu Yahiya bi Ali Ahmed al Mabari (1468-1521) and Safiuddin Muhammed (1246-1351) were also scholars who made rich contribution to literature.

Qazi Shihabuddin called Malikul Ulama (died in 1445) was a distinguished writer. The distinguished theologian Muinuddin Imrani of Delhi who flourished during the reign of Muhammed bin Tughluq, was the author of several works on various subjects. Sayyid Yusuf, lived during the reign of Firoz Shah Thughluq was attached to the royal college. His works like Tarjihul Kalam fi Sharahul manar exhibit his deep knowledge in Fiqh and Grammar. Badr-Uddin Muhammad better known as Ibn-ud-damamin of Egypt came to Gujarat in 1417 via Yemen after his pilgrimage to Mecca. He wrote on grammar the Tahiqul fararid and other books which he dedicated to Ahmed Shah of Gujarat. Shafi bin Nazir who lived during the reign of Alauddin Khalji wrote the Ghayatul Tahqiq a super commentary on Daulatabad’s commentary on the Kafiyah.
Under Ghaznis and the Ghuris, Persian language and literature thrived well. Thajudeen Hassan, Rukunuddin Hamsa, Shihabuddin Muhammad Rashid poetically named Shihab, Nazuki of Maragha and Qazi Hamid of Balkh were a few among the eminent poets and laureates who shed luster on the court of Muhammad Ghuri. The liberality of Qutubuddin, to the poets earned him the title of Lak-baksh (the giver of lakhs). The sincere appreciation to the patronage on the part of Iltumish, attracted to his court poets and writers of the eminence of Khaja Abu Nasr, poetically surnamed Nasiri, Abu Baker bin Muhammad Rubani of Samarquand, Tajuddin Dabi and Nuruddin Muhammed Awfi. Even the Court of Nasiruddin Shah (1246-65) was graced by poets like Amid and historian Mihaj Siraj. The greatest Indian poet of Persian, Amir Khusrau was born at Patiala near Delhi in AD1253. At a very early age he displayed an uncommon genius, a strong disposition for learning and an aptitude for the requirement of every science and art. He studied Sufi philosophy under the celebrated Savant Sheikh Nizamuddin Auliya who was his preceptor. He was in the service of Mamluk kings Ghiyazuddin, Balban and Muizzuddin Kaiqubad, the Khalji kings Jalaludhin, Alawuddin and Qutbuddin Mubarak Shah and Ghiyazuddin Tughluq. According to Amin Ahmed Razi, the author of Haft Iqlim (the seven climes) Khusrau composed ninety nine works on different subjects. His Khamsa (quintet) Panj Ganj composed as a rejoinder to Nizamis similar work comprises the allegorical and mystical Ratla-ul Anwar (the rising of lights) in 3310 verses, the two love poems Shirin wa Khusrua in
4124 verses and Laila wa Majnun in 2360 verses and the Aina-I-Sikandari (the mirror of Alexander) in 912 verses and the Hasht Bihishl (the eight paradises) in 3350 verses dealing with the adventures of Bahram. The work earned him a monthly stipend of one thousand tankas for life. The romance of Khizr Khan and Deval Rani composed in AD 1315 comprising 4200 verses and the allegorical masnavi Qiran-us-Sadain (the conjunction of two auspicious planets) is another composition. Khaja Najmuddin Hasan of Delhi (1253-1326) was one of the court poets of Sultan Alauddin Khalji. His lucid and charming ghazals earned him the title of ‘Sadi of Hinudstan’.

Muhammad bin Tughluq, was a great patron of learning. It was during his reign that the great Moroccan traveller and religious scholar Abu Abdullah Muhammad better known as Ibn Batutah came to India. He wrote Tuhfat-un-Nuzzarafi Shararb wa ajaib-ul-asfar in 1355. The Bahmani Sultans were all learned and great patrons of literature.

As far as the literature of different languages is concerned, according to Dr. Majumdar, it attained the highest point during the Mughal period. Babar was a great scholar who thoroughly knew Arabic, Persian and Turki. He was satisfied not only in reading of books of other writers but also took up the pen by himself. He wrote his memoirs ‘Tuzk-i-Babari’ or Babarnama in Turkish language. He has been described as the ‘Prince of Autobiographers’. According to Baveridge “it is one of those priceless records which are for all time”.
According to Lane Pool

"if ever there was a case when the testimony of a single historical
document unsupported by any other evidence should be accepted
as sufficient proof, it is the case with Babar's memoirs" 5.

Babar was a great poet both of Turki and Persian. He always spent
his leisure in the company of poets and learned men. He patronised
some eminent scholars like Ghias-ud-Din, Muhammad Khudamir,
Shihabuddin and Mir Ibrahim. Humayun was also a learned son of a
learned father. He had good knowledge of Arabic, Turki and Persian
languages. He wrote some Ghazals and Rubais in Persian language.
Scholars like Khudamir, Abdul Latif and Sheik Hassan were in his court.
Humayun’s sister Gulbadan Begum wrote Humayun Nama. Another
scholar Jauhar wrote ‘Tazhirat ul Warqueat’. Akbar’s period is well
known for the progress of Persian literature. He patronized eminent schol-
ars of various languages. Their work included Akbar Nama of Faizi,
Ain-i-Akbari of Abul Fazl, Tarikh-i-Alif of Mulla Daud, Masir-i-Rahimi
of Adbul Baqi, Tabaquat-i-Akbari of Nizamuddin Ahmed and
Muntakhab-ul-Tawarikh of Badayuni. Abu Fazl was a courtier of Akbar
whose style and achievement have been praised by many historians.
Akber’s court was decorated with a large number of poets. Ghizali wrote
Israr-I-Maklud, Mirati-ul-Khirath and Nashi Badid. Faizi’s famous works
were Makazi Adwar, Sawati ul Ilham, Masnavi Nahe Daman, Mavarid-
ul-kala and Akbar Namah. Sayyed Jamaluddin Urfi wrote Quasidas of
high standard. It was a golden period of translation into Persian of In-
dian Puranas and Classics; Mahabharata by many translators, Ramayan by Badayuni and Ibrahim Sarhendi, Lilavati and Nala Damayandi by Faizi and so on. Abdur Rahman Chisti synchronized Hindu theory of cosmogony in his Miraul Makhluqat and offered an Islamizing explanation of the Bhagwat Gita. Bible and Quran were also got translated into Persian. Jahangir also patronized men of letters. He himself was an eminent writer. The great scholars of Jahangir’s reign were Naquibkhan, Abdul Haq, Dehlvi, Niamatullah, Mirza ahyas Beg and Mutmalkhan. The important writings of his period were zuld inti Tawarikh, Masiri Jahangir and Iqbal Nama-i-Jahangiri. Shajahan was a well educated Ruler. He patronised writers like Abdul Hamid Lahori, Inayat Khan, Muhammed Salih and Amin kazwini. The famous writings of his time are Padshanama, Shajahannama and AmalSalih. Dara Shikoh, the eldest son of Shajahan was a great scholar and writer. Of paramount importance was his ‘Majmaul Baharain’ proving that Hindu and Muslim mysticism were parallel streams which could be made to meet without much difficulty. His most valuable contribution to religious literature was a Persian translation of fifty-two Upanishads completed within six months. Bhagvat Gita and Yogavashist were also translated into Persian under his patronage. Fatwa-I-Alamgiri was written under the patronage of Aurangazeb.

V. 2. 1. Development of Hindi Literature

Many writers contributed towards the growth of Hindi literature in the Mughal period which also witnessed the Bhakthi movement that
produced Kabir’s Dohas and Sakhis, among others. Malik Mohammed Fayasi wrote ‘Padmavat’. His work has the philosophical depths in the simple story of Mevar Queen Padmini. Hindi literature reached its zenith during the reign of Akbar. Among the courtiers of Akbar Raja Birbal, Raja Bhawan Das, Raja Mansingh and Abdul Rahim Khan-I-khan were the most talented writers. For his poetic genius Birbal was given the title of Kavi Raja. Abdul Rahim Khan-I-Khan was the most distinguished Hindi poet. His ‘Rahim Satsai’ has made him immortal. Tulsi Das, the greatest Hindi poet was a contemporary of Akbar. His ‘Ramacharita manasa’ is the most celebrated book of Hindus of all classes of Northern India. Another prominent poet of Akber’s age was Sur Das. He wrote ‘Sur Sagar’ in which he has given the description of the sports of Lord Krishna in his child-hood and also the love of Gopis for the Lord. Nand Dass, Vithul Nath, Paramananda Das, Raskhan and Kesava Das were the other Hindi writers who contributed a lot for the development of Hindi literature. During the reign of Akber’s successors Hindi literature went on developing. Sundar, a well known poet of Gwalior wrote his well known ‘Sundara Shringar’ in 1631. He was given the title ‘Mahakavi Raja’ by Shajahan. Senapati was another famous poet of that time. His famous works are ‘Kavita Ratnakam and Satritu vernam’. The other important poets were Bhushan, Deva and Behari.

All the provincial languages, which are creating a literature of their own today, first came into prominence in the medieval period in the mystic disturbance mainly of Bhakti cult.
V. 2. 2 . Development of Philosophy and Literature on Islamic Revivalism

The encyclopedic Delhi scholar Shah Waliulla (1703-62) initiated Sunni Islamic revivalism in India. He offered an integration of theology, philosophy and mysticism. Writing in Arabic and Persian, after a prolonged stay in Mecca itself, he sought of a world, rather than a merely Indo Islamic readership. In theology he held to the doctrine of a God transcendent in essence, the creator who know and is responsible for the universe, yet who is unlike it. God’s relationship to the world of creation, in his language the universal self, is as the relationship of the number one to the number two, preceding it, in it, but not it. In the daily practice of Islam he stressed the renewed study of the Hadith and professed that authentic hadith should be followed rather than a doubtful ruling by a juris consult (fiqh). He would allow some choice of legal doctrines as between the four orthodox Muslim schools of law (mazhab) but was far from proposing the abandonment of the authority of the consensus of the scholars. Sayyed Ahmad of Rai Barely (1786-1831) and Haji Shariat Ullah (1781-1840) were scholars whose thought and action on reform contributed to the gradual transformation of the Indian Muslim community into a pro political association.

By this time, the full sway of the British empire was spreading over those areas of the Indian sub continent where Muslim power and culture had reached the greatest height under the Mughal empire. The
decline and fall of that empire from financial weakness, internal disunity, the rise of Maratha empire and the Sikh kingdom of the Punjab put upper class Muslims in an extremely vulnerable position and this resulted in the decline of literature too, among others. In 1837, the status of Persian as a court language was abolished and English slowly substituted. Lord Hardinge solemnly resolved in 1844 that in every possible case preference shall be given in the selection of candidates for public employment to those educated in English schools. Some attempts were made to introduce Western literature through translation into Hindustani but North Indian Muslims remained attached to Islamic studies and to the memories of their ancestor’s empires.

In the last half of the nineteenth century, two major movements attempted to rescue Islam in India from further disintegration. Both made their headquarters within a hundred mile radius of the now devastated city of Delhi. At Deoband, a group of scholars under the leadership of Maulana Muhammad Qasim Nanuatawi founded a new centre, Dar-ul-uloom in 1867, for the transmission of faith in the purified form initiated by Shah Waliullah. As a religious university it had reputation second only to that of Al Azhar in Cairo, in the world of Islam. Many students came to Deoband from Afganistan, Central Asia, Yeman and Arabia. Within thirty years of its founding, its graduates established some forty branch schools making Deoband the centre of the new maslak-a distinctive way in Indian Islam.
At Aligarh, a civil servant, Syed Ahmed Khan opened a school that became a college and later a university, where the modern western literature was taught side by side with traditional Islamic literature. In Syed Ahmad’s last years, younger members of the Aligarh faculty gave voice to more romantic view of the Islamic heritage, the most notable among them were the poet Hali and the historian Shibili. The most articulate among the alumni of Aligharh was Maulana Muhammad Ali who had further career in journalism and history at university of Oxford and took up the lead of Khilafat movement along with his brother Maulana Shoukath Ali. Abdul Kalam Azad, the great scholar, lover of mysticism and India’s foremost freedom fighter founded the Urdu journal ‘al Hilal’. His great work of scholarship was his commentary on the Quran in Urdu.

Perhaps the most famous of all the spokesmen for the revival of Islam in India was the philopsher poet Muhammad Iqbal (1873-1938). Syed Ahmed had brought nationalism and the desire for knowledge and progress to the Indian Muslims. Muhammed Iqbal brought them inspiration and philosophy. Iqbal’s poetry kindled the enthusiasm of Muslim intellectuals towards the values of Islam who rallied once again under the banner of their faith. Iqbal was the greatest Urdu poet of his time. While in Europe he came into contact with the leading scholars of Western philosophy and was particularly influenced by Nietzsche and Bergson. Their influence is evident in his thought, and yet the main source of Iqbal’s ideas is the Islamic tradition itself. His knowledge of
Islamic thought and literature especially the Persian Classics was profound. Above all he was indebted to the great mystic thinker of Turkey, Jalaluddin Rumi, whom he quotes again and again with deep appreciation. ‘Action is life and inaction is death’, he taught. He said

"in strife with evil, not in the peace of the grave, lies the true meaning of human life”.

Iqbal had a burning conviction that Islam provided the remedy for many of the world’s ills. The division of humanity into national and social groups, according to him, was the greatest curse of the day.

V. 3. Contribution to Sufism

Sufism is the spirituality or mysticism of the religion of Islam. Muslim mysticism had many roots, the asceticism of the Hindu sanyasis, the gnosticism of Egypt and Syria, the Neo Platonist speculation of the later Greeks and the omnipresent example of ascetic Christian monks. A pious minority of believers opposed any sort of accommodation of commercial interest to religion and they denounced the luxury of caliphs, viziers and merchants and proposed to return to simplicity of Abubakar and Omar I. They resented any intermediary between themselves and God; even the rigid ritual of the mosque seemed to them an obstacle to the mystic state in which the soul purified of all earthly concerns, rose not only to the Beautific vision but to Unity with God.
The movement flourished in Persia through proximity to India. Most of the mystics called themselves Sufis, wearing the simple robe of wool (Suf) and it has been said the term sufi has been derived from the word ‘Suf’. Among them were sincere enthusiasts, exalted poets, pantheists, ascetics and charlatans. Their doctrine varied from time to time and from street to street. The Sufis claim that the knowledge of God is found in one’s own heart after his detachment from all physical desires and the concentration of the mind upon the desired object. Orthodox Islam accepted Sufism within its fold. Most Muslim rulers found the Sufi approach politically more useful than the stultified attitude of the Ulama. In course of time mainly due to Imam Gahzali, the Sufis and Ulamas patched up their differences agreeing to let each other pursue their objectives, the Sufis concerning themselves with the spiritual uplift of their adherents while the Ulamas concentrating in forms and rituals and punishing the guilty.

Sufis took concepts like mōkṣa from Hinduism and Nirvāṇa from Buddhism. “R.M.Zachaneer an authority on mysticism, has interpreted the experience of Abu Yazid Birtani (d-874) as a result from the Hindu influence, more particularly that of Śaṅkara’s Vēdanta (unqualified Mōnism), Vēdic advaita (monism) and vishistadvaita (qualified monism) that conform to the Sufi concept of Wahadatul Wujud and Waḥdat al Shuḥud, emphasizing the oneness of being. “The Sufi doctrines of fana and baqa (annihilation and subsistence) corresponds to Nirvāṇa with its positive and negative implications.” 6
In Arabic, Sufism is called Tasawwaf. Early times the word was with Sufia-‘purified’ or chosen as a friend of God. The Turks transliterated Hajia Sophia, the church of the Holy Wisdom in Istanbul as Aya Sufiya. Strictly speaking, the Arabic word Sufi, like the Sanskrit word ‘yogi’ refers to one who has attained the goal.

The central doctrine of Sufism is *wahdat-ul-Wujud*, the oneness of being. This is derived directly from the *Shahada- ‘there is no god but God’. One of the names of God is *al Haqq* which means ‘Reality’ or ‘Truth’ Say:

"Truth hath come and falsehood hath vanished away, verily falsehood is ever bound to vanish”

Hence it could be understood as “there is no reality except Reality”.

Titus Burckhardt sums up the essential features of Sufism as follows:

“Possessing as it does the dual aspects of wisdom and the love of God, sufism finds its expression not only in the mental forms of metaphysics but also in poetry and the visual arts, and as its essence is communicated most directly in symbols and analogies, it can speak without hindrance not only to learned believers, but also to the simple man of the people; the craftsman and the Bedouin, in fact, it may often be received more easily by the unlearned than by the learned.”

According to Sufi, man takes cognizance of the presence of God by the heart not brain. The heart is the seat, not of the sentiments, but the intellect of spirit (*ar Ruh*) which penetrates to Reality and tran-
scends mental form. The Sufi spiritual method par excellence is the *zikr* (remembrance of Allah) “*Remember Allah with much remembrance*” ⁹.

> “Invoke the name of thy Lord and devote thyself to Him with utter devotion ¹⁰.

> “Verily in remembrance of God do hearts find rest.” ¹¹

> “*Remember Me and I will remember you, so says the God*” ¹².

> “*All on the earth shall pass away (fan) there remaineth (yabqa) but the face of thy Lord resplendent with Majesty and Bounty*” ¹³.

The name Sufi did not exist in the time of the Prophet, but the ‘Reality’ did. The Prophet conferred the rite and gave corresponding counsels to only some of his companions; they in turn passed it on and thereby up to the present day, the rite, in unbroken succession is still passed on. This chain of initiation is known in Arabic as ‘Silsila’. ‘Mutabarrikun’ are those who receive the rite of initiation. The aspirant must fulfill two general conditions, one a fervent adherence to the faith and law of Islam, the Shariah and two, the practice of or sincere or wholehearted desire to practice the virtues. Abubacker and Ali are excellent examples of these chains of descent. Branches of Sufi order or ‘brotherhood’ are know as tariiqa (singular tariiqa-path). Qadiri tariiqa was founded by Abdul Qadir Jilani (1077-1166) as an offshoot of the older Junaidi (d-910) tariqa of Baghdad. He was one of the greatest Sufi saints of all time and was knows as “Gauth Al Azam” or the Prince of Saints (Pir-l-Dastagir). He was a disciple of Ghazali and his eloquence was as soul stirring as the radiance of his personality.
Shahabuddin Suhrwardi (1144-1234) founded the Suhrwardi tariqa. The venerable Shadhili tariqa was founded by one of the greatest luminaries of western Islam, the Shaikh Abdul Hasan Ash Shadih (1195-1258).

Sufism in its advanced stage was like a “Stream, which gathers volumes by joining the tributaries from many lands”. Ascetics who made great stress on tauba (repentance) and tawakkul (trust in God), wahadatual Wujud (the unity of Being), which identified the Haq (the Creator) and Khalq (the Creating). This doctrine means God is the unity behind all plurality. In their journey to achieve union with the Absolute, they had to pass through ten stages, which were tauba (repentance), wara (abstinence), zuhd (piety), fagr (poverty) sabr (patience) shukr (gratitude), khaut (fear) raja (aspiration), tawakkul (contentment) and riza (submission to the divine will).

Sufism came to India before the establishment of the Sultanate of Delhi. India basing its own tradition played a significant role as in the case of Persia in localizing Islam. The Sufis who came to India did not behave as foreigners and they assimilated the philosophies, outlook and practices of the rishis and Swamis of the mutts. In this aspects Khwaja Muinudin chisti (1142-1236) founder of the Chisti tariqa led the way. He came from Khurasa in 1161 but refused to settle down in Delhi or Agra, the centre of Muslim power, and adopted Ambar in Rajastan, ruled by a Hindu Raja, where he camped on the banks of Pushkar re-
nowned for its sacredness. The ruler at first objected but soon was so impressed by Chistis saintliness, and let him have his sway. He opened his doors to every one irrespective of faith who sought spiritual well being and communion with God. He prescribed the dark orange colour (held sacred by the Hindus) for the coarse robes of his devotees. To this order belonged Shaikh Fariduddin Ganj-I-Shakar (1175-1265) who is known in the Sikh tradition as Baba Farid. His mantle fell upon Shaikh Nizamuddin Auliya (1238-1325), the preceptor of Amir Khusrau, the mystically inclined aristocrat and a versatile genius, who used to spend his days with the Sultans and nights of devotion at the Khanqah of Nizamuddin Aulia. It is in his poems and orders, sung over the centuries by the quwwals (religious singers) that Saint Nizamuddin figures prominently. Saint Nizamuddin gained the popular title ‘Mahaboob-I-ilahi’ (the beloved of the God). Shaik Nizamuddin Aulia’s successors spread through the country, one to Hansi, another to Gulbarga, a third in Bengal, and two remained in Delhi, of whom Shaikh Naziruddin Muhhad (d.1356) who was later known as Chirag-i-Delhi (the lamp of Delhi) was a charismatic saint. One of his successors was Syed Muhammad Gesu Daraz (d.1421) who went to Gulbarga in Karnatak at the time of the great Bahmani Sultanate (1347-1484).

In the thirteenth century the Suhrawardi order was established in India by Shaikh Bahauddin Zakariah. The Sufis were divided in silsilas named after the founder of each sect and they lived in and maintained the khanqahs or hermitages, which were vast complexes.
The Sufis in India, particularly of the Chisti and of the Suhrwardi orders, adopted Sama and Raqs (audition and dancing) as a mode of invocation to God. To the Sufis music was a means to and end. The practice of preceptorship, known as piri-muridi, was also prevalent in Sufism. Those who entered into a particular fraternity of Sufi saints were called murids (disciple). The murid had to pledge absolute submission and devotion to his spiritual guide called pir. In the sixteenth century there were as many as fourteen Sufi orders in India as mentioned by Abul Fazl. Two sub-orders, the Firdausi and the Shuttari offshoots of the Suhrwardi order, were active in Bihar and Bengal. Many of their practices were akin to those of the Hindus and they, more than the members of other silsilas, adapted themselves to the non-Muslim environment.

The Sufis, especially of the Chisti and Firdausi orders, identified themselves with the common masses, their weal and woe, their grinding poverty and distress. It was a part of their discipline to serve the needy and the oppressed.

The Qadriya silsila was established in India by Shaba Nayamatulla Qadiri, and the Shattaria Silsila by Shah Abdullah Shuttari (d.1458). In the reign of Akbar (1556-1605), the last of six major silsilas, the Naqshbandhiah was established by Khwaja Baqi Billah (1563-1603) and its most famous saint was Shikh Ahmed Sirhindi (d.1625) known as Mujeddid Alif Saani. Prince Dara Shikoh, the eldest son of Shahjahan, became the follower of the Qadiri order.
Sufism shattered the chains of sectarian beliefs and preached the unity of mankind. The Sufis, by their examples, by words and conduct, set an ethical standard. They attempted to bridge the gulf between orthodoxy and religion of faith and devotion. They spoke the language of the masses and gave impetus to linguistic assimilation and to cultural synthesis. They played a silent but important part in the propagation of their faith more by their example and service, than through any efforts at importunate persuasion.

They imparted education and emphasized the need of acquiring it. Some of the Sufis were scholars and men of vast erudition and acted as teachers. They won the hearts of the people by their love and liberalism, sincerity of purpose, charity, piety and social service. They exercised considerable influence on kings, officials and nobles for the good of the people. They shunned wealth and power and kept themselves aloof from the din and bustle of worldly life. They made immense contribution to the development of Hindi and provincial languages including Bengali, Punjabi, Kashmiri, etc.

The Sufis, despite their strict adherence to the laws of the Shariat and practices of orthodoxy, instead of criticizing the religion, mythology and folklore of the Hindus, were broad-minded enough to study them in their Hindi verses. Some went to the extent of quoting verses from Hindi poems while delivering religious sermons from the pulpits (mimber).
V. 4. Contribution to Bhakti Movement

The Bhakti movement was another Muslim contribution to Indian culture. The origin of the Bhakti movement can be traced in Bhagavad Gītā and the Upaniṣads, which was placed on a firmer ground by Sankaracharya, who revived the philosophy of Advaita or Vēdānta. It gained momentum in the 11th and 12th centuries and its renewed zeal was the outcome of the influence of Sufi faith. More than their rapid conquest, the firm belief of the Muslims in a single God, that is the concept of unity of God, impressed the Hindus. The close association and companionship of the two communities for centuries compelled the wise and intellectual among them to advise their respective people to live like good neighbours with concord and harmony since it was no good for them to keep at distance. The Sufi saints among the Muslims took the initiative. Some Hindu reformers strictly disapproved image worship, caste system and fanaticism and preached the worship of one God alone. They taught that any person could attain salvation by the worship of one God and ardent devotion to Him. The Bhakti movement produced a number of religious reformers.

Ramanand born in the fourteenth century in northern India was the first reformer who preached in Hindi that devotion alone was the means of attainment of salvation. He was absolutely different to caste system and his disciples included both Hindus and Muslims. St. Kabir (1440-1510) is revered as a Vaishnavite bhakta by Hindus while the
Muslims considered him as a pier, Sikhs call him a bhagat and the Panthis worship him as a god incarnation. He put forth prodigious efforts to forge Hindu-Muslim unity. He used to say that Allah or Ishwar is one and the same, who is omnipresent. The sayings of Kabir was compiled and is called Bijak. Kabir’s poems are contained in Adi Granth, the holy scripture of the Sikhs. According to Bhattacharya, the most outstanding contribution of saint Kabir was that he brought the highest thoughts of the land to the masses through his simple and lucid expositions in their own language. The saint says ‘O Kabir, Sanskrit is the water in a well, the language of the people is the flowing stream’\textsuperscript{14}. Kabir’s Dohas and Hymns are quite popular.

Namadeva (1426AD) the Maratha saint preached against caste distinctions and false religious notions in Maharashtra. He taught the people to worship true God with single minded devotion. He preached that the love as between a child and its mother must exist between the soul and the God. Many Muslims also became his disciples.

Guru Nanak (1469-1538) sharing the full eclectic spirit of the period said “No one is Hindu or Muslim but all are sons of the same God”. Several Muslims too were inspired by his teachings and became his disciples. He used both Hindu and Muslim nomenclatures for God, Rama, Govinda, Hari, Murari, Rab and Rahim. His followers called themselves Sikhs. Nine Gurus followed him. The Fifth Guru Arjun Dev who constructed Hari Mandir Sahib at Amristar which is now famous
as the Golden Temple, collected the hymns of earlier Gurus and number of other Bhakti saints like Kabir, Namdev and Ravi Das as also some Muslim Sufi saints like Seikh Farid, added his own Vani to these and thus compiled the Sikh scripture Guru Granth Sahib, the Bible of the Sikhs.

Vallabhacharya (1479-1531) was born in a Brahmin family. He lived for sometime at the court of Krishna Deva Raya, the most powerful king of Vijaya Nagar. He believed in the Unity of God. Chaitanya (1486-1533) was regarded as Vishnu’s incarnation whose disciples included low caste people as also Muslims. Mirabai (1498-1546), Surdas (16th –17th century) and Tulsidas (1532-1623) were also great saints of the movement. Tulsidas is considered as a great devotee and poet. He wrote Gitawali, Kavitawali, Vinay Patrika and Ram Charit Manas, among several other books. The Ram Charit Manas which is widely read is an exposition of religious devotion of the highest order. He looked upon Rama as an incarnation of God and believed that man could reach him only through Bhakti. He lives in the hearts of millions through his immortal Vinay Patrika and Ram Charit Manas.

The Bhakti cult discarded the rituals and sacrifices as modes of worship and instead emphasized the purity of heart and mind, humanism and devotion as the simple way to realization of God. There was no place for the priests. The egalitarian movement eschewed discrimination based on caste and creed. The Bhakti saints of North and South India regarded knowledge (Jñāna) as a constituent of Bhakti. Since,
that knowledge could be gained through a teacher or guru emphasis was given for securing knowledge from a guru. The movement was essentially monotheistic and the devotees worshiped one personal God who could either have form (Saguṇa) or be formless (nirguṇa). The Bhakti movement had two main objects in view. One was to reform the Hindu religion so as to enable it to withstand the onslaught of Islamic propaganda and proselytism. Its second object was to bring about a compromise between Hinduism and Islam and foster friendly relations between the two communities.

V. 5. Contribution to Customs, Festivals and Ceremonies

Customs and Festivals are intimately connected with religion. Different religious communities of India observe diverse customs though they heartily participate in each other’s customs and festivals. Muslims of different countries though following the same faith, have different customs. Muslims of Iran, Turkey, Arabia, Afghanistan, Egypt and Syria have different customs. Indian Muslims of various regions exhibit the respective regional impact in their daily life. Muslims of Kashmir bear the stamp of Kashmiri and those of Kerala never fail to carry the impression of a Keralite. This is equally applicable to Bengali, Maharastrian and Gujarati. Delhi and Lucknow have often been referred to be the centres of Festival. About Delhi, it has been said that out of seven days
in a week festivals were held on eight. One cannot fail to see the under-
lining emotional integration of the Country in the observance of those
customs and festivals.

The Muslims, who made India their home adopted many of the
local customs and adapted others to suit their religious genius. For ex-
ample, the ritual connected with the Teej Festival is common to both the
Hindus and Muslims. The word “phool’ is used by both the communi-
ties. Songs sung at events like childbirth and ‘vidai’ that is when bride
along with the groom, departs from the parent’s home reflected a mixed
culture. “Muharram” is the first month of Islamic Hijri year. It is con-
sidered very sacred and significant in more than one way. Allah ac-
cepted the vows of Hazrath Adam and the people of Prophet Yunus and
relieved Moses and his followers from the persecution of Pharoah of
Egypt by drowning him in the river Nile. Prophet Noah disembarked
from his boat after the flood on the mount of Judea. All these took place
on the Ashora day that is the 10th of Muharram. Hazrath Hussain, grand-
son of Prophet, who is considered as the third Imam of the Shias was
martyred on the plain of Karbala in Iraq on this day. The battle fought
was not amongst an infidel or a foreigner but for succession to the Ca-
liphate.

Festivals and ceremonies are held this day by various sections of
Muslims in various ways. The most important programme of Muharam
is the making of a “Tazia” (miniature tomb), Tazias are made by Hindus
also. The Tazias are taken out in procession around the city like Luknow. This festival was also prevalent in other places including ‘Kollam’ the historic city of Kerala under the name ‘Koodu Eduppu’ where the Muharram procession terminated at the famous ‘Karbala Maidan’ lying beside the Railway station.

Shab-e-miraj (Meraj Sharief) that is the night of Muhammed’s ascension to heaven is celebrated on the 26th night of Rajab. Shab-e-barath is celebrated in the month of Shahban by conducting procession consisting mainly of students from Madrasas. Sira Puranam, that is a poem in Tamil is recited throughout Tamil speaking areas in the Moulid gathering during the month of Rabi-ul-Awwal, that is the month of birth of the Prophet. The recitation of Qasidath-al-Burdah is another celebration. ‘Bismillah’ is the ceremony when the child is sent to school when he is four years four months and four days old. ‘Hadiya’ or Amin is after ‘Bismillah’ when the child begins the study of Quran. Roza or fasting is also conducted in the backdrop of a ceremony. In all these ceremonies all sections of people associate irrespective of religious belief. Mehandi, Sehra on head kajal to eyes and baraath of wedding are common practices adopted in celebration.

The Qadiriya (Ratib) celebration of Abdul Qadar of Jilani, the Pir-I-dastgir is also held in congregation. Munaqiba are Sindhi songs sung describing the episodes in which Muhammad the Prophet rear his grand sons Hassan and Hussain. Idul Fitre, Id-ul-Azha and Milad-e-Nabi are festivals universally held.
Indian Muslim folk tradition developed with import of popular tales. The Arabic tale of Tamim-e-Zari reached India rather early and formed an important part of the folk tradition. Tamims adventure in fairyland and among all kinds of Jinns and fairies were popular not only in 16th century Golconda but also the Muslims in Tamilnadu. The stories of Arabian Night’s and entertainments are narrated and adopted as programmes of entertainments on par with Panchathantra Stories.

It is amazing to find innumerable shrines, saint’s tombs and places of pilgrimage in India. The folk poetry helped to infuse the stories of the Saints and their miracles into the layers of life so that the great spiritual heroes of Islam ever remain present. Quite a few places boast of relics such as hair from the Prophet’s beard. One such heir is in Delhi, one in Bijappur. Similarly Prophet’s footprints in stone, in Bengal bear witness of veneration. In Lucknow the horseshoe of Hussain’s horse, lost in the battle of Karbala is preserved.

The presence of a saint is considered to be most auspicious for a prosperous life. The tombs of saints reflect the inherent desire of worship not only by the people living around it but people from far off places. Regular session of Sama or Qawwali were used to be held at those places to propagate Islam to the masses. The tomb of Salim Chisti in Fatepur Sikri, Agra, grave of Sahid Salis in Agra, tomb of Muhammad Gwahari, Mausoleums of Nizamuddin in Delhi and Moinuddin Chisti in Ajmir are renowned the world over and even the heads of foreign
state constitute pilgrims to those shrines. The tombs of Shahul Hamid Aulia in Nagoor of Tamil Nadu, Sheik Sayed Sheriff Madini of Ullal of Karnataka and and Beevi Beema of Beemapally at Thiruvananthapuram in Kerala are impressive and popular pilgrim centres of attraction of South India, among many others.

V. 6. Contribution to Architecture

In 1193 Muhammad, the Ghuri Ruler of Ghazni with his generals Qutubdin Aibak and Muhammed Bakthiyar conquered Hinudstan resulting in the establishment of the new Muslim Capital at Delhi. This date 1193 marks the real beginning of the Muslim architecture in India. The story of architecture in India prior to this date has an antiquity of 3000 years or more as revealed by the discoveries made at Harappa and Mohanjadaro. The earliest surviving buildings were constructed mainly of timber but with sun dried brick for foundation and plinths. In the prosperous reign of Asoka, the great (272-232 BC) stone came into use. The monuments surviving from his day consists chiefly of great stone pillars inscribed with his religious edicts and stupas that is structures or shrines enclosing relics of Budhist saints.

The Muslim monuments in India comprise mosques, mausoleums, palaces, citadels and cities. Their special features include the dome, arch, perforated jali work, inlay decoration as well as artistic calligra-
phy. Qutbuddin Aibak, even before he became the first sultan of Delhi on Muhammad’s death in 1206, put in hand the building of two large ‘congregational’ or metropolitan mosques in Delhi and Ajmir. The workmen were mainly if not entirely Hindus. The plan of the mosque, utilitarian as well as symbolical in its nature prescribed by tradition was insisted upon by the Muslim Governor while materials employed and constructional methods used to achieve the desired effects were largely left to be determined by the local circumstances and the particular skill of the native craftsment.

The first mosque of Delhi dedicated to the Quwwatul Islam or might of Islam is admirably situated in eminence and was completed in 1198. The Juma Masjid (the Friday mosque) had long attained its normal and almost standardized form consisting of large open rectangular court (Sahim) surrounded by arcades of colonnades (liwani) on all four sides. The liwani nearest Mecca was usually made much deeper than the others and formed the sanctuary and in its inner side stood the mihrab, a niche with a pointed head indicating the proper direction (quiblah) for prayer. The call to worship (adhan) was chanted by a Muadhin from a gallery near the top of the minaret(madhna) a tall central tower, the ritual furniture consisted of a pulpit (mimbar) and facilities for ceremonial ablution provided. The Quwwatul Islam Mosque represents one of the most instructive examples of Indo-Islamic architecture. The plan of the open court encompassed by colonnades, characteristic of many Hindu and Jain temples has also become characteristic of Islamic prayer house.
After Qutbuddin’s death, his son Iltumish built the great Qutab Minar a detached tower or minaret 238 feet high. There is some doubt as to the real purpose of this remarkable monument. An inscription and reference by the poet Amir Khusrau support the theory that it was a normal minaret used by a Muadhin; but many authorities hold that it was a tower of victory, perhaps inspired by the pillars of victory, which still stand on the plain of Ghazni. A detached minaret is rare and there are very early examples at Samarra in Mesopotamia (846-52) and at the mosque of Ibn Talum in Cairo (868-969). The sharply tapered cylindrical form is found at Damgham in Persia (twelfth century) and the fluting of the surface is a Persian feature derived from older Mesopotamian prototype. The ‘Stalactite’ cornices under the tiers of galleries round the Qutub Minar recall one of the earliest uses of that feature on 12th century minaret at Bostan in Persia. All things considered there is no reason to doubt the statement that the Qutub Minar was designed by a Muslim architect and built by a Hindu craftsman.

The tomb of Iltumish who died in 1235, lies near the mosque and is a beautiful example of nearly pure Persian art though there are certain features of its decoration such as design of the shafts and the cusped arches that suggest Hindu taste.

The Mangol wars which devastated central Asia in the thirteenth century and the weak characters of the Delhi rulers after Iltumish may account for the fact that no outstanding monument was created for nearly
a hundred years by the Muslims of India. Alauddin enlarged the Quwwatual Islam mosque. In the so-called Darwaza, a noble southway to the mosque enclosure (1310) he has left us a very charming delicate building which may be considered to mark the culmination of early Indo-Muslim art. Its general characters and its ornaments are Persian but the Hindu tradition may be seen in the same features as at the tomb of Iltumish. Delhi was certainly a flourishing place when the Muslim rulers captured it in 1193. Its favourable strategical situation is considered to explain its continuance as a capital for hundreds of years. The site of the old ‘cities’ of Delhi reckoned at least seven in number without the pre-Muslim town, is spread over a triangular area measuring some ten or eleven miles from north to south, with the apex of the triangle at the junction of the ‘Ridge’ with the Yamuna. The ‘site’ of New Delhi is almost the central of the triangle and that of ‘Old Delhi’ the first Muslim City founded by Qutbuddin at its South West Corner. The second city, Siri, lies north east of old Delhi and the third Tugluqabad founded in 1321 in the south east corner of the triangle. The fourth and fifth cities, Jahan Pannah (1327) and Firozabad (1354) were also established during the rule of the Tughluq dynasty which provided a number of interesting buildings, very different in character from the earlier architecture just described.

The tomb of Ghiyasuddin Tugluq (died in 1325) first of the like is a square structure of red stone with sharply battered walls, enormously thick, crowned with a simple white marble dome. Among Delhi mosques
of the 14th Century, the most important is Kalam Masjid (finished in 1387) a citadel like building of forbidding aspect with domed bastions and its angles acutely tapered by cylindered minarets on either side of the main entrance.

Outside Delhi, the chief Muslim buildings of the 14th Century were erected in Gujarat, Bengal and the Jaunpura area. Gujarat was a seat of Hindu craftsmanship and such mosques as the Jami Masjid at Cambay (1325) and the mosque of Hilal khan Qazi at Kholka near Ahmedabad (1333) contain numerous Hindu fragments as well as Hindu ideas, the columnar effect being frequently produced. At Gaur in Bengal the enormous Adina Masjid near Pandua (1360) has a huge courtyard surrounded by five aisles on the remaining side. These arches, constructed of brick, originally carried 378 domes of identical size and design, a most unimaginative and monotonous conception. Nothing could be less characteristic of Hindu Art.

At Gulbarga in Decan there is another large and very remarkable mosque the only one of its kind in India built about the middle of the century. There is a legend to the effect that it was designed by an architect from Cordava. There are the usual arcades on the north, south and east with domes at each angle and a large dome over the mihrab but the roof of the remaining area (normally occupied by the open court) and over the sanctuary consists of sixty three small domes resting on arcades, with its stilled domes, its beautiful battlements and its fine ar-
cades of Persian arches. They reveal that this shining monument is essentially ‘Sarcenic’.

Returning into north India, we find two interesting mosques at Jaunpur near Varanasi, the mosque of Ibrahim Naib Barbak in the fort completed in 1377 and the fine Atab Masjid (1408).

V. 6. 1. The Mughal Period

In 1526 Babar established his capital in Agra. Of the buildings built between 1526 and 1556 the best known are in Delhi. They include the Jamali Masjid (1528-36) the mosque of Hakham and its richly decorated tomb adjoining the Kiosks grouped round the central dome, altogether a bold combination of Hindu and Islamic elements. Then there is the walled ‘Sixth city’ of Delhi known as Purani Qila in which stands the splendid mosque of Shersha, a clever blending of richness and refinement. At Fathabad, in the Hissar District of Punjab is a mosque (1540) of massive proportions, well designed and decorated with tiles in Persian fashion. Sher Sha’s tomb said to be one of the ‘grandest and most imaginative architectural conception in the whole of India’ stands on a high platform or podium of masonry in the middle of the lake at Sasasan in the Shahabad District. At the corners of the podium are tiny domed Kiosks while tiers of still smaller kiosks are grouped round the great octagon beneath the dome. This is a picturesque and delightful
group thoroughly Indo-Muslim. Tomb of Humayun at Delhi built in 1565-69 by Akbar is magnificent.

The five tombs of Muhammad Ghaus at Gwalior is an Indo-Muslim hybrid with Hindu kiosks at the angles of its podium. Another noteworthy monument of Indo-Islamic architecture is Fatepur Sikri, which Akbar built in 1569, about 23 miles from Agra, the royal Capital. It is a concrete expression of the towering personality, the ambitious and the versatile mind of the man who consolidated the Mughal empire and gave all possible encouragement to the many sided Mughal culture. It is a document in stone bearing testimony to the catholic mind and exquisite taste of the great king. The main buildings at Sikri are the Naubatkhana (house of minstrels), Darbar-i-Am with the open court in the form of giant Pachahist board, the Sultans house with its finely curved walls, Diwan-i-Khas, a building of unique design with a central pillar, supporting on its elaborately bracketed capital, a circular seat joined by radiating bridges to the galleries on four sides. It is believed that the emperor occupied the central seat with his counsellors on the four sides.

The Panch Mahal, a five storeyed structure of open pavilions is of traditional inspiration and reflects the gay and aspiring mind of the monarch. The great mosque built in 1571 is another magnificent structure which commemorates Akbar’s triumphant return from his Deccan campaign. Skeik Salim Chisti’s tomb of white marble with intricate jali work is very charming but was probably redone in Jahangir’s time. The
red sand stone fort at Agra was built by Akbar but the marble palaces with the Diwan-i-Am and Diwan-i-Khas were added by Shajahan, who was fond of ornamental marble and inlay work. The Jahangir Mahal in the fort is a fine building attributed to Akbar himself.

The Red Fort at Delhi presents a complex of great ornamental splendour. The Diwan-I-khas is a superb example of royal magnificence and the hamam adjacent to the women’s quarters is outstanding for inlay and decorative marble work.

The tomb of Akbar at Sikandara, built in the early years of Jahangir’s reign consists of massive terrace supporting three red sand store pavilions one above the other and on the top of an open court surrounded by a marble screen with a soaring kiosk at each corner. The numerous perforated screens of intricate jali work in the panels are attractive and original.

Of the great Mughal buildings in the two capitals of Agra and Delhi, the place of honour is taken by the Tajmahal (1634-48) the mausoleum of Shajahan’s beloved wife Mumtaz Mahal. It is a poem in marble, aromatic conception of heavenly beauty on earth. It is unique in the world for the abiding impression it leaves on the beholder’s mind. The Taj is a joy for ever and for any imaginative visitor a rare aesthetic experience. It is located on the Bank of the Jamuna at Agra, in a rectangular enclosure aligned north and south and measuring 1900 ft by 1000 ft. The main tomb occupying the centre is placed on a terrace, which is
28 ft high with four slender minarets at the corners rising in three stages and topped by graceful kiosks. The whole marble tomb in the centre of the terrace is surrounded by a great bulbous dome resplendent like a giant pearl under the moonlit sky. The four corners of the tombs building are beautified by two storeyed wings topped by four cupolas which gradually lead the eye along the bulge of the dome to its top which is 187 ft high. A fascinating feature and also an integral art of its planning, is the garden with its water channel, lotus pools, colourful flower beds and trees.

Shajahan’s work at Delhi too was considerable. It included the walls of the ‘seventh city’ of Delhi called after him ‘Shajahanbad’ built between 1638 and 1658.

At Bijapur which was the capital city of an independent kingdom from 1489 until it was taken up by Aurangazeb in 1686 there was a flourishing school of architecture characterized by many distinctive features of design. The Gol Gumbaz (Round Dome) of Bijapur is a grandiose building, a great cube with four turrets and four corner lifting pillar wise, a low hemispherical dome. The height of the building is about 200 ft; the outside diameter of the dome is 144 ft. and the interior hall that is 135 ft across is the largest ever built. The Gol Gumbaz is said to possess the largest domical roof in existence anywhere in the world.

Well-known buildings erected by Tipu Sultan at Srirangapatanam in the 18th Century are Muslim architecture of a sort, though in its most
Indian form, decadent in their elegance.

The most vital quality of Indo-Islamic architecture is that in no other country are strength and grace so perfectly and harmoniously united as in India. Muslim India provided more notable buildings than all the other countries that came under the influence of Islam.

V. 7. Contribution to Painting

Indian painting has history over two thousand years and presents a comprehensive record of the religious and emotional life of the people. The art of painting was widely cultivated in the Gupta period and is best known through the paintings surviving in the Ajanta Caves.

Even the early Muslim Kings of India who ruled before the Muslim Emperors patronized painting. A manuscript of the ‘Bustan’ in the National Museum in India painted at Mandu for the Sultan Nasier Sha Khalji (AD 1500) differs little but for colour from the sub school of Herat. An illustrated manuscript of the Nimat Nama (AD 1500) represents a stage of artistic development where Persian influence gets assimilated by the Indian painters.

Akbar one of the most enlightened rulers in history, had himself received training in painting as a child and his teacher Khuaja Abdussamed of Shiraz together with Mir Sayyid Ali of Tabriz had been
teaching artists in Iran before they came into India at the invitation of Humayun. Under the general supervision of these two artists and the discerning enthusiasm of Akbar, a vigorous atelier of painters drawn from all parts of the Indian empire grew up at the imperial court. These artists brought with them elements of the various traditions to which they belonged and in what is probably the earliest work of the Mughal School, the Tutinama of the Cleveland museum of Art.\textsuperscript{15}

We can actually see the process by which their disparate idioms were welded to form something new – a style which represents a synthesis of the Persian and the Indian, but different from both. Very soon we have the fully formed Mughal Style in the unusually large illustration of the Dastan-i-Amir Hamza\textsuperscript{16} the most ambitious undertaking of the ateliers of Akbar, quite unlike Persian work in its leaning towards naturalism and filled with sweeping movement, bright colour and an innate sense of wonder. ‘The Hamza Nama’ was certainly completed by AD 1575 and an undertaking of this scale was never again attempted by the Akbari atelier. It was followed by a group of profusely illustrated historical manuscripts which share several hundred paintings between them, now available in Khuda Baksh Library at Patna\textsuperscript{17}. The most accomplished is the Akbar Nama in the Victoria and Alba Museum London\textsuperscript{18}. Imperial copies of the remarkable illustration to the Persian adaptation of the Hindu Epics, the Mahabharata and Ramayana are now in the collection of the Maharaja of Jaipur\textsuperscript{19}. The closing phases of the style of Akbar marked by the growth of very personal and intimate idiom,
show, a series of illustration to works of classical Persian poetry, notably the ‘Khamsa of Nizami’ in the British Museum, a Khamsa of Amir Khusrau Dihlavi in the Walter’s Art Gallery, Baltimore, a Divan of Hafiz in the Reze Library at Rampur and other political manuscripts. The illustration to each of these manuscripts are relatively few and each painting is executed by a single artist who lavishes upon the work all the skills of his art, filling it with exquisite details and the most sumptuous and delicate colour. The outstanding painters of the reign of Akbar, according to the perceptive court chronicles of Abul Fazl Allam were Deswant and Basawan.

The paintings of Jahangir’s reign (AD 1605-27) the great durbar pictures, thronged with courtiers and retainers are essentially an agglomeration of a large number of portraits. To Jahangir, painting is the favourite art, he prides himself on his connoisseurship and he greatly honours his favourite painters. Abul Hasan, the son of Aqa Riza, who migrated to Mughal Court from Herat is most admired, Ustad Mansur is singled out for praise as a painter of animals and birds and Bushandos is said to be unequalled in his age in the art of painting.

Shajahan, whose main interest was architecture, was also a keen connoisseur of painting. Shajahan Nama now available in the collection of Queen Elizabeth looted during the sack of Lucknow by British troops is the finest and most representative example of his paintings.

In the time of Aurangazeb, painting suffered a set back as impe-
rial patronage was withdrawn and painters were obliged to fall back upon the precarious patronage of local courts. The subject matter of the later Mughal painting was confined mainly to the palace life of kings and grandees indulging in drinks and music in the company of women.

The art of Mughals was aristocratic marked by realism, careful and refined draftsmanship and intellectual expression. Its finest products are aesthetic gems which have elicited the appreciation of the most discriminating art critics in India and abroad in addition to being of historical value.

As an offshoot of the Mughal School and with the encouragement of the local rulers of the Deccan states of Golconda and Bijapur the art of Deccan painting developed into provincial idiom in the 17th century.

**V. 8. Contributions to other Arts of India**

From the Ayni Akbari Institutes of the Emperor Akbar written by Abul Fazl, we understand that Akbar took a great delight in handicrafts and had in his service a large number of artists, in order that they might vie each other in fame and eminence in their craft and production. In the armoury the emperor personally superintended the preparation of the various weapons that were forged and decorated.

Damascening is the art of encrusting one metal on another, not in
crustae, which are soldered or wedged into metal surface to which they are applied, but in the form of wire, which by undercutting and hammering is thoroughly incorporated with the metal, which it is intended to ornament. Practically damascening is limited to encrusting gold wire and sometimes silver wire on the surface of iron or steel or bronze. The system of ornamentation is peculiarly oriental and takes its name from Damascus, where it was carried to the highest perfection by the early goldsmiths. In India damascening in gold is carried on chiefly in Kashmir, Gujarat and Sialkot in the Punjab and also in the Nizam’s dominion and is called Kuft work. Damascening in silver is called Bidri from Bidar where it is principally produced. There is a cheap kuft work done by simply laying gold leaf on steel plate on which the ornamentation has been previously etched. The gold is easily made to adhere to the etching and is then wiped off the rest of the surface. Bidri is also done in alloy of metals and is imitated in pottery. It is the highest art practiced in India which was originally introduced by the Muslims from Persia.

Glass was already known to India in the time of MahaBharatha, in which we read that at the Raja-sooya of Yudhistira, one of the royal pavilions was paved with “black crystal” which Duroydhana on entering mistook for water drawing up his garments lest he should be wetted.

Enameling is the master art craft of the world and the enamels of Jaipur rank before all other and are of matchless perfection. Among the many splendid price less contributions of the British Queen to the In-
dian Museum is a Huka Stand the silver bowl of which is painted with flower in green and blue enamel. This is one of the first specimen of transparent enameling of Mughal period.

Chatries or umbrellas and Chauries or horsewhisks of sandal wood, ivory and particularly yaktails and murchals or fly-flappers of peacock feathers are regarded as the most solemn symbols of state through out the East. In the Ayni Akbari enumeration is given of the ensigns of state, which wise monarchs consider as marks of divine favour.

“The aurung or throne, the Chuttur or umbrella, the sayiban or sunfan; and the kowkebah or stars in gold and other metals which are hung up in front of palaces; and these four ensigns are used only by Kings. The alum, the chuttertowk and the tementowk and the delil, three kinds of drums; the kerna of gold, silver, brass or other metals, the serna, the nefeer, the sing or horn of brass, made in the form of a cow’s horn, are different kinds of trumpets and the sing or conch shell 22.

“In Herklot’s Quanoon-I-Islam, London, 1832, the alums used in the Moharram procession in India are described in detail. They are analogous to the standards used by the Greeks and Romans and those figured on the gates (torans) of the Sanchiloipe; consisting not only flags, but of all sorts of devices in metal, raised on the top of long staves. They are generally kept wrapped up in bags of scarlet cloth and displayed only on days of festivity and parade; and of old time before the British peace was established, in battle. The umbrella is the highest of all these insig-
nia of regality. Chatrapati, ‘lord of the umbrellas’ is even now a prouder title in India than Raja or Maharaja’.

The famous ‘peacock’ throne of Delhi has long since disappeared. It was made for Emperor Shajahan at a cost of 6,000,000 Sterling and took its name from the Peacock with spread tail, representing all the glory of nature’s colouring by sapphires, emeralds, rubies, topazes and enamel, which find its chief decoration. The body of the throne also was a mass of diamonds and precious stones.’

In the mosaic work of Agra we find inlay of crystal, topaz, pearls, turquoise, carnelian, jade, coral, amethyst, blood stone, carbuncle, sapphire, jasper, lapis, lazuli, garments, agates and chalcedony on white marble as chiefly applied to ornamental furniture and objects like dart. It originated in the exquisite decoration of the Taj Mahal.

The Saracens had from the first used glazed tiles for covering walls and roofs and pavements giving decorative effects. The use of these tiles had come down to them in an unbroken tradition from the times of the Chaldean monarchy, Birs-I-Nimrud or Temple of the Seven Spheres at Borsippi, near Babylon, of the pyramid of Sakhara in Egypt and of the early trade between China and Egypt and the valley of the Tigris and Euphrates. The conquest of Chingis Khan (1206-1227) appears to have brought glazed tiles into general use throughout the countries of Islam including Mughal India.
Lac work, half of the employees being Muslims is a great and widely extended industry in India. The shell lac itself is manufactured in a large scale in many parts of Bengal. A good number of employees are engaged in the making of variegated lac marbles, lacquered walking shacks, lac bangles and lacquered toys.

In India, shoes are valued not so much for the soundness of their leather as the beauty of their ornamentalia and formerly a great industry in gold embroidered shoes flourished at Lucknow. They were in demand all over India for the native kings of Oudh would not allow the shoe maker to use any but pure gold wire on them. Ornamental slippers and sword sheaths were made throughout Rajputana. Shikapur green slippers were worn only by Shia and not Sunni Muslims.

The Indian jewellery illustrated the admirable way in which the native workers in gold and silver elaborate an extensive surface of ornament out of apparently a wholly inadequate quantity of metal, without at all weakening its effect of solidarity. By their consummate skill in the decoration of the surface of the ornament they contrive to give to the least possible weight of metal and to gems the highest possible artistic value without violating the fundamental principles of ornamental design. The Mughal period was a golden period of jewellery also. The finest gemmed and enamelled jewellery in India is that of Kashmir and Punjab. The jewellery of Oudh, Delhi and Lahore quite resembled. The old city of Lucknow was a famous place of jewellery. Gold and silver
ornaments of excellence were also produced at Murshidabad and Dacca. A valuable list of jewels and ornaments worn by Muslim women is given in Herklot’s Quanoon-I-Islam.

In all parts of India imitation jewellery and other trinketry are made. In Dacca bracelets are also made from chunk shells imported from Maldive and Laccadive Islands. They are sawn into semi circular pieces which are joined together and carved and inlaid with a red composition. A good number of Muslims are employed on the job.

It is not known whether the Arabs at the time of their arrival in India found silk manufacturing already going on there or introduced it themselves. However, it is evident that the Art and Industry was developed by the Muslims. It is not lawful for Muslims to wear pure silk (holosericum) but they are permitted to wear silk mixed with cotton. The well known Indian fabrics with a cotton warp or back and woof of soft silk in a striped pattern having the luster of satin are called ‘Mashru’ and ‘Sufi’ meaning permitted and ‘lawful’. Mixed stuff in plain and checked and figured are largely made in the Punjab, Sindh, Agra, Hyderabad in the Deccan, Tanjor and Thiruchirapally. Pure silks fabrics stripped, checked and figured are chiefly made at Lahore, Agra, Banaras, Hyderabad and Tanjor. Highly ornamented or silver wrought silk brocades known as Kincob, in attractive designs were also developed. Brocade reached its height in the Jamdani work of the Mughal Era.

In India embroidery is done on silk, velvet, cotton, wool and
leather. Embroidery is believed to have been introduced to Kashmir in the 15th century by Persian craftsmen. Persian and Chinees aesthetics are still apparent in Kashmir embroidery, but nature is the primary influence. The satin stitch, which originated in China, has been interpreted differently in various regions of India. The embroidered wool of Kashmir manually with the needle is of historical and universal fame. The Kashmir shawl trade is of the highest antiquity and importance. Muslin is embroidered at Dacca, Patna and also at Delhi. The muslins that were produced in Dacca were of esteemed quality and attained perfection under Mughal court patronage.

The embroidery of Kutch Kathiawar and Sind is famous. “Employing a technique introduced by Arab traders in the 9th century, Kutch embroiderers use a hook to introduce the thread from beneath the ground fabric to produce large, flat designs in interlacing, darning, herringbone and chain stitch. Sometimes, small mirrors are added and couched down with chain stitch.”

Commenting on the embroidery in the traditional dress of Saudi Arabia Heather Coyler Ross an expert on Bedouin jewelry and Arabian costume says “Embroidery motifs reflect an Islamic precept which discouraged the representation of the human form and led to the development of arabesque, an Islamic form of decorative art. Dresses display arabesque’s geometric shapes and flowing curvilinear designs, sometimes incorporating stylized trees, plants and flowers.”
The most wonderful piece of embroidery ever known was the chadar or veil made by order of Kunderao, the late Gaekwar of Baroda for the tomb of Muhammad the prophet, at Medina. It was composed entirely of inwrought pearls and precious stones, displaced in an arabesque pattern and is said to have cost a crore of rupees. The richest stones work gave it a most harmonious effect. When spread out in the sun it is seemed suffused with a general iridescent pearly bloom as grateful to the eyes as where the exquisite form of its arabesques.

Various Rugs and Carpets were introduced to India by the Saracens. Indian carpets are of two types, cotton and woolen. Generally they are classified as cotton daris, satrangis and woolen rugs and carpets. The carpets of Jabalpur, Mirzapur, Hyderabad and Masulipatna are considered the finest.

V. 9. Contribution to Attire

The influence of Islamic styles of personal attire in Indian culture can be discerned from Mughal paintings. Interestingly, Andalusian, Persian and Turkish paintings also show similarity of dress with the Mughal attire. The various dynasties that ruled India, often referred to as the Delhi Sultanate, also shaped the weaves and threads of Indian dressing.

“Before Akbar, the Persian dress was commonly used by ladies of the royalty. Mughal Emperor Humayun introduced a new design of
overcoat which was cut at the waist and open in the front. He wore qaba in many colours according to his astrological fancies. This was also given as present to the nobles and important personages on various occasions. Muslim women of the upper class usually wore loose drawers, a shirt and a long scarf, with the usual veil or shroud. Another significant aspect was that blue colour was used for mourning, and the ladies usually avoided it, except in certain special cases. Women were fond of bright colours and prints. The printed or painted cloth, made at various centres of the textile industry, was highly sought after by the Dutch and the English traders in India. The nobility evolved a common dress code for itself.

“It was the Mughal invaders who introduced cut and tailored garments and the jama is the earliest form of coat known to India.” – The ‘Jama’ is a coat usually worn with a turban, belt and trousers. The trousers pucker were visible…. Another coat derived from the ‘jama’ is the quilted coat “Angharkah”. “Traditionally, this long coat fits close to the chest, has a high waistline and falls to the knees like a skirt with gathers. Its extra long and tapering sleeves form circular folds on the arms. Tapes or strings are used to fasten it at the sides. It was worn with trousers.

V.9.1. Lehngas

The following account of Indian lehngas, reveals the synthesis of Mughal and traditional styles,
“The lehnga reached its peak of development under the Mughal kings. It was the best answer the Indian queens could give to the rich Muslim pehsvaz dress of the Mughal royal women. The bazaars organized by the Mughal kings where both the sellers and the buyers were women further increased the interaction between the two communities. The dupatta (the Hindustani name given to the orhni by the Indian Muslim women) became almost a mark of respect for the women…. Through history, the lehnga has undergone very little change. In fact even today leading manufacturers do not fail to steal traditional patterns from the golden Mughal era. The ensemble still comprises a traditional long skirt, the choli and the dupatta. The fabrics used to make the lehnga are in fact the same as those used under the great Mughal King, Akbar, i.e., silks and brocades. The dupatta is now made of silk, line of chiffon which is a new development.

Today lehngas are the most favoured attire of Indian brides. “The popularity of lehngas has increased proportionately with the times. In fact, in northern India it has very successfully replaced the traditional sari as a wedding dress. The beauty of this royal dress however lies in the fine embroidery or zari handwork done on it. This zari handwork done on the lehnga is of a very special quality and is done mostly by Muslims staying in the 100 odd villages of Farokabad in Uttar Pradesh and Lucknow” 29.
V.9.2. Salwar Kameez

Salwar Kameez is the traditional dress worn by various peoples of South Asia. Salwar are loose trousers and the kameez is a long shirt. It is the usual everyday dress for both men and women in Pakistan where it may be transliterated into English as shalwar qamiz. It is also popular in India and Bangladesh and often worn in Afghanistan. Some versions are sometimes called a Punjabi Suit, after the Indus valley area called the Punjab. In Gujarat it is usually called a Zabho. Salwars are loose pajama-like trousers. The legs are wide at the top, and narrow at the bottom. The legs are pleated or gathered into a waistband with a drawstring. The pants can be wide and baggy, or they can be cut quite narrow, on the base. In the latter case, they are known as Churidar.

The Kameez is a long shirt or tunic. The side seams (known as the chaak) are left open below the navel, which gives the wearer greater freedom of movement. The kameez is usually cut straight and flat; older kameez use traditional cuts, modern kameez are more likely to have European – inspired set-in sleeves. The tailor’s taste and skill are usually displayed not in the overall cut, but in the shape of the neckline and the decoration of the kameez. When women wear the salwar kameez, they usually wear a long scarf or shawl called a dupatta around the head or neck. For Muslim women, the dupatta is a less stringent alternative to the chador or burqa. For Hindu women (especially from northern India, where the salwar kameez is most popular), the dupatta is useful.
when the head must be covered, as in a temple or the presence of elders. For other women, the dupatta is simply a stylish accessory that can be worn over one shoulder or draped around the chest and over both shoulders.

“The pants, or salwar, are known as salwar in Punjabi, salwaar or shalwaar in Gujarati, shalwar in Urdu, Sirwal in Arabic and Chalwar in Turkish. The word comes from the Persian meaning Pants. The shirt, kameez or qamiz, takes its name from the Arabic qamis. Through out the Middle East, everyone wore loose draw-string pants or trousers. The richer you were, the wider and fuller you wore your Sherwal. The excess was pleated in at the waist and a good sherwal of fine wool worsted may outlast its original owner. Unlike some of their Arabic neighbours, Persian men wore these as full-length pants. Ladies wore theirs, ankle length. In Persia, the lower legs became tapered, and many ladies in the later part of period times displayed horizontally divided patterns that featured flowers”30.

In Indian dress culture, the pyjama kurta offers a comfortable home wear for men. The resemblance of the pyjama kurta to the sherwal and qamis is interesting. The sherwani that many Indian men don for their weddings also bears resemblance to Islamic style of dressing.

The normal headgear in the earlier times was the turban from whose shape, material and style of binding one could easily recognize descent, profession and home of a man. A Pathan, Baloch, Sindhi,
Mughal, Peshawari, Multani, Punjabi, Jat and Rajput Muslim man could be easily identified. A Bohra and Khoja could be identified with his skull cap. The introduction of Turkish fez (turki topi) by Sir Sayyed Ahamad Khan in the 1870 was a sign of daring modernism.

V. 10. Contribution to Music and Dance

Indian music is one whether Northern or Southern. In the Vēdic period Indian music was pentatonic to begin with and it then became sumpūrṇa, that is, it began to use all the notes of the octane, both in ascent and descent. In Rikpratisakhya (400 BC) we find a definite mention of three voice registers and the seven notes of the gamut. In the Rāmāyaṇ, there is a mention of the Jatis, singing up ballads, stringed and percussion instruments and similies borrowed from music. In the Mahābhārata, there is a reference to the seven ragas and the Gandhara scale. We find a number of references to music and musicians in the dramas of Kālidāsa. In Mālavikāgnimitra, there is a reference even to a contest between two musicians 31.

It is believed that the first human creation, Hazrat Adam on his expulsion from heaven landed in India, the paradise on earth. The scale used by Adam for singing and recitation was named Iran Maqam after the religion of Iran. The scale resembled Madhyama grama murchana of ancient Indian music.
Bharata’s Nāṭya Śāstra is the most ancient treatise that we have on music (100 to 400 AD). All the important aspects of music, swara, sruti, grama, murchana and jati are clearly dealt in it.

The Brihid desi of Matanga which may have been written in the 8th or 9th century AD, for the first time, gives an elaborate treatment of ragas. Jaideva, the greatest lyric poet in Saṃskrit flourished in the 12th century and has given the raga and tala of each of his prabandhas. The prabandhas were musical compositions which had acquired definite form by that time. ‘Sarangadeva’ is the next great name in the history of musical literature. He flourished in the 13th century. His sangīta Ratnākara is the magnum opus of Indian music.

Hindustani Music is the name generally given to North Indian music. Till the 13th century Indian music was not bifurcated into Karnatic and Hindustani schools. The acceptance of Sufī doctrines by Islam in which music was often an integral part made it possible for many Muslim rulers and noble men to extend the patronage to this Art.

Muslim musicians took to the performance of Indian music and added to the repertoire by inventing new ragas, talas and musical forms as well as musical instruments. This accelerated the process of gradual differentiation between North Indian and South Indian music resulting in the two classical systems which now generally refer as Hindustani and Karnatic. The Muslim patronage of music has had two main effects on the music of North India. The first was to de-emphasise the impor-
tance of the words of classical songs, which were originally composed in Sanskrit and were in any case incomprehensible to any one less than a traditional Hindu scholar. Sanskrit songs were gradually replaced by compositions in various dialects such as Bhojpuri and Dakhan. There were also compositions in Urdu and Persian, some of which can still be heard. The textual themes of songs were often based on Hindu mythology and were of little meaning to the Muslims. Muslim musicians sang those songs, with Hindu religious themes as they do this day. The reverse is also true that the Hindu musician sometimes sings songs dedicated to Muslim saints.

The darbar of Rukin-ud-deen Firoz, son of Iltumis, was a centre of celebrated musicians and dancers of both sex. Balban was also a great patron of music. He is credited with the invention of several new melodies of Iranian and Indian tunes. Both Jalaluddeen and Alauddeen Khalji were great patrons of music. Muhammad Bin Tughluq had twelve musicians in his regular service, besides one thousand slave musicians. Ibn Batuta refers to the popularity of music in the royal court. A number of books on music and dance, found at Jwala mukhi were translated into Persian at the instance of Firoz Tughlaq.

Music in the present form is seen to have started taking distinct shape from the reign of Alauddeen Khalji. The famous three musicians Nayak Gopal, Baiju Bawara and Amir Khusrau were at his court.

Amir khusrau, the poet and musician commended that the music
of India was the finest in the world. In his poem ‘Qiran as Sadin’ composed in 1289 AD he sings the praise of India.

"Happy be Hindustan with its splendor of religion where shariah enjoys perfect honour and dignity. In learning, now Delhi rivals Bukhara; Islam has been made manifest by the rulers from Ghazna to every shore of the ocean- you see Islam in its glory everywhere. It is wonderful land, producing Muslims and favouring religion where even the fish comes out of the stream as a Sunnite."

Amir Khusrau had the greatest hand in giving the new orientation to the music of North India. He introduced the qawali mode of singing and by mixing Persian airs with Indian melodies, created a number of new ragas. Indo-Muslim repertoire of religious songs called qawali includes songs in praise of Allah and the Prophet Muhammad and his descendants. Khwaja Muinuddin Chisti’s band of Qawal’s were sung every evening. Ghazals are another form of song sung by qawal’s. The gazal form has achieved a great deal of popularity in the Northern part of subcontinent and special meetings called mushara are held expressly to enable poets to sing or recite their poems. Qawali was dispersed to many parts of the world by the Muslim Diaspora. An annual Qawali competition is a major event in Nairobi as the music has been adopted by the Gujarati community in East Africa.

In 1420 a musical treatise Sangita Siromani was dedicated to Ibrahim Shah Sharqi of Jaunpur. Hussain Shah Sharqi (1458) was a musical expert and he devised many notes, scales and melodies of
which Husaini or Jaunpuri is very famous. He composed an Arabic air known as Zanqula or jangla and is credited with making improvements in Khayal 34.

An important stage of development in Indian music is marked by the Ragatarangini of Lokanakavi (15th century). He grouped all ragas of North Indian music under twelve basic melodies namely, Bhairavi, Todi, Gauri, Karnata, Kedara, Yamana, Saranga, Mēgha-rāga, Dhanasari, Purvi, Mukhari and Dipaka. Dipaka had however gone out of vogue.

The revival of Bhakti cult gave further impetus to music. Sankirtana, which was based mostly on ragas, became powerful medium of devotional music. The famous poet Saint Kabir (1440-1518) wrote religious themes drawn from both Hindu and Muslim sources as well as both Sanskrit and Persian vocabulary.

Under the patronage of Raja Mansingh Tomar of Gwalior (1486-1519) North Indian music developed a great deal which also saw the rise of the powerful school of Dhruvapada singing.

The peak of North Indian classical music attained at Akbar’s time. When Tansen the Sangeeth Samrat became his court musician his fame spread far and wide. Tansen invented a number of new ragas like Miyanki-Todi, Miyam-ki-Mallar, Darbari etc., and composed many Dhruvapadas and Dhamans. The centre figure in any form of vocal or instrumental music of North India is Tansen. Any important musician
of North India comes either from Tansen’s family or from Tansen’s
disciple’s family or try to link himself with fictitious genealogy.

It is told that Shajahan’s court music concerts were divided into
three categories, Uttam, Madhyam and Nikshit. The first type consisted
of four musicians of high order, eight of the medium class, twelve beau-
tiful women, four players of the Bansuri and four Mridanga players. In
the second type two musicians of Uttam category, other members being
the same as the first type. Dhrupad, Khayal, Thumari and Tappa are the
principal forms of vocal music in North India. At present Khyal is the
most popular form of classical music. It is rich and ornamental and there
is much freedom for melodic improvisation.

The Muslim contribution to instrumental music is also signifi-
cant. The sitar now the commonest of all the stringed instruments of
Northern Indian is said to have been introduced by Amir Khusrua. Shanai
is an essential part of any Hindu or Muslim marriage in India and is
always played by the Muslims. The most important percussion instru-
ment of North India is Tabla. It is said Amir Khusrua first devided
Mridanga into two parts- Tabala and baga. The innovation was popular-
ized and improved later on by Abad Hussain Khan. There are important
schools of Tabla in Delhi, Punjab, Ludhina and Banaraz. As in the case
of vocal music, the common belief as regards instrumental music is that
the important forms and styles have been developed by Tansen and his
disciples. Two of the most important styles of playing strings today are
named after Uzir Khan and Imdad Khan. Hafiz Ali Khan and Allauddin Khan are considered the most important exponents of Uzir khan style. Among Alauddin’s famous disciples are his own son Ali Akbar Khan (Swarode player), daughter Annapurna (wife of Ravi Sankar), well known master player of Surbahar and Nikhil Banerji Sitar player. Imdad Khan’s son Enayet Khan was unquestionably the most renowned sitar-ist of the last generation. His son Vilayat khan is a well known sitar player.

Surbahar is one of the fascinating instruments of Northern India. Its invention is credited to the famous beenkar Omrao Khan who taught the technique of its playing to his favourite Ghulam Muhammad Khan. Ghulam Muhammad Khan and his son Sajad Hussain were both famous Surbahar players. Surshringar is a combination of three instruments of the stringed variety, mahat veena, the rabab and kachehapi veena found in the North. One opinion is that the Sur Shringar was first made by the late Nawab of Rampur, Sayed Kalbe Ali Khan Bahadur. But the most popular view seems to be that it was introduced by the famous brothers Piyar Khan, Jaffar Khan and Basit Khan who flourished in the early part of the 19th century. Great musicians in themselves they were also direct descendants of Tansen. Muhammad Ali Khan, son of Basit Khan was a master of Sur Shringar and the last descendant of Tansen 35.

Vichitra veena of comparatively recent origin is said to have been introduced by the late Ustad Abdul Aziz Khan, who was a court musi-
cian at Patiala till independence. Rabab is a popular stringed instrument used principally in Kashmir, Punjab and Afghanistan. Centenarian Ustad Alauddin Khan was a versatile player of the violin. The following great names are read in connection with the respective instruments. Ustad Alauddin Khan-Sarod, Ustad Bismillah Khan –Shahnai, Begum Akhtar- Tambura, Ustad Budin Khan-Sarangi, Ustad Allah Rakha-Tabla, Pandit Ravi Sankar- Sitar and Ustad Zakir Hussain-Tabla.

The national music, which had its birth at Agra in the time of Akbar holds the field even today. Political and religious barriers failed to divide musicians and lovers of music and it is a common legacy of both Hundus and Muslims. The growth of the Kathak style of classical North Indian dance was also one of the results of this cultural fusion.

Kathak is rich in choreography, Mudras and movements which made this dance one of the most sophisticated forms of art in North India. During the Mughal period the Kathak dance had a significant value for pure entertainment as an art form in itself, being no longer tied to the original devotional cult so typical of Bharata Natyam. It is Hindustani Music normally found in the accompaniment of Kathak dancers- this genre is the closest to the western taste, the cyclical rhythmic pattern of its taalas being supreme.

The Muslim contribution to the Indian Cinema, especially to Hindi Film Music is tremendous. Lyricists like Kaifi Azmi, Shakeel Badayuni and Majrooh Sultan Puri, Music composers and directors like Ghulam
Haider, Sajjad Hussain, Noushad Ali and Khayyam, Singers like Noorjahan, Suraiya, Shamshad Beegum, Muhammad Rafi, Tallat Mahamood and Bade Ghulam Ali Khan have brought in immortal charm, fascination and universal fame for Hindi film music.

The Mappila songs of Malabar, represent pluralistic national tradition and long standing connection between Arabia and India. Linguistically this body of literature manifests the special features of Arabic Malayalam, the combination of Dravidian and Semitic languages so widely different from each other in phonology, grammar and philology. It is multi cultural, multi lingual and multi racial in nature in the pan Islamic context. It emerged as a blend of a Malayalam base, Arabic script and Malayalam plus some Arabic, Tamil, Urdu and Persian vocabulary. A few additional orthographic symbols are also utilized when necessary. It is narrative poetry with predominant religious themes. The first work now extant was written by Qadi Muhammad of Calicut in 1607. It appears that the isal (tune) and the rhyme scheme are very close to the Viruttam and Antadi patterns in ancient Tamil verse. Moyin Kutty Vaidyar (1852-1892) is considered the most popular poet of Mappila Songs. The best known Mappila poet of the 20th century is perhaps Pulikkotttil Hyder, who introduced most secular themes. The Oppana songs associated with dance in richly ornamental attire both of females and males are highly popular among all classes of people. The extremely sensuous quality of the wedding songs ‘Oppana’ have a quaint charm of its own.
The music and dance associated with the beating of special kinds of drums known as Aravana and Duff and Kolkali mainly of males are also popular and enjoyed by all sections of the society.

V. 11. Contribution to Indian Diet

“Cooking is a moral process, transferring raw matter from nature to the state of ‘culture’ and thereby taming and domesticating it. Food is therefore ‘civilized’ by cooking, not simply at the level of practice, but at the level of imagination” 37.

“Food is used in every society on earth to communicate messages. Pre-eminent among these are messages of group solidarity; food sharing is literally sacred in almost all religions and takes on a near sacred quality in many families around the world. It also carries messages about status, gender, role, ethnicity, religion, identity and other socially constructed regimes”.38

The Indian gastronomy is diverse in its aromas, richness and mouthwatering, spread! Food historians have linked the variety in Indian food to the various conquests of the Indian sub-continent, to the influence of traders and to the regional variation in climate and vegetation.

It is extremely fascinating to see how over the history of con-
quest, styles of cooking and flavours were carried across borders as cultural baggage to India.

V.11.1 Brief History of Indian Gastronomy

India’s cuisine is as rich and diverse as her people. The spectrum of Indian cuisine can be said to lie between two dietary extremes; vegetarianism and meat-eating.

India is well-known for its tradition of vegetarianism which has a history spanning more than two millennia. However, this was not always the case. During the Vedic period (1500-500 BC), the priestly castes sacrificed animals to appease and gain boons from the gods, after which the flesh was consumed. But the trend of meat-eating shifted with the times. The anti-meat eating sentiment was already felt at the end of the Vedic period. This period also saw the rise of Budhism and Jainism, the founders of which abhorred the practice of sacrificing and consuming the flesh of animals, preaching the principle of ahimsa or “non-harming”. To win back these converts into their fold, the Hindu priests advocated against killing, their public appeal beginning around the 1st century BC. They embraced ahimsa and followed a vegetarian diet, regarding it as superior to the Brahminical ideas of sacrifice. Advocating this new doctrine, however, did not meet with great opposition from meat lovers as there had already been a religious attitude to-
wards animals since Vedic times. In fact, only the meat of a sacrificed animal was considered food. Among the animals that were sacrificed in Vedic times was the cow, which is virtually defied in the Hinduism of today. In the Athervaveda, beef-eating was prohibited as it was likened to committing a sin against one’s ancestor. But at the beginning of the Epic period (C.1000-800 BC), this meat was said to be common food that added vigour not only to the body but also to the mind. The tables were turned in the 5th century B.C in favour of the cow. When it was discovered at this time that the cattle population was decreasing at an alarming rate, people began to realize that a live cow was a greater asset than its carcass. Since ghee (clarified butter), milk and yoghurt were vital for temple rituals, this animal began to enjoy a greater prominence and thus, its flesh became a prohibited meat. This was the start of the taboo of eating beef which has become a long-standing feature in Hinduism. But vegetarianism goes one step further than the avoidance of beef. Throughout India’s history, there are occurrences of vegetarianism being practiced. For example, there is evidence that in 800 BC, people began to eat more vegetables, pulses, cereals and fruit, as a consequence of the growing distaste for meat. Even the priestly castes of some areas that took to vegetarianism began to offer vegetarian foods to the gods. That kings such as Ashoka forbade the killing of animals further contributed to the development of vegetarianism.

But the adherence to vegetarianism or a sattvik diet was not restricted to the Brahmins. From northern India, orthodox Brahminical
values and hence vegetarianism made its way beyond the Vindhya Mountains establishing itself in the south. Here, it gained immense popularity even amongst the non-Brahmins who deemed it as leading a meritorious lifestyle. The Brahmins continued their vegetarian fare for different reasons, excepting garlic and onions which were thought to arouse passions. A vegetarian diet for them meant that their minds would be pure to conduct the necessary rituals. However not all Brahmins are vegetarians. A classic example would be the Kashmiri Brahmins who continue to pride themselves on their mutton dishes. There are also the Brahmins of Bengal who eat fish. Thus vegetarianism became more linked with the cuisines of southern India rather than the north.

This general demarcation in food patterns persists in present-day India and can be explained. As India has been the crossroads of many peoples and cultures over centuries, foreign elements have invariably seeped into its culinary culture, sometimes displacing or modifying local cuisines. One such foreign influence was the Muslims from western Asia whose culture swept across much of northern India in the 16th century. The invasion brought changes in many aspects of everyday life in India, including the palates of the Indian people which became tempered by a foreign taste. The Aryans, Mongolians, the Persians, the Turks, the Greeks, Chinese, Arab traders, Portugese, the Mughals and the British have all enriched the countries culinary scenario the most outstanding of which was that of Mughals and Arabs.
“Prof. M.Witzel observes:

“Islam gave great impetus to the Arabs activities in the spice trade. Mohammad, born about 570 A.D., married a wealthy spice trading widow and as his Islamic missionaries made their way throughout Asia they spread their faith at the same time that they gathered up spices”.

This spice trade paved the way to exchange of ideas of its usage and ultimately led to mixing up of Indian and Arabic cuisine. Muslim infiltration into the subcontinent caused a gastronomic revolution. In fact, it created a marriage between the non-vegetarian fare of the Middle East and the rich gravies that were indigenous to India, creating what is known as Mughalia cuisine, which became popular during the Moghul conquest of India.

The Mughal Emperors were of course great patrons of this style of cooking. Lavish dishes were prepared especially during the reigns of Jahangir and Shahjahan. In miniature paintings of this period it can be seen that the vessels used in court banquets included ones of jade, silver and Chinese porcelain. Another reference to the origin of Mughalai food in India is the article ‘the Mexican kitchens Islamic connection’ by Rachel Laundan which says that-”In the early 16th century, as the Spaniards were introducing their version of Muslim cuisine to Mexico, the Mughals conquered northern India half a world away. They came by way of Persia, which had become the cultural and culinary centre of the region since the Mongols had ruined Baghdad more than 200 years earlier. It
was this Persian version of Muslim cuisine that their cooks adapted to Indian circumstances, creating the sophisticated Mughal cuisine of New Delhi. By the mid 16th century, then a belt of high cuisine could be traced from northern India westward to Mexico. Although in every area it had been adapted to include local ingredients, the basic techniques and the basic dishes of medieval Islam continued to form the basis of all the local variants” 41.

Another striking feature was the way food was served. The Muslim stress on brotherhood spilled into the dietary arena as communal eating was the norm. A ‘dashtur khan’ consisting of a fine white calico cloth was spread on the floor, over which was placed the various dishes of the meal. It was customary to eat with the fingers which were washed in a ‘sailabchi’ before and after eating. A group eating from a single platter was introduced to Indians by the Arabs and is widely practiced among Indian Muslims. Islam also encourage zakat, or the sharing of food with others thus popularizing concepts of equality and brotherhood. Hospitality also played a critical role in Mughal courtly society, and as Persians, the Muslim rulers brought with them a marvelous cuisine to share.

The Mughals food habits have continued to be sustained even today. By and large, the Arabic influenced Indian dishes underwent metamorphosis to become what it is today. It is interesting to note that the most sought after Indian food abroad is Mughalai and Punjabi, the
former being a foreign cuisine itself. Though the Islamic influence in Indian cuisine spread from the selection of herbs and spices to the laying of the table there are certain exclusive dishes which are very popular.

V.11.2. The Biriyani

There are over 26 varieties of Biriyani made in India today. “Biriyani comes from the Persian word ‘birian’ which means ‘fried before cooking’. Though it is considered a royal dish of the Nizams and the nawabs it was never ever served to the royal guests. Biriyani is believed to have been brought to India by Taimur Lang, or Taimur, the lame. One branch of the Biriyani comes from the Mughals, who got the dish from Persia and subsequently during their reign in India, the Biriyani entrenched itself in places like Lucknow, Hyderabad, et cetera. The other branch of Biriyani is supposed to have crossed the Arabian Sea and come to Calicut, brought in by the Arab traders.

The Calicut Biriyani is served with vinegar pickles and papads fried in coconut oil, is a softer variety and light on the stomach has no relation in terms of taste to the other biriyanis in the country. In the northwest is the Memoni Biriyani (people who inhabited the area between Sindh, Gujarat and Pakistan) an extremely spicy Biriyani, while the Sindhi Mutton Biriyani is distinctly different. There is also the Turkish Pilaf and the Iranian Biriyani. The Bohris have their version of biriyani
that is normally cooked for their weddings and is flavoured with a lot of tomatoes. The Kashmiri Bhuna Ghost Biriyani and the Kashmiri Katche Ghost ki Biriyani is the benevolence of the Mughal rulers to the northern-most state of India. The Lucknow (Awadhi) Biriyani is the footprint the Moghuls left on the eastern part of India. From Lucknow the biriyani moved to calcutta when, in 1856, Nawab Wajid Ali Shah was deposed by the British, his team of cooks moved with him and so did the biriyani. In Kolkata the biriyani entered poorer homes, which could not afford meat everyday, so the meat was replaced by potatoes. Aurangzeb is believed to have invaded the South and installed the Nizam-ul-mulk who later as the Asfa Jahl ruler became the Nizam of Hyderabad.

The Hyderabadi Biriyani itself is made in different styles — Katchi Biriyani, where the meat is marinated in curd and then steamed with rice, and the Pakki Biriyani, where the meat is cooked with all the accompanying spices and then the rice is simmered with the resultant gravy redolent of mace, ittar and kewra in a sealed handi with saffron and cardamom. The Vegetable Biriyani is the ‘tarkari’ version, which was originally made for the cashiers and financiers of the Nawabs, who were Mahajan Hindus. The Hyderabadi version of the mixed Vegetable Biriyani is the Tahiri.” The PULAO derived from ‘PILAF’ is yet another rice item from Middle East which later became popular in India.
V. 11.3. The Tandoor & the Kebab

A major contribution of the Mughals, is the *tandoor* which is an earthen oven, used to make *rotis* and *kababs*. Some of the famous Mughlai dishes include *tandoori chicken*, *seekh* and *boti kabab* and even *tandoori fish*. Mughlai food is very rich, its sauces consisting of curd, cream and crushed nuts like cashew.

The tandoor came, originally from the Middle East with the name deriving from the Babylonian word ‘*tinuru*’ meaning fire. Hebrew and Arabic then made it *tannur* then *tandur* in Turkey, Central Asia and, finally Pakistan and India, who made it famous worldwide.43

The different regions of India have adopted many foods as their own, which were carried along borders into India. For eg;”Naan. A roti of fine white maida, leavened, rolled out oval in shape, sprinkled with nigella (kalonji) seeds and baked in a tandoor or ordinary oven. Small, mud plastered ovens closely resembling present-day tandoors’ have been excavated at Kalibangan, and Indus Valley site. In about AD 1300, Amir Khusrau notes naan-e-tanuk (light bread) and naan-e-tanuri (cooked in a tandoor oven) at the imperial court in Delhi. Naan was in Mughal times a popular breakfast food, accompanied by kheema or kabab, of the humbler Muslims. It is today associated with Punjabis, and is a common restaurant item, rather than a home-made one, all over India.”44

Food historians generally attribute the origin of kebabs to an-
cient Middle Eastern cooks. The word however is shortened form of the Turkish word – ‘Turkish sis Kebab’, ‘sis’ meaning ‘skewer’ and ‘kebab’ meaning ‘roasted’. Kebab consists basically of small pieces of meat threaded on to skewers and grilled or roasted. The Middle Eastern cooks found this very efficient way to cook meat at a time when fuel was scarce in their land.

V.11.4. The Malabar Muslim Diet

Malabar Muslim cookery constitutes another example of a blending of local and foreign traditions in India. Kerala Muslims are supposed to have descended from inter-marriage between local Kerala women and Arab traders who settled there. The Arab influence is evident in dishes such as Alisa or Harisa (a wheat and meat porridge) or stuffed chicken. Another dish, biriyani shows the linkage with the Muslims of northern India; although it contains coconut and prawns. A Muslim love for bread is reflected in the moplah specialty called pathiri which is a rice chapathi."

The word ‘Harisa’ is derived from the Arabic verb ‘HARASA’ which means to pound or to crush. It is a kind of porridge made from pounded wheat, butter, meat and spices. References of this special porridge which is now internationally famous can be found in the stories of Prophet Mohammad and his disciples. The Indian version often called ALISA is now served in marriage and other ceremonial occasions.
“The history of modern Kashmiri cuisine can be traced back to the fifteenth century invasion of India by Timur, and the migration of cooks from Samarkand to the valley of Kashmir. The descendants of these cooks, the wazas, are the master chefs of Kashmir. The ultimate formal Banquet in Kashmir is the royal Wazwan. Of its thirty six courses, between fifteen and thirty can be preparation of meat, cooked overnight by the master chef, Vasta Waza, and his retinue of wazas. Guests are seated in groups of four and share the meal out of large metal plate called the ‘Trami’.

‘Coffee was introduced by the Arabs which is now preferred to tea in the south, where it is prepared with milk and sugar. This Arabic beverage, however is more popular among the Brahmans of the south. ‘Idli’ the pride of south Asians of all hues acquired its present form from the Indonesian kings who visited India to look for brides.”

Other great creations of the Muslim kitchen were based on clarified white sugar. Sweetened drinks (sharbat) were flavored with ground nuts, citrus fruits and pomegranates. Jams were made of rose petals, oranges and apricots, and dense pastes of quinces. Figurines were modeled from a white paste of sugar mixed with gum (alfenique). And a wide variety of confections such as marzipan were created from sugar and nuts.
V. 11. 5. Halva- The Muslim Sweet meat

The Halva is another example of how recipes across the border metamorphosed into popular Indian delicacies.

“Halva is a confection or sweetmeat originating in the Balkans and eastern Mediterranean regions. It is made from ground sesame seeds, honey or sugar syrup, with other ingredients such as dried fruit, pistachio nuts, farina (semolina), and almonds sometimes added. Cinnamon and cardamom are also frequently added. The ingredients are blended together, and then heated and poured into bars or long loaves. The name means literally ‘sweetmeat’ and various forms of the word may be found in Turkish, Greek, Yiddish, Arabic, etc. (Helva, halva, halvah, halwa, halawi, etc).48

The only ingredients common to all recipes are semolina, sugar and possibly cardamom. Most recipes include butter, though some substitute vegetable oil. Most South Asian recipes include pistachios; most Mediterranean varieties sesame instead. Raisins, dates or other dried fruits are common, though not essential. In addition to cardamom, halva is often flavored with nutmeg, cinnamon, saffron and/or rosewater.49

Jiggs Kalra, a pioneering food columnist and cookery writer anchor of two popular television programs, gastronome and food consultant writes in his article about the sweetmeats of India. “Talking of halwa, the root of the word halwaii can itself be traced to the Arabic word hal,
which means to dissolve. Originally, the confection was a fudge-like sweet prepared by mixing any ground grain with sugar syrup. In India, over the centuries, the Indian halwaii made a ‘pantheon’ of halwa to match the many manifestations of the Lord, from the wheat-based karhah prashad distributed in every Gurudwara to the semolina-based sooji ka kasaar partaken after puja in a Mandir in the North and kesariya in the South.

From the ‘stick-jaw’ halwa sohan to the ‘jujube’ sindhi halwa and kozhikkodan badaam aluva, also known as calicut halwa. From halwa made with vegetables (gaajar or carrot, petha or pumpkin, lauki or bottle gourd) to halwa made from lentils (moong, channa, urad) to halwa made from eggs (andey ki piyosi). From halwa made with nuts (badaam or almonds) to mewa or dried fruits (anjeer or figs, and khajoor or dates). For Hyderabadis though, there is no better way to finish a meal than khubanee ka meetha, a variation of halwa, painstakingly-prepared dried apricot and topped with chilled cream. The mother of all halwa though, is jauzi halwa, made with samnak, the nishashta (the kernel) obtained from germinated wheat.”

Jiggs Kalra goes on to assert that,” The creativity of the Indian patissier did not stop with halwa. They added mawa or khoya (reduced milk) to many of the same ingredients to prepare barfee. The word traces its etymological lineage from barha, a flattened patty as in dahi ka barha and barhi-a lenetil tablet, as in Amritsari barhi 50.
V. 11. 6. Dessert

The idea of ending a meal with a dessert was introduced by the Arabs. Most of these sweets were made of almonds, rice, wheat flour or coconut, sweetened with sugar and scented with rose water. Muhalabbia—a melt in the mouth rice custard flavoured with rose essence is popular among the Malabar Muslims as ‘sweet curry’. It is especially made on the eve of Eid and served to neighbours and friends.

Candy (sweet) is derived from the Arabic ‘qandi’, meaning a sugar confection though it became popular later as an English item.

An evidence of how Muslim food is much relished in Indian society and has come to be synonymous with the words ‘Indian food’ can be inferred from the following observations.” The second major development is the way in which, during the last five decades, formal or ceremonial food in metropolitan India has increasingly come to be dominated by two cuisines, the Mughal and the Punjabi. Indeed, outside rural Punjab and a few alert capitals of Mughal cuisine like Lucknow and Hyderabad, the two are no longer clearly separable. Even in regions that have their own diverse traditions of cooking, such as Uttar Pradesh, Andhra, West Bengal, Orissa, Karnataka and Maharashtra, Punjabi and Mughal cuisines are getting associated with a formal meal and dining out."
V.12. The Summing Up

I tried to make the points that Islam reached India right at the very beginning of the religion itself. Unlike common history written by non-Indians and Marxists, Islam always did not make religious converts through coercion and swords. Many Indians opted for Islam of their own free will, especially during the early days. Unfortunatelly, the history writers had been negative on Islam.

India is a great land. Her nationality amounts to spirituality and culture. One could say that India is spiritually national. Indeed, nationality should be seen as different from citizenship. No culture develops into great civilization until the people are earnestly given to intimate interaction with one another through consistency and continuity. Indian culture, which is saraswata in reality unlike what the Europeans taught us as Saindhava, is indeed an outcome from people interacting one another in the manner stated above. People with any mental reservation cannot freely interact; and obviously, they will not be patrons of great culture.

And it was most natural and spontaneous for ancient Indians to welcome and intimately interact with any one, any idea, any culture coming from farflung and distant lands. The Upanishadic Mantra “Āno Bhadra kratavo yantu visvata” (Let noble and wise thoughts come to us from the entire world) amply explains the above attitude. Naturally this
included new religions. With the coning of Islam to India, such intimate interactions also took place between people. And this went on for hundreds of years.

Indian Muslims is a result of such intimate interactions and this makes Islam in India unique, rich, traditional, cultural and deeply spiritual. Islam’s contributuion to Indian culture is a result from such interactions through intimacy with Indian philosophy. Islam became authentically spiritual and traditional. I must call this as the ‘Indianisation of Islam’. What we have today is an Indian version of the religion of Islam that is uniquely spiritual and powerfully cultural.

Let no power on earth create and propagate the idea that the Muslims in India are different from Hindus in India. There are divisive powers who do not want Indian nation to strongly exist through inherent internal unity. Let us not fall prey to their political designs and nefarious ends. Let us realize that an Indian is an Indian, irrespective of faith, religion, language, dress pattern, food habits or whatever. What unites all Indians from time immemorial is the uniqueness of Indian culture that takes the pluralities and multiplicities of the world as simple varieties of a unitary principle. Every Indian is bound one another through culture and spirituality irrespective of the details in differences. Let me conclude. Let no one and no force create rift among us Indians any more; enough and more harm had already been done by unscrupulous ones.
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