Chapter-3

Impact of socio-cultural life of Central Asia on India

The synthesizing character of Indian society through the centuries is well-known. Indian society is living proof of the doctrine that culture is the attribute of a land and its people. Assimilation and synthesis have been the process of Indian civilization. A peculiar combination of geographical factors and historical forces have marked out India as a distinct socio-political entity. Many different groups have made contributions to the Indian civilization. Though it may not be noticeable, the current Indian civilization is really a combination of many past civilizations. Without these past civilizations, current day India would not be the same. That is why each and every past civilization is so important to today’s India.

Two basic components of this ‘heritage, which have at the same time shaped this ‘heritage, are the land, the natural and physical environment of India, and the people who have inhabited this land. Through the process of contact they could create their social and cultural life. This process of contact have been going on for thousands of years.
Since the time of the Old Stone Age, people from neighbouring as well as distant regions have been coming to India and making this country their home. During history, the ethnic group which have come to India and made India their home include the Indo-Aryans, the Central Asians, the Iranians, the Greeks, the Kushans, the Shakas, the Hunas, the Arabs, and the Turks and so on. Even the Uzbeks, the Turkman, the Turanians, the Afghans moved in during the medieval times and made India their home land. The migration of different people into India has been a major factor in the development of various aspects of India's life and culture. With multi-ethnic migrants came with their belief-patterns, social systems and value structures. All contributed to the expanding diversity of the human component in an emerging plural society of India.

The Turkish Sultans and the Mughal Kings ruled over large parts of India with their centre at Delhi.

In terms of cultural depth, intensity and wider social repercussions the two most profound influence on the making of distinct Indian culture are those of the ancient Indo-Aryan and the medieval Central Asian and Iranian segments. This segment have woven into the texture of India's natural
existence a rich design of composite culture by intertwining the threads of the Indian, the Central Asian and the Iranian creating a new inter cultural synthesis.

"India had very close cultural and political contact with Central Asia for many centuries before the advent of the Mughals in this subcontinent. With the establishment of Mughal rule, ties of contact with Central Asia strengthened. Zahirudd-Din Muhammad Babur, the founder of the dynasty who was direct descendant of Timur, had spent the most part of his life in that region. Babur's successor had not served their contact with the land of their ancestors. Most of whom were equally adept both in Persian and Turki.¹

During the medieval period, some of the achievements of the ancient times were carried forward and new and magnificent structures were built on those foundations. Many new elements appeared in Indian society which influenced the growth of various aspects of culture.

In the tenth century the Turks emerged as a powerful force in Central Asia. They conquered Iran but in turn their life

¹ Nazir Ahmad – “Timurid Mss. of Artistic and historical value in Indian collections”. (Introduction)
was deeply influenced by the rich Persian culture.

“A number of Turkish states sprang up in different parts of the Indian peninsula in course of time. The Delhi – Turkish Sultanates which reigned between the years of 1206 and 1526 in North India including the Kutbs, Balban, Khiljis, Tughlaqs, Syeds and Lodis. Babur who defeated the last Lodi Sultan Ibrahim Lodi, founded the Mughal state which came to comprise the greater part of the Indian territories.”¹

In society, the period is important for the introduction of new elements, the Turks, the Persians, the Mongols and the Afghans, besides the Arabs who had settled down in some Coasted regions into India. Culturally, this period marks the beginning of a new stage in the growth of India's composite culture.

The 16th century occupies a prominent position, both in the History of India and Iran, not only because great rulers sprang up and deflected the course of events during this period, but because these two countries came closer two each other

¹ Y. Hikmet Bayur, Hindistan Tarihi, Ankara, 1987
than over before. Timur and his descendants were the rulers of the various parts of Mawaraunnahr (Transoxiana) during the 14th and 15th centuries. The rivalry among Timur's descendants and the continuous attacks by Uzbeks had considerably weakened their power by the end of the 15th century. Babur, the great grandson of Timur was virtually forced to look towards India.¹

The first hundred years of Delhi Sultanate were a period of complete Turkish supremacy. The Central Asian Turks regarded themselves as heirs of a historical tradition which was superior to the rest of the Muslims in India. However they challenged the airs of superiority of the Ilbari Turks and asserted themselves.² The position of native Muslims and non Muslim improved under Khiljis and Tughlaqs. Firoz Shah Tughluq was married to a Hindu lady of Gujar stock. It was from his Gujar wife that Firoz Tughlaq had a son, named Fatah Khan.³

Sultan Mohammad Tughlaq appointed a non Muslim,

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³ Mirat-i-Sikandari, Bombay, 1308 AH, p. 6
Kishan to rule Awadh\textsuperscript{1} and sent another to Sind.\textsuperscript{2}

Sultan played Holi and had a soft corner for the non Muslims.\textsuperscript{3}

Local usages and customs had started influencing the social life of the foreign Muslims much earlier. The non Muslims converted to Islam continued to practice many of their social customs and added local tinge to the way of life of the Turks in India. The use of betel-leaf became popular among the foreigners.\textsuperscript{4} Several ceremonies related to marriage, birth and death were adopted by the Turks. Music and its forms became popular and accepted by the locals.

Those who lived in towns, started living like their Turkish and Persian counterparts attached to the military garrison. There were bakeries and Turkish baths in the larger towns. This enabled the simple and poor people to come in contact with the rich and the new culture brought by the Central Asian Turks as well as Iranians.

\begin{itemize}
\item[1] Barani, pp. 504-05
\item[2] Ibn Battuta's Voyages, III, pp. 105-06.
\item[3] Isami's Fuluh-us-Salatin, Agra, 1938, pp. 569-70.
\item[4] Nuh Sipihr.
\end{itemize}
Sultan did not try to impose their religious law on their non-Muslim people. They had their own courts to decide civil disputes. They were not forced to follow the religious laws of Islamic institutions for deciding their criminal cases. They could go for their pilgrimage, except during the reign of Firoz Tughlaq. They were free to dress as they wished. They could copy the dress of their rulers. This way a new and common way of life started. They were allowed to construct new temples and also they could repair the old one without any hurdle.¹

To bring Indians (Muslims and non-Muslims) to high civil and military positions, the theory of Turkish superiority during Ilbari Sultans were reversed by Khalijis. Indians were appointed to high posts in large number to carryout their big projects.²

Tughlaqs also granted both higher and lower posts to Indians in large numbers. Trade remained totally under the control of Indian non-Muslims. They could retain their old land system as they had before.³

¹ Reports Archaeological survey of India for temples newly built or dating from earlier times.
² Shams Siraj Afif, Tarikh-i-Firoz Shahi, Calcutta, 1891-, p. 217.
³ Barani, Tarikh-i-Firoz Shahi, pp. 505-06
Ruling over a vast majority of Hindus and leaving them to their own ways... yet treating them much better in practice than contemporary rulers anywhere else in the world treated subjects belonging to a different faith, such were the Sultans of Delhi.\(^1\) Jeweller named Pheru was a leading merchant during the reign of Alauddin Khalji. National an international trade was in the control of non-Muslims.\(^2\)

They used to import mules, horses and certain luxury items. Initially Indians used to use elephants but latter they recognised the importance of horses for their cavalry.

Indians mainly used to export pulses, herbs, rice, wheat, sugar and textiles.

Important industries of indigo, textile sugar and of metal works were established during this period. The foreigners introduced textile of high quality. Gujarat and Bengal were the centre of textile industry. The government had its own Karkhanas. Weavers for silk were employed in huge numbers.\(^3\)

During this time notable advancement were made in the

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1. Sri Ram Sharma, Studies in Medieval Indian History, Sholapur, 1956, p. 84
2. Barani, Tarikh-i-Firoz Shahi, pp. 283-84.
field of Language and Literature. Modern Indian languages which had started developing earlier, became major vehicles of literature. These languages were enriched by Bhakti saints and this gave the literature of these languages many common features. Arabic and Persian became a part of Indian culture.

Persian was used during this period as the language of culture. Both Arabic and Persian language flourished at Ghazni during the periods of Mahmud and his successor. Abul Faraj Runi and Mas’ud Sa’d Salman were famous poets during Ghaznavid period at Lahore. Qasidas of these poets are the first reflection of Indo-Persian poetry.

Migration of elite refugee from Central Asia and Khurasan before Mongol invasion and patronage given by the Delhi Sultans, played an important role in the development of Persian language and literature in India.

History writing also became an important component of Indian literature. New styles of literary writings also grew under the influence of Persian. The Bhakti movement spread throughout the country. This movement which had started many centuries earlier, best represented by Kabir and Nanak. They disapproved the religious narrow mindedness,
superstitions and observance of formal rituals. The bhakti saints were against caste system.

The Sufis also gave the message of love and brotherhood. This movement also successfully combated religious exclusiveness and narrow mindedness. They brought people of different communities together.

Historians like Minhaj Siraj and Muhammad Auﬁ were in the court of Nasiruddin Qabacha in Multan. Latter they came to Delhi in the service of Shamsuddin Iltutmish.

Mongols destroyed the cultural centre, like Baghdad and Central Asia. After Ghazni and Lahore, Delhi became the most important cultural centre. Scholars, poets, and men of letters from those regions migrated to Delhi. Due to this influx some fruitful works have been done. Ziyauddin Barani has explained in detail about those poets, preachers, scholars, philosophers, astronomers, physicians and historians who came to Delhi during the reign of Alauddin Khilji.¹ Poetic works of Amir Khusrau Dehlavi, the historical works of Ziyauddin Barani and the malfuzat of Shayakh Nizamuddin Aulia are the example of cultural richness of this period. One can understand well that

¹ Barani, pp. 341-55.
why Amir Khusrau boasted Delhi.¹

Turks, Persians, Afghans and Arabs entered India, and men who followed them were intellectuals, clergy, technicians and warriors with their own social and spiritual practices, which led Indian society towards a composite culture.

Teaching and development of educational institutions were regarded necessary. State facilitated this by providing good teachers. With Islamic teachings secular subjects like history, ethics, philosophy biology, physics, chemistry, mathematics and astronomy were also taught. On the elementary level, service of the scholars, who had specialisation in different branches of learning were taken. Sadr-i-Jahan was the incharge, who used to grant land to Qazis, Imams and for the scholars of other branches as well. Shaykh Nizamuddin Auliya, took lessons in the Maqamat-i-Hariri from Maulana Shamsul Mulk.²

Madrasas were established for higher studies. Two big madrasas were established by Sultan Iltutmish, called

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¹ Nuh Sipihr, pp. 143-145.
² The Akhbar-ul-Akhyar, Delhi, 1280 AH, p. 77.
Mu’izziya and Nasiriya.\textsuperscript{1} Qazi Minhaj Siraj who was the author of Tabaqat-i-Nasiri, was the principal of this college. He was a powerful speaker. Hazrat Nizamuddin Auliya used to attend his sermons on every Monday. On one occasion the saint was deeply moved by the tearned Qazi’s speech, referred to this incident decades later. People used to say that Minhaj Siraj should have been given the office of Shaykh-ul-Islam, instead of being made Qazi-ul-Quzzat.\textsuperscript{2}

They also paid their tribute to his learning and clear language by reciting the following couplet in his favour

\begin{multicols}{2}
تو ز لب سخن كشادی همه خلق بی زبان شد
بهره خردم کردی همه دیده ایفان شد
\end{multicols}

(Your utterances made others speech less, and your style of delivery made people cy).

Madrasas were established in Devkot and different places in Bengal.\textsuperscript{3}

A new madrasa was established in Delhi near Hau-i-Atai. The building and garden of this madrasa was so beautiful that

\begin{itemize}
\item[1] Tabaqat-i-Nasiri, p. 188.
\item[3] The Tabaqat-i-Nasiri, pp. 559-60. (Eng. Tr.)
\end{itemize}
academicians started building their houses around this madrasa. Barani also praised the high intellect of Najmuddin Samarqandi, who was the director of that institute (madrasa). Tafsir, Hadith and Fiqh were taught in those madrasas.

Each madrasa had a library full of valuable collections of contemporary textbooks and rare manuscripts written by foreign and Indian scholars. The art of calligraphy was very popular. Calligraphy was taught to each and every student.

Migrated scholars from Central Asia and Iran were engaged in those madrasas who enriched the intellectual atmosphere. More than fifteen princes from Central Asia, Iran and Khurasan were placed respectfully in Delhi during Ghiyasuddin Balban. Some great men of letters of that period also accompanied these princes. Earlier, driven by the marauding hordes of Chengiz Khan, a large number of princes, Khans and maliks and men of letters had sought refugee at Iltutmish's court; they were warmly received and suitably provided.

1 Barani, pp. 562-65.
3 Barani, p. 27.
After the establishment of Mongol rule in the North-West India border contact between Central Asia and North India became difficult for some time. However, contact continued with Iran by sea rout.

Literature, mysticism, history and ethics were also the subjects taught in North India. Science also as a subject given attention by the south Indians. Geometry, logic and botany got encouragement during Bahmanis. Bahmani Sultan Tajuddin Firoz was also interested in astronomy. In early 15th century he started work on observatory near Daulatabad. A famous astronomer from Gilan, Hakim Hasan Gilani was to supervise the observatory. Due to his death this project could not materialised.¹

A famous saint of this period was Syed Gesū Darāz, who has written several books on mysticism. He is considered even today and was famous for his scholarship on religious subjects.

Sultan Tajuddin Firoz was the most talented prince of the Bahmani dynasty. Apart from tafsir, fiqh, science and Sufism, he was having interest in geometry, mathematics and

philosophy.¹ He was also a poet and composed verses.

During 13th century Bengal was also not far behind in the development of new culture. Ghiyasuddin 'Iwaz Khalji, like other sovereigns of Bengal played a prominent role in the propagation of education and culture. He laid the foundation of a college and constructed a beautiful mosque and a guest house at Lakhnauti. He backed whole heartedly the literary activities and the men of letters as well.²

Apart from the elevation of Islamic studies, they patronaged Bengali vernacular also. The Ramayana and the Mahabharata were the first to be translated into Bengali language. Nāsiruddin Bughra Khan was the first ruler who ordered the first translation of Mahabharata in Bengali language. His court had become a great centre for the propagation and promotion of Persian language. Besides local scholars and poets and luminaries like Amir Khusrau Dehlavi were invited to his court. Mirza Muhammad Sadiq Isfahani's encyclopaedic work subh-i-sadiq gives us the names of many eminent Persian scholars, ulemas, poets and writers who had either lived in Bengal or visited there. Apart from that

¹ Briggs, Vol. I, p. 308
Mahabharata, Ramayana and Bhagwad Gita were also translated into Bengali language. In early 15th century Ramayana was translated in Bengali poetry by Krittivasa Ojha. According to the modern day Irani scholar, Dr. Kayoomars Amiri:

"در دوران پادشاهان مسلمان بنگال مدارس و مراکز درس فارسی بسیار در نقاط مختلف دائر گردید و آنان برای ترویج زبان‌فرسی و شعر و ادب آن سعی ببیان نشان می‌دادند."

Alauddin Hussain Shah during 15th and early 16th century was not only interested in the development of Bengali language but being a learned prince himself patronised scholars and founded a college in the memory of a famous saint called Noor Qutb-ul-Alam.

Most of the early scholars had received their education from the contemporary academic centre like Bukhara and Samarkand in Central Asia. They had settled in India and represented trans-Indus tradition. The earliest biography of Persian poets, Lubab-ul-Albab, authored by Muhammad Aufi, was from Bukhara, in Central Asia. The Jawāmi‘-ul-Hikāyat

1 Prof. Azarmi Dukht Safavi, Presidential Address, All India Persian teachers conference, 2008, p.7.
2 Stewart, History of Bengal, London, 1813, p. 113.
wa Lawāmi-ur-Riwāyāt is a voluminous encyclopaedia of anecdotes written by him is considered as a treasury of informations about early periods.

Muhammad bin Mansūr Qureshi popularly known as Fakhr Mudabbir was also one of the representative of early tradition wrote the Shajarat-ul-Ansab, the Adāb-ul-Mulk and the Adāb-ul-Harb wa-ash-Shujā’at.

The most famous literary personality of Delhi Sultanate was Amir Khusrau. His parents had come from Turkey under the pressure of constant threat to peace by Mongols. He showed his literary promises from his childhood. His creativity, inventiveness and imagination reflected from his early days. He was attached to Sultan Bughra Khan in Bengal. Latter he served successive Sultans like Sultan Muhammad at Multan and Mu‘izuddin Kaiqubad at Delhi, who was his first royal patron. Successively he served seven rulers of Delhi and watched their rise and fall for fifty years. He could do this because he was not having any interest in the politics of the court rather based on purely academic consideration. His outstanding achievements were in the field of literature, music and producing a lively account of his time. He was not only a poet but at the same time a philosopher, historian and a full-
fledged Sufi.¹

His selected collections are Ghurrat-ul-Kamal, Wasat-ul-Hayat, Nihayat-ul-Kamal and Tuhfat-us-Sighr.

Poems related to contemporary events written by Amir Khusrau are also very famous. The Miftah-ul-Futuh is a versified account of the campaigns of Sultan Jalaluddin Firoz Khalji against Malik Chhajjū, the Mongols and the ruler of Jhāin. The Qirān-u-Sa’dain, gives an account of Sultan Bughrā Khān and his son Mu’izuddin Kaiqubad. Khazain-ul-Futuh deals about Sultan Alauddin Khalji’s conquest. The Nuhsipihr deals about the reign of Sultan Qutbuddin Mubarak Khalji and explains about social and religious condition of that period. The Tughlaq nama describes the successful expedition of Malik Ghazi. And in the ‘Ashiqa he narrates the romance of the Gujarati princess, Deval Rani and prince Khizr Khan, the son of Alauddin Khalji.

He was a master of prose and poetry as well. Due to his mastery in poetry he is called the parrot of India. Apart from ghazal he excelled in different other branches of poetry like, masnawi and qasida as well. The beauty of his writing has not

¹ Barani, p. 359.
lost its charm even today.

Shaykh Nizamuddin Auliya is reported to have said about him,

“I hope on the day of judgement to be expunged of all blame by the fire that burns in the heart of this Turk”.

Amir Hasan Sijzi’s creation was praised by Jāmi, is considered as a rare distinction for an Indian. His literary masterpiece is Fawāid-ul-Fuwād, which is a record of the table talk of Hazrat Nizāmuddin Auliya. This book was so popular in those days that even Amir Khusrau is said to have looked up on it with Jelous admiration.¹

According to Ziyāuddin Barani, “He possesses a wonderful memory and leading a simple life”.² The pleasure the historian derived in Amir Hasan’s company, he did not get elsewhere.

The most important literary contribution during early medieval period was in the field of history writings. The histories written in this period are of great value. Ziyauddin Barani, Shams Siraj ‘Afīf, Yahya bin Ahmad Sirhindi, Isami,

¹ Yahya Sarhindi, Tarīkh-i-Mubarak Shahi, Calcutta, 1931, p. 43.
² Barani, p. 360.
Hasan Nizami, Amir Khusrau Dehlavi, Minhaj-us-Siraj, Fakhr Mudabbir and Muhammad Aufi were the famous historians of this period.

Tabaqāt-i-Nāsiri was the first book written by Minjah-us-Siraj, which was the beginning of Persian historiography in India. This book deals about the Ghurids and the Ilbari Turkish Sultan as well as pre-Islamic Iranian History. It also focuses on educational and cultural activities of the Turkish nobility and ulamas.

Another marvellous work is Taj-ul-MaaSir, written by Hasan Nizami. Medium of expression of this work is a unique mixture of Arabic and Persian languages. Hasan Nizami, being a learned scholar, who had command over both the languages, also composed verses in both the languages. The Taj-ul-Ma'āsir is written both in poetry and prose. It throws light on social as well as cultural activities of Turkish nobles during Qutbuddin Aibak. It also deals about their functions, customs and manners as well as the festivals.

Ziyāuddin Barani’s Tarikh-i-Firoz Shahi deals about the Khaljis and early Tughluq period.

Firoz Shah Tughluq was the first ruler who composed
memoires. His memoires the Ftuhat-i-Firoz-Shahi, which shows the true working of the Sultan’s mind in dealing with the state affairs. It deals with the administrative policy of the king. Shams Siraj Afif also wrote Tarikh-i-Firoz Shahi like Ziyauddin Barani, which is an administrative and political history of Firoz Shah’s reign.

Another significant historical literature of early period is Isāmi’s Futuh-us-Salatin. It is a versified history of the Sultan’s of this period. It also throws light on the beginning of the Bahmani dynasty as well as on the life of Mohammad bin Tughluq.

Tarikh-i-Mubarak Shahi is another historical literature written by Yahya bin Ahmad Sirhindi, deals about the history of Ghurids up to Syed Mubarak Shah in 15th century.

Traders had started coming to southern coast of India much earlier before 712 AD. The contact between the two cultures started in early 8th century.

The real contact started between the two cultures with the occupation of Multan and Punjab by Mahmoud of Ghazni who succeeded in establishing Ghaznavi dynasty. After Muhammad Ghori, his general Qutubuddin Aibak became the
ruler of India, which came to be known as Delhi Sultanate.

S. Abid Hussain has rightly stated that:

"The establishment of the Delhi Sultanate was an epoch-making event in the history of India. For the first time in 500 years after the death of Harsha, India now had a fair degree of political unity."\(^1\)

The new rulers were foreigners but they made India their home. Hindus and Muslims started living together. The process of cultural understanding started, which bore the fruit after three centuries. Babur's grandson Akbar made conscious efforts to revive the national unity of India. Delhi Sultanate became the centre which attracted poets, saints, generals and scholars during the periods of different Sultans from Central Asia, Iran and Afghanistan.

Society during Delhi Sultanate was divided. Early Sultans of Delhi Sultanate were not much liberal like Mohamammd Tughlaq and Sikandar Lodi. Gradually the religious discrimination disappeared. Local Hindus started learning Persian. They were given high posts in the administration. The

situation in the smaller states which were not under Delhi Sultanate like Kashmir under Zainul Abedin, the Bahmani kingdom of Deccan and Bengal were already having more liberal policies towards the native non-Muslims.

Sufis and Bhakti saints played an important role in bringing the two community together. Hindu mysticism and Islamic Tasavwuf could unite the whole of India in love and devotion.

The slave dynasty was founded in 13th century AD. After the establishment of Mughal rule in 16th century AD, the chapter of three hundred years long history closed. During this three hundred years the Sultans of Delhi Sultanate had to struggle for the expansion of their kingdom. There were wars for capture and recapture the areas which used to become independent under the leadership of appointed governors by the Sultans. Apart from politics, a new kind of revolution was coming in the life of people. This revolution was the result of the synthesis of two cultures and civilization.

Generally there was no interference in the religious affairs of Hindus. In the beginning Hindus stayed far away from the Muslims but latter they came closer to each others.
Hindus were employed in the army. Some of them were on high posts. Some of the Sultans ordered the translation of Sanskrit books into Persian language. High caste Hindus started learning Persian language and Islamic literature as well.

Though initially the both community used to stay apart. Latter they came closer. Muslims married the Hindu ladies. Due to these interactions Hindu culture came to Muslim family. Converted Muslims never left their customs. These things affected the society. Sufis propagated the policy of just peace. They taught unity between people of different religion.

Hindu-Muslim interaction affected the religious belief of each other. New religious movements started during this period. The beautiful philosophy of Hindu religion and Islam's belief of Tauhid, very much affected each other. As a result, to bridge the gap between the people, Bhakti movement started. The philosophers and saints gave the lessons of love and peace to the humanity.

The famous leaders of Bhakti movements are Swami Rama Nand, Gurunanak Devji, Kabir, Guru Korakh Nath, Khawja Moinuddin Chishti, Khawja Gesudaraz and so on.

13th century onwards, these leaders worked hard to wipe
out the hatred among the people. They had centres in different places.

Khawja Moinuddin Chishti was inhabitant of Central Asia. In 12th century AD he came to Ajmer, in India for his spiritual satisfaction. Ajmer became the centre of Hindu-Muslim unity. Even today, people have faith in his teachings. Khawja Gesudaraz was inhabitant of Delhi. In 1339 AD, he shifted to the city of Gulbarga in south India and worked hard for Hindu-Muslim unity. He died in 1432 AD, but still remembered as a great unifying force between the people of this country even today.

During early medieval period, a good progress can be seen in the development of Hindu literature. The study of logic and philosophy was very common. Bengal has been under Muslim rule from the very beginning. There also the development of Hindu literature and philosophy took place.

Due to interaction among the people, a new language, Urdu took birth. This language is a mixture of Persian, Arabic and Hindi language.

Two of the fine arts, music and painting had been subjected to limitations in Islam. But in India as Abid Hussain
says,

"During this period painting seems to have been discouraged by the Muslims but Indian music captured their heart. Apart from common people... Muslim nobles and Kings, specially those of Bijapur and Jaunpur were very fond of music". 1

"Khayal" became very popular among Muslims and Hindus, which is said to be invented by Sultan Hussain Sharqui of Jaunpur. The classical Hindu style "Dhrupad" was much liked by Muslims. "Nauras" a book on music written by the king of Bijapur, Ibrahim Adil Shah, who was a great patron of fine arts and lover of music. Music became one of the source which brought both the community closer.

Sultans of Delhi were fond of constructing buildings. Still we have several buildings, tombs and monuments, which are the examples of their liKings and fondness in the field of architecture. Architecture was the main field in which the foreigners gave expression to their love of beauty. Indian style of architecture as well as the Central Asian and Iranian style came together which resulted in a new form of architecture. In

1 Abid Hussain, National Culture of India, p. 80.
the words of Abid Hussain,

"So the process of blending, which inspite of the conscious efforts of some great mystic could not be carried out in the field of religion, was effected almost unconsciously in architecture".1

Indo-Central Asian Indo-Iranian style of architecture was also adopted by the Kings of Gujarat, Deccan and Bengal during 14th century. Rajas of Rajasthan and Bundelkhand also adopted this style with some modifications. Qutub Minar, Quwatul-Islam mosque in Delhi and Jama Masjid of Ajmer are the good example of this style during early medieval India. Moreover the Arabic text in the kufic style of calligraphy on these buildings are producing a beautiful effect which is the testimony of the source from where they have come.

Apart from Deccan, Bengal and Gujarat, Kashmir was the state during this period, which was largely affected by this process of the blending of two cultures, specially during the tenure of Sultan Zainul Abedin, the king of Kashmir. A harmony was created among the people. He was a great king, free from religious prejudice, translated many Sanskrit books into Persian and was great patron of arts and crafts.

1 Abid Hussain, National Culture of India, p. 80-81.
Abid Hussain writes the greatness of Zainul Abedin in the following words:

"His name is honoured and loved not only by history but in legends known to every child in Kashmir."¹

He further says:

"When more is known about the history of Kashmir during this period it will probably be found that the task of creating a nation performed by Akbar had its prototype in the work done on a smaller scale by Zainul Abedin in Kashmir about a hundred years before Akbar."²

Zainul Abedin spent seven years in Samarqand with Amir Taimur during his period. During this period he acquainted with science, literature, art, crafts and industries of this region.

Masarat Perveen writes:

زینالعبادین در زمان امیر تیمور هفت سال در سمرقند بیش امیر تیمور بسر برده و درین زمان با علوم و ادبیات و صنایع طریفه بیشتر آشنا

¹ Abid Hussain, National Culture of India, p. 82.
² Abid Hussain, National Culture of India, p. 83.
She further quotes Shamshuddin Ahmad that,

"وقتی که سلطان به کشمیر بازگشت کارمندان چیره‌دست مثالاً: شال‌بافی و پشم‌سازی و کاغذ‌سازی و کنده‌کاری و غیره را همان آورد و سراسر کشمیر رواج داد."

Shahrukh Mirza the son of Amir Taimur, also sent gifts like horses, elephants and precious jewelleries to the contemporary king of Kashmir, Sultan Zainul Abedin. He also sent six devout learned scholars from his court with different books of different fields in Persian and Arabic language from his own personal library.

She writes,

"همچنان شاه رخ میرزا پسر امیر تیمور برای پادشاه معاصر کشمیر سلطان زین العابدين لعل و جواهر فیل و اسپها را به عنوان هدیه فرستاد. شاه رخ برای خوش‌نودی پادشاه کشمیر شش نفر از زهدگان علمی و دانشمندان دربار به شمول کتاب‌هایی در علوم متفرقه به زبان فارسی و عربی از کتابخانه شخصی خود فرستاد."

1 Research and Editing of Dewan-i-Mulla Sati, (Thesis), Masarat Perveen, p. 14, Kashmir University, 2009
2 Ibid, p. 15.
3 Ibid., p. 15
The successors of Sultan Zainul Abedin also continued the cultural and literary activities brought from Central Asia and Iran.

Mir Syed Ali Hamedani, an Iranian preacher came to Kashmir with his 700 Iranian Syeds during the reign of Sultan Shahabuddin Shahmiri in 1372 and again in 1379 during the period of Sultan Qutbuddin Shahmiri. He propagated Islam and cultural activities, which were brought to Kashmir from Iran and Central Asia. Syeds who had come with him, most of them were sufis, poets and religious scholars. Apart from that he also worked hard for the development of art industry in Kashmir. He was himself a great scholar, poet and a prose writer. He has written more than hundred books. Among them, Zkhiratul Maluk, Minhajul Arefin, Kashful-Haqayeq, Rasalai-Maktubat and Munajat Nameh are very famous.

Masarat Perveen writes,
Mir Syed Ali Hamedani died in 786 Hijri.

"After the death of Mir Syed Ali Hamedani his son, Mir Syed Mohammad Hamedani, continued to follow the foot step of his father."
Hamedani's tomb are in the village of Kolab, Tajekistan, in Central Asia.

The Mughal dynasty in India was founded by a great personality of Central Asia, Zahiruddin Muhammad Babur, which further strengthened by his grand son Akbar. The Mughals of Central Asia utilised the weak political condition of India during 16th century as an opportunity and invaded India. Babur defeated the Afghan king Ibrahim Lodi and captured the throne of Delhi. Gradually, after Babur, his son Humayun and his grand son Akbar the great, the centre became stronger and peace was established.

The Mughals of Central Asia were not having only a strong Army, the cannon and the gun powder but they had a rich cultural heritage of Central Asia with them. They not only carried forward their Central Asian traditions but also adapted the social traditions and cultures of India. They assimilated themselves in the local environment. Every aspect of their life affected the local culture. With the fusion of the two cultures, a new and a common culture could flourish. The Mughal state established by Babur was a cultural state in which local people co-operated and played an important role. Every aspect of human life was affected by this fusion. The style of dress, food
habits and the etiquette of the Mughal court had great impact of this fusion.

Mughals advocated and seriously practiced religious tolerance. Babur, the first king of Mughal dynasty, advised his son Humayun to practice religious tolerance which reached at its peak during Akbar the great. Everybody was free to practice his or her own religion. This led to complete religious toleration. Due to the Mughals patronage to the religious toleration a new fusion of Hindu-Muslim culture started. Sufis and Bhaktas played an important role in preparing the ground for religious toleration, which was supported by the teachings of Nanak and Kabir.

The dress used by Akbar and his successors resembled more like Rajputs than the dress of contemporary Iran and Central Asia. Mughals marriages in the Rajput families, the permission to practice their own religion and customs in the Royal Harem strengthened the relations between the two.

The Mughals used to celebrate festivals with their courtiers, irrespective of their religious affiliations, like Nawruz, Ids, Dasehra and the emperor’s birthday. Their contributions, especially in the field of literature, art,
architecture, calligraphy and music are great. They patronaged artists, poets, calligraphists, musicians and men of letters. Mughals not only enriched the Indian culture but also left behind a legacy of civilised world. The Mughals contribution to culture of this region can never be forgotten.

The Mughals made great efforts to ensure Justice. Humayun was the first Mughal king who ordered big drums to be kept in public places to be played by any one demanding justice, and Jahangir hung golden bells.

The Mughals ancestors were the inhabitants of Central Asia. They had lived in Central Asia for centuries. They were proud of their descent from the great personalities, Timur and Changiz. They used to glorify themselves in the deed of Timur. They had imbibed a culture, which had its roots in Samarqand and Bokhara. Babur like his ancestors wore traditional dresses of Central Asia.

The 16th century occupies a prominent position in the history of Central Asia, Iran and India, not only because great rulers sprang up and deflected the course of events during this period, but because these regions came closer to each other than ever before. Timur and his successors were the rulers of
the various parts of Mawaraunnahr (Transoxiana) during the 14th and 15th centuries. The rivalry among Timur's successors and the continuous attacks by Uzbeks had considerably weakened their power by the end of 15th century. Babur, the great grandson of Timur, was virtually forced to look towards India.

Meantime, very near to Mawaraunnahr, Shah Ismail had laid the foundation of new Safavi Kingdom in Iran. Shah Ismail was an enemy of Uzbegs. After the severe defeat of Uzbeks under the command of Shibani Khan (a relative and arch enemy of Babur) at the hands of Shah Ismail at Marv in 1510 AD, not only broke their power for a time, but raised the hope of Babur to gain his lost country.¹

He tried his level best to regain Samarqand and Bukhara, but again he was defeated by Ubaidullah Khan, the nephew of Shibani Khan. After twenty-one years, his efforts were finally crowned with success by his defeat of Sultan Ibrahim Lodi in 1526 AD. While Babur was busy in his campaigns in India, his ally of long standing and the arch-enemy of the Uzbeks, Shah Ismail Safavi, died in 1524 AD. After his death, his son, Shah

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Tahmasp Safavi, occupied the throne.¹

With the advent of Central Asians as well as Iranians into India, a new religion, a new politics, a new code of etiquette, a new system of philosophy, a new tone of literature, a new formula of social structure, rather a new way of life was introduced. Hence, as a historical consequence, the impact of their languages and culture is evident in every walk of life.

Culture means the state of being cultivated, for example, refinement in manners, taste and thought. Culture is a particular state or stage of advancement in civilisation based upon unity of inner life and outer existence with the promotion of collective happiness as its objective.

Viewed in this light the socio-cultural aspects of India, Central Asia and Iranian contacts give us an insight into the intellectual development and enlightenment and refinement of taste during the Mughals which commences from Babur.

During the Mughals, some of the achievements of Delhi Sultanate were carried forward and new and magnificent structures were built on those foundations. Many new elements came in Indian society which influenced the growth of various

¹ Storey: Persian Literature, Vol. II, p. 305
aspects of culture.

The growth of a composite culture reached at its peak under the royal patronage of the Mughal kings during 16th and 17th centuries.

The Mughals built an empire which brought political unification of a large part of the country. Akbar followed the policy of Sulh-kul. Some of the finest specimens of Indian architecture and literature belong to this period.

Painting was a significant art form which flourished under the royal patronage of Mughal kings. The Mughal painting developed into a distinct Indian style was influenced by the Iranian traditions. It also spread later to the other parts of the country in regional styles.

The emergence of Urdu language was another significant development, which became the Lingua franca of the people.

During 16th and 17th century, cultural contacts between India and Central Asia were established through individuals also. Religious personalities, traders and travellers played important role in exchanging the informations. Mughals and all those who had come to India from Central Asia were directly or indirectly in touch with their native place. Mughal
kings, Babur, Humayun, Akbar, Jahangir and Shahjahan were also in touch with their relatives and friends in Central Asia. They never forgot their Central Asian origins. Those Central Asians who visited Mughal Courts were given huge gifts. And those who wanted to settle over here were patronised by the Mughal kings. Age old relation between the two regions was also the cause of migration. They could see their prospect in India. Individuals came and succeeded. This success inspired others to visit India. There were other reasons which led them to migrate to India. As for example, the unfavourable political condition and lack of patronage at home.

This resulted in huge migration of intellectuals from Central Asia and Iran as well. Ahmad Gulchin-Ma’ni explains the migration’s condition which can be the same for the Central Asians.

“This group left for India not from the inattention of the Safavid kings, but for other reasons: the death of Shah Isma’il, the religious oppression of Shah Tahmasp, the intrigues of Ismail II’s nobles and the massacre of the princess who had patronized poetry and poets, the inroads of the Uzbeks and

1 Subtelny, Art and Politics, p. 130.
2 Vambery, Bhukhara.
Ottomans, invitations from the kings of India, accompanying Iranian embassies, personal difficulties or unhappiness, flight from suspicion of heresy, extirpation of their tribal leaders by Shah Abbas, harassment by family members or fellow townsmen, asceticism, attachment to acquaintances attaining positions in India, business, relaxation, pleasure, lack of good fortune, the search for work, or to gain entry to the royal court”.¹ Mutribi Samarqandi and Muhamamd Hadi Maliha Samarqandi in their anthology have explained about several Central Asian poets who got success in India.²

¹11th century onwards India came into contact and shared the culture which we term the Central Asian (Turko-Persian) culture, brought by Iranian and Turkish people of Central Asia and Iran. People in Delhi, Lahore (now in Pakistan), Bijapur, Jaunpur, Samarkand, Heart, Shiraz and even in Istanbul started speaking the same language, the same books and started cherishing the same values.³

This Central Asian (Turko-Persian) culture stretched

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1 Ahmad Gulchin Ma'ani, Karwani-i-Hind, 2 Vol., Mashhad, 1990-91, I, p. v.
3 Turko-Persian in Historical Perspective edited by Robert L. Canfield, p. 104.
from the Aegean in the west and Sinkiang and the Bay of Bengal in the east, from the Russian steppe in the north to the Indian ocean in the south. Bukhara and Isfahan became the great centers of this culture.

In the words of Robert L. Canfield,

“The religion provided a common framework of law and values, sweet and sibilant Persian became the language of Courts, the Turkish, and later the Mongol, genius for warfare and administration upheld state power, the Iranian genius in matters of intellect and the arts oiled the wheels of government and nourished courtly cultivation.”

Persian language became the main cultural vehicle in the propagation of this culture. The people who migrated and settled in this region, were Iranian, Turkish and Afghan. They all contributed in the field of India's educational system, mysticism, philosophy, poetry, architecture, paintings, calligraphy, music, literature, thought and customs and manners as well.

Central Asians (Iranians, Turkish and Afghans) cherished their international Turko-Persian culture and accepted all those who joined them in their world. Non-Muslims
contributions in the field of history and poetry in Persian language were considerable. Non-Muslims also absorbed themselves in their culture and joined them in the government.

During this period, throughout the region, the Turko-Persian culture was the culture of the cities, the capitals of the provincial governments and the places of pilgrimage as well.

In the words of Francis Robinson,

"In the towns great and small, the work of government was conducted, Turko-Persian Art and letters were cultivated... their existence as the bases of a great regional cultural system was affirmed by the way in which soldiers and administrators, scholars and artisans, were able to travel from one to other to the gain patronage and employment and to feel at home".1

The 16th and 17th centuries in India were marked by flurry of cultural activity. But the Turko-Persian culture during these centuries could never been so well placed, so popular and successful until the achievements in art and architecture, thought and letters were not been patronised by the kings and constant flow of men and ideas from Central Asia and Iran

1 Perso-Islamic culture in India, Francis Robinson, pp. 106-107
earlier. Much of this was catalyzed by the clan of the fabulously talented Mughal dynasty. The Mughals came from a lush cultural background. They valued artistic, literary and intellectual achievements. Mughal's homeland was Central Asia. Bukhara, Samarkand, Balkh and Heart were the cities which were the centres of wealth and sophistication. The emperors like Babur, Humayun, Akbar and their successors were multitalented. Abraham Eraly describes their talent of cultural accomplishments in the following words.

"Babur was distinguished author, calligrapher and composer, Humayun a mathematician, astronomer, astrologer, poet and a compulsive inventor, Humayun's brother Kamran a poet. Akbar was a philosopher and was also skilled in art, architecture and music. Akbar's son Jehangir was a great authority on paintings. His son Shahjehan excelled in architecture. Dara Shikoh was an eminent scholar and author and Aurangzeb's daughter Zabunnisa was a zealous patron of learning and culture."¹

Persian had been the language of the government. Through this language one could explore the richness of Turko-Persian culture. This language became the main language of

¹ The Mughal World, Abraham Early, p. 341.
the artistic and intellectual life of the people. The major forms of Persian literature had also come to widely cultivated. Strong tradition of historiography, tazkirahs, malfuzat and the art of letter writings, insha, which were the prestige of Turko-Persian court, were the popular literary activities of this period. Persian as well as Turkish poetry was most popular in Turko-Persian society. Poets from Iran and Central Asia created a golden age during 16th and 17th century.

The most exciting period was the reign of Akbar.

Abraham Early quotes Abdul Qadir Badauni,

“Night and day people did nothing but inquire and investigate... Akbar looked ahead to the challenges of the future, not back into the past for the comfort of tradition. No one should be allowed to neglect those things which the present time requires, he declared.”

Islamic knowledge and rational sciences also gained attention. The study of these subjects were encouraged by the leading intellectuals in the court of Akbar. Fatehullah Sirazi promoted the philosophical traditions of Jalaluddin Dawani. The interest had been strengthened by the arrival of scholars

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1 The Mughal World, p. 341.
from Central Asia who found the growing orthodoxy of Shaibani Khan and his successors hostile to their rational thought.¹

The candour of Babur reflected in his literary style, which is simple and direct. Babur and his successors were all scholars, valued books and maintained libraries. When Babur captured the fort of Milwat and found some manuscripts there treated them as a treasure and took care to share them with his sons, Humayun and Kamran. Humayun’s one of the major anxieties during battles was to ensure the safety of his books. Akbar also had a library which had more than 25000 books. Abraham Early quotes Abul Fazl,

"Each part of the library is subdivided, according to the value of the books."²

The process of synthesis is a long process which began with the establishment of Delhi Sultanate with a new ruling elite from Turko-Persian background which continued till the downfall of Mughal empire. The establishment of Delhi Sultanate and Mughal Empire initiated a new era in the

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¹ Perso-Islamic Culture in India, p. 107.
² The Mughal World, p. 345.
development of Indian art and culture and brought changes in socio-cultural environment of India.

The Mughal rulers Babur and his son Humayun conformed to the cultural traditions of Heart, the seat of the Timurid Prince Husain Mirza Baiqara in Khurasan. Heart developed under him as one of the greatest centres of art and culture.

Humayun a highly cultured person like his father Babur, brought many artists, musicians and craftsmen from Heart. It was under Akbar that they could flourish a new. Akbar patronised musicians and singers form different regions and countries on a grand scale. They were Indians, Iranians, Turanians, both men and women. Abul Fazl has enlisted thirty six imperial musicians. Many of them were from Central Asia and Iran.

Babur had great praise for the musicians of Heart and left a detailed account of the performers of nay, and ghichak Persian musical tradition harmonised closely with the local

traditions. As time passed, Persian tradition absorbed amongst those of local Indian tradition.

The system of government during 15th century onwards in the Ottomans held Anatolia, the newly founded Safavids state on Iranian plateau, Timurid-Uzbek successor state in Central Asia and the Mughals in India was based on Turko-Persian. Persian bureaucratic administrations and Turk-Mongol dynastic authority. Culturally these states enjoyed uniform Turko-Persian traditions based on Persian diplomatic insha’ and Turkish language and customs. They also rallied behind Quran-Hadith Shari’a tradition. The most important rallying point was mosque and madrasa, tariqa (sufi organization) and Khaniqah (sufi convent). This situation continued till the down fall of Mughal Empire in India. The great centre of this culture were Istanbul, Bursa and Edirne for the Ottomans, Tabriz, Qazvin and Isfahan for the Safavids, Bukhara, Samarkand and Heart for the Ozbeks, Agra, Delhi and Lahore for the Mughals.

Persian language and literature as well as formal and mystical learning together with their system of transmission were the two pillars of Turko-Persian culture in India. Most of the commentaries and books were written in Central Asia and Iran. Those authors were Abdullah al-Nasafi, Jalaluddin
Dawani, Sayed Sharif al-Jurjani, are the big names of Turko-Persian scholarship.

The Chisti way, carried in India by Mu'in al-Din Sijzi from Herat and the Naqshabandis was brought by Khawja Baqui Billah from Central Asia in the late 16th century. Their Maktubat and Malfuzat were in Persian language.

This Central Asian (Turko-Persian) culture interacted and mingled with Indian culture. This fruitful interaction resulted in complete transformation in every walk of life. About paintings of this period Francis Robinson says,

"From the mid-sixteenth century, there had been, that striking encounter between the formal and highly decorated style of Central Asian painting and the warm, realistic, and vital ones of Hindu artists which produced the great achievements of the Mughal studios." ¹

The garden tomb, the Taj Mahal is a Mughal development of a Central Asian tradition.

He further says,

"The skilled craftsmen came from all over the Perso-

¹ Francis Robinson, Perso-Islamic culture in India, p. 111.
Islamic world: the draughtsmen and calligraphers from Shiraz, the clerk of works from Qandhar, the finial makers from Samarkand, the dome builders from Ottoman Turkey, the stone and flower-cutters from Bukhara. Their skills were blended with those of Indian craftsmen: Muslim masons from Delhi and Multan, Hindu inlayers largely from Multan, the Hindu garden expert from Kashmir. At the behest of all sweated thousands of Indian labourer. Such was the relationship of Perso-Islamic civilization to India in general.¹

In Mughal India the location, the pattern and the organisation of the houses were dictated by the factors like the climate, geography and the social and economic conditions of the region. As India is a hot country and the early Mughals were highly sensitive to heat, river banks were a powerful attraction for them Babur was annoyed by the heat, dust and the hot winds of the country. Unable to bear the excessive heat many of his commanders objected to the idea of staying in India, and some even began preparation to return to their country. Babur says in his Tuzuk,

"The heat of the country was uncommonly oppressive. Many men dropped down as if they had been affected by the

¹ Francis Robinson, p. 112.
Simun Wind, and died on the spot. On these account not a few of my Baigs and best men began to lose heart, objected to remaining in Hindustan and even began to make preparation for their return.”¹

Khawjah Kalar who was tired of Hindustan wrote on the walls of a Delhi house.

“If I pass the Sind safe and sound may shame take me, if I ever gain wish for the Hind.”²

Babur however could dissuaded them from their proposed plan of leaving India.³ Having once decided to settle down in India, Babur and his men preferred river banks as the water always cooled the land and mitigated the heat. Here they could lay out charming gardens.⁴ Babur had learned gardening in Samarqand. He was full of praise for the gardens laid out by

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1 Zahiruddin Babur, Tuzuk-i-Baburi, tr. E.G. Talbot, Delhi, 1974, p. 191 (As quoted by K.K. Muhammad in his article the houses of the nobility in Mughal India)
2 Zahiruddin Babur, Tuzuk-i-Baburi, tr. E.G. Talbot, Delhi, 1974, p. 191 (As quoted by K.K. Muhammad in his article the houses of the nobility in Mughal India)
4 Babur Namah, pp. 30-31.
Timur and Ulug beg at Samarqand.

A contemporary of Babur, Zain Khan, compares the changed landscape of Agra with the bank of the river Nile, and informs that the new settlement was entirely different from other cities of India.¹

The city developed more on the river side as every noble of rank wanted to have his house on the bank. All the houses had a garden and a tank and were surrounded by an enclosure wall.²

The use of sparking Yamuna water to reduce the heat and increase the beauty of the land, coupled with lush green landscape and the variegated flowers elicited from Indians the lovable name of Kabul to the new settlement.³

India has been an agricultural country. There should have been different kinds of fruits and vegetables. Indians hardly used to go out of the country. They were less informed about fruits and mode of cultivation in the world. Timurids brought

¹ Zahiruddin Babur, Waqi'at-i-Baburi, ff 85 b-86 a-b.
³ Tuzuk-i-Baburi, p. 195.
delicate flowers and fruits from Khorasan and Iran and scattered them in India. Indians did not know the process of grafting at all. During Akbar's reign Mohammad Quli Afshar, who was the incharge of the gardens in Kashmir brought 'Shah Alu' from Kabul and grafted it. After that, grafting became popular in India. Till the reign of Akbar, mango could not grafted Khafi Khan writes in the events of 1039 Hijri,

\[1\] Khafi Khan, Waqeat-e- 1039 Hijri, p. 303.

During this very period several fruits like pineapple came from Europe.

Jehangir writes in his Tuzuk,

\[1\] Khafi Khan, Waqeat-e- 1039 Hijri, p. 303.
Sandal tree were common in the gardens during those days. But during these days we hardly see sandal tree. These days we do not even see a pistachio tree. But during Akbar’s time pistachio tree were sowed which produced a lot. It is mentioned in Ain-e Akbari,

"همچنان تربیت و شفتالو و بادام و پسته و انار و جز آن پیدای گرفت".

Flowers were in great numbers in India. But Timurids were not satisfied with that. They brought flowers from Iran and Turan and made India the meadows of Iran.

Abul Fazal writes in Ain-e-Akbari,

"گل‌های ایرانی و تورانی از گل سرخ و نرگس و بنزه و یاسمین، کبود و سوسن و ربان و زینا و زیبا و سقاق و تاج خروس و قلعه و نافرمان و خطمه و جز آن پسیار شود."

Indian gardeners were not knowing the process of gardening. They had not heard about the types of houses in the garden and also about the water fall. Babur introduced first

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1 Jehangir Padshah, Tuzuk-e-Jehangiri, p. 3.
time these things in India.

Abul Fazal writes,

"بیشتر در بستان‌ها در هنیم به‌ترتیب می‌کشتند، از آن باز که فردوس
مکانی (آبیر) هندوستان را فروغ افزود، خیابان بندی و طرح‌آرایی پدیدآمد و
عمارت‌های دلکش و آبشارهای سامعه افروز دیده در آن آفاق را بیشکفت
آورد."

Timurids laid foundation of different kinds of industries. Indians were having less information about these industries. Indians always used to use simple dresses. Akbar laid the foundation of cloth-weaving or textile factory in Delhi, Lahore, Agra, Fatehpur, Ahmadabad and Gujarat. Experts were brought from Iran and China.

Abul Fazal writes,

"از توجه گیتی خداوند گوناگون قماش چهره برفروخت و ایرانی و فرنگی،
و خطای فراوان شد و استادان کاربرد زنده و هنرمندان نادره آمده
هنگامه آموزش گرم ساختند، در پیش گاه حضور و شهر لاهور و فتح‌بورد
و احمدآباد و گجرات کارنامه‌ها پدیدآمد، به گوناگون تصویر نقش و گره و
شهرف طرح‌های روایی رواج گرفت، و عالم نوردان كالانشناس بشکفت
افتادند."

Abul Fazal has given the details and the names of silk and cotton cloths.
Shawl industry in Kashmir was also developed during Akbar’s period. Initially the shawls were only of few colours. Akbar invented different new colour. As for example,

"نارنجی 2. برنجی 3. فرمزی 4. کاهی 5. ارعوانی 6. عسلی 7. جگری 8. زمردی و غیره.”

The details are in Ain-e-Akbari. Initially the shawls were very simple but Akbar invented different kinds of Shawls.

Abul Fazal writes,

"و نیز زردوزی، و کلاپتو، و کشیده و قلفه، و باندهون و چهینت و پسرززدار از فروغ خاطر والایست.”
Shawl industry was only in Kashmir but during Akbars period more than thousands Karkhanas were established in Lahore.

Timurids also tried their level best to develop the animal husbandry department in India. They wanted to improve the breeds of animals in India. Camels were not found in India. Sometimes they were brought from abroad when it was needed. Akbar founded a special department.

Abul Fazal writes in Ain-e-Akbari,

"و بهشاهی خواهش را چنان لنگ بزرگرختند که از عراقی بختیان برگذشت".1

After that camels were found everywhere in India, especially in areas like, Jodhpur, Ajmer, Nagaur, Bikaner, Jaisalmer and Bhatinda.

Indian horses were of short hight. During Akbar’s reign traders used to bring horses from Turkistan, Badakshan, Arab and Tibet. But Akbar did arrangements of creating the new breeds of horses. Jehangir writes in his Tuzuk,

پیش از عهد دولت حضرت عرش آشیانی (اکیر) مدار سواری مردم اینجا

Akbar started the process of cooling water with the help of nitrate or saltpetre. Ice were brought from mountain and were sold in the market.

Akbar also started the use of mote (Khas Ki Tatti) or the perfumed herb.

Abul Fazal writes in Ain-e-Akbari,

1 Jehangir Padshah, Tuzuk-e-Jehangiri, p. 30
Babur

Umar Shaikh, the ruler of Farghana died in 1494 AD. At the age of twelve his son Zahiruddin Mohamamd Babur succeeded him. Babur was the descendant of Timur and Changiz Khan. Both were great conquerors of the world. Babur wanted an adventurous career from the very beginning. After conquering Kabul he started dreaming of India.

The Mughals started ruling India, 1526 AD onwards, when Babur finally captured Delhi after defeating Ibrahim Lodi. The Mughals are considered one of the most remarkable dynasties of the world. Mughals continued the Timurid tradition of running the government. On the basis of Timurid inheritance of Persian culture a great cosmopolitan court was created. The result was the development of Central Asian state making traditions and patronage to a stream of works of art and architecture of the highest quality.¹

Babur opened his campaigns of conquest against India and occupied Delhi in 1526 AD after defeating Ibrahim Lodi, who was hated by his nobles and his kinsmen. Mughal state was founded by Babur, developed by his successors, specially by his grandson Jalaluddin Mohammad Akbar. Babur,

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¹ Francis Robinson, The Mughal Emperors, p. 113
Humayun, Akbar and his successors had their own viewpoints about India. They had their own approaches towards the making of Hindustani way of life. Those thoughts and their approaches helped in the development of a national culture of India. It could take a proper shape during Babur's grand son Akbar's period. A new national culture developed which can be called the Hindustani culture.¹

Francis Rabinson further writes,

"Mughal's authority came to embrace most of the subcontinent, which they controlled for longer and to greater effect than the Delhi Sultanate. At the heart of the empire was an effective partnership between the ... Mughals and the warrior nobles of India, most of whom were Hindus".²

The Mughals brought with them the vigour and dynamism of a new culture. The Indian life had reached a stage of stagnancy. It received a new nourishment from Central Asia and Iran. The ferocity faced during the rule of Afghans, was replaced by a civilized, just and decent rule.

The Chagtaí dynasty to which Babur belonged had long

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¹ S. Abid Husain, The National Culture of India, p. 84.
² Francis Robinson, The Mughal Emperors, p. 113.
tradi
tions of rulership. He was a gifted ruler of outstanding
ability. A lover of fine arts, a keen observer of men and their
psychology and free from religious bigotry. He was a poet of
Persian language, lover of beauty, gardens and flowers.

Bharat Bhushan Gupta writes about Babur in these
words,

"His rule commenced the process of inter-mixing of the
Indian with... cultures. This began a new synthesis in
thoughts, language, economic activities and the way of life.
Islamic and Hindu religions so far in confrontation with each
other, started to look at each other with friendly glances, a kind
of new understanding began taking shape in the daily lives of
the people."¹

Babur, the founder of the Mughal dynasty, strove for over
twenty years to win an empire which would match the
achievements of his ancestors, Timur and Chingiz Khan.

Francis Robinson quotes Ferishta in these words,

"He was a prince of great humanity, and carried his
liberality to such excess, that it bordered on prodigality. With

¹ Bharat Bhusan Gupta, India Through the Ages, p. 213.
respect to the first, he so often pardoned ingratitude and treason that he seemed to make a principle of rendering good for evil: he thus disarmed malice, and made his enemies the admirers of his virtues. He never omitted his daily prayers. He had few equals in the art of poetry, prose composition and music. He wrote his own life in Turki language, with such elegance and truth that the performance is universally admired."

The blood of Timur and Chengiz Khan in him and his mother's training made young Babur strong and tough. Babur scared and spread terror amongst his enemy with gunpowder which he had brought from Central Asia. Babur was one of those captivating and excellent warriors, who possessed the fortitude of Turks, the grace of Persians and the spiritual and moral discipline of Islam. A connoisseur of finer things in life, his memoirs on India and his testament for his son, draw a graphic picture of those times. Mughals succeeded in developing a healthy and predominantly harmonious culture. When Babur came to India he brought with him the Central Asian culture and the experience of blending cultural elements

2 Bharat Bushan Gupta, India Through the ages, p. 214.
of different origins harmoniously.

Zahiruddin Mohammad Babur was not only a brave soldier and able king, but was a writer, poet, a scholar, a great patron of men of letters and a great advocate of secularism. Babur's father, Umar Shaikh was descended from the great Timur and his mother Qutlug Nigar Begum belonged to the family of Chingez Khan. He had the ferocity of the Mongols and the resourcefulness of the Turks. To these qualities of great inheritance, he added the culture and urbanity of Persians.

Lanepool, writes,

"He is the link between Central Asia and India, between predatory hordes and imperial government between Timur and Akbar". Babur came to stay, he brought order out of chaos and laid the foundations of glorious empire. His grandson Akbar consolidated this empire and thus endowed Babur's work with immortal fame. Babur received education under the guidance of his father. He received education from grate scholars of his time, like Shaikh Majid, Khudai Birdi, Baba Quli and Maulana Abdullah.¹ He studied Quran and Hadith, and was master of Turki, Persian and Arabic languages. His memoirs Tuzuk-e-

¹ Dr. M.I. Kazi, The readings in Mughal History, p. 22.
Baburi made him world famous. His reading habit made him broad minded and lover of peace, justice and equality.

In 1504 AD Babur became the ruler of Kabul. There he assumed the title of 'Badshah', the emperor, a little, which was not adopted yet by any Timurid. Dr. Ishwari Prasad writes,

"The adoption of this new title marked and important change in his political ideas".1

Babur wanted to capture Samarqand, the capital of Timur. In 1511 AD he captured Samarqand second time and re-entered in full pomp and splendor. But in 1512 AD he again lost Timur’s capital Samarqand. This convinced him once for all that he had not been destined to rule from Timur’s capital and the true road to empire and fame led down the passes into the rich plains of India. Internal fightings and rivalries invited Babur to India. Babur did not miss this opportunity.

Dr. M.I. Kazi quotes Prof. Willaim,

"The defeat of Ibrahim’s army was but the beginning of Babur's task".

Between 1526 AD and 1530 AD, he worked hard not only

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1 Dr. Ishwari Prasad, A Short History of Muslim Rule, p. 79.
to consolidate his position but to give a blue print to his successors for a big empire.

The Babur-nama is the main source for an insight into Babur's character, his aim and aspirations and his personal life. Its descriptions of Hindustan and its people reveals Babur's intellectual curiosity and his mental alertness. It is the only first rate authority for the social and cultural life of the Mughals in the first quarter of the 16th century.

Babur's Tuzuk-e-Baburi is his autobiography. He wrote his autobiography in Turkish language. It has been translated in Persian by Abdur Rahim Khan-i-Khanan in the reign of Akbar. This is the personal narration of the events. These are pages of the diary that Babur wrote immediately after the events from time to time. His observations on geographical features of India are virtually on the spot observations. His description of animals and plants of India is exact and correct.

India has been developed by different dynasties before Babur. India has been a centre of rich culture and civilization before. What Babur could observe about India in his first sight? He himself narrates in his memoirs Tuzuk-e-Baburi which was translated by Abdur Rahim Khan-e-Khanan in Persian.
The people are not handsome. They have no idea of the charms of friendly society of frankly mixing together or familiar intercourse. They have no genius, no comprehension of mind, no politeness of manner, no kindness or fellow feeling, no ingenuity or mechanical invention in planning or executings their handicraft works. They have no good horses, no good floss, no grapes or musk-melons, no good fruits, no ice or cold water, no good food or bread in their bazaars, no bath or colleges, no candles, no torches not a candle stick”.

He further writes,

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1  i. Abdur Rahim Khan-e-Khanan, Baburnama, Mumbai, p. 204, 1308 AD
Instead of a candle or torch, have a gang of dirty fellows, whom they call divatis, who hold in their left hand a kind of small tripod, to the side of one leg of which, it being wooden, they stick a piece of iron like top of candle stock, they fasten a pliant wick, of the size of the middle finger, by an iron pin to another of the legs. In their right hand they hold a gourd in which they made a hole for the purpose of pouring out oil in a small stream, and whenever the wick requires oil, supply it from this guard. There great men kept hundred or two hundred of divatis. Babur gives a highly detailed account of India. He explains about rivers, mountains, jungles and the various kinds of vegetables, fruits and food.

Abul Fazal writes about Babur’s memirs, Tuzuk-e-Baburi,

1 Ibid.
Baburnamah originally written in Turkish, is an interesting book. Babur faithfully describes the world in which he lived and the person with whom he came in contact.

Babur had a great regard for truth, he writes,

"I do not write this in order to make complaint, I have written the plain truth... I have set down exactly what happened. The truth should be reached in any matter, and every act should be recorded precisely as it occurred."

It is undisputed fact that Babur is candid in his remarks and has not said anything on account of prejudice or ill-will towards this country.

Babur himself has also recorded, "When I came to Agra it was the hot season. All the inhabitants fled from terror, so that we could not find grain nor provender, either for ourselves or for our horses. The villagers, out of hostility and hatred to us, had taken to rebellion, thieving and robbery".

2 Dr. Ishwari Prasad, A Short History of Muslim Rule, p. 230.
There are Babur complains of bad manners.

Babur further writes,

" غير از دریا سیاه آب‌ها در جرها و مغاک‌ها آب جاری است. در باغ و عمارت‌ها آب‌های روان نی، در عمارات او صفا و هوا انداز و سباق نی. رعیت و مردم ریزه تمام پایی برهنه می‌کردن و لنگته کفته. یک چیز می‌بندند از داف… آن پارچه لته را از میان دوران گرفته عقب گذرانده و به‌خور آن لنگته را ضمبوک می‌کنند. ربان آنها خود یک لنگی گذشته… نصف آن را در کمر بسته‌اند نصف آن را بر سر خود اندامت‌هاند."

Besides their rivers and standing waters they have some running water in their ravines and hollows, but they have no canals in their gardens or palaces. In their buildings they study neither elegance nor climate, appearance nor regularity…

Babur reached India in the summer and found the heat of Delhi and Agra intolerable. He says:

"We were annoyed of three things in Hindustan: its heat, its strong wind and its dust".

If he writes and feels thus, he also writes better of his feelings about India.

1 Abdur Rahim Khan-e-Khanan, Babur Namah, Mumbai, pp. 204-5, 1308 AD; Darbare Milli (Persian), Shaikh Mohammad Ekram, Lahore, 1961, p. 154.
“The chief excellence of Hindustan is, that it is a large country and has abundance of gold and silver. The climate during the rains is very pleasant. On some days it rains ten fifteen and even twenty times. During the rainy season inundations come pouring down all at once... while the rains continue on the ground, the air is singularly delightful... its soft and agreeable temperature”.

Babur writes:

Babur in his memoirs at different places mentions about the vastness of India. He also expresses his view about Shivalik Mountain.

1 Ibid.
Babur is considered as a strong connection between India and Central Asia. India was a new country for him. He observed minutely every merits and demerits of this country. He was of the view that the mountains, jungles, rivers, animals, fruits, flowers, languages, customs and manners and climate of this country are very different from his country. When Babur came to India, different kings were ruling this country. Whole of India was not under one sovereign. He writes,

"In the history of Hindustan, they have conquered Muslims and Muslims have conquered Hindustan. And Hindus have conquered Muslims and Muslims have conquered Hindus."

India is a country, Babur writes, where you can find workers and artisans in huge numbers.

"In a day's work, the earnings of a craftsman are more than that of a laborer who works for a month."

1 Abdur Rahim Khan-e-Khanan, Babur Namah, Mumbai, 1308, p. 178.
2 Abdur Rahim Khan-e-Khanan, Babur Namah, Mumbai, 1308, p. 205.
Babur at once set to work to make life more tolerable by planting gardens with his favourite flowers and fruits and by employing Hindu builders to create palaces on Central Asian and Iranian style.

During these periods, Babur faced many difficulties. His troops were hillmen and hated the plains. The weather of India was hot at the time of invasion. They wanted to go back. But Babur like a statesman addressed them. Those who wished to return were allowed. Others were richly rewarded with lands and money. Babur also adopted a conciliatory attitude to the afghan nobles. At Agra he started digging wells, baths, gardens, planting roses and fruit trees.

He attributed his success to the God. He writes:

The sources of Medieval Indian history gives details about the characters taking parts in the events, living conditions and localities where these events took place. These accounts provide the contemporary understanding about the climate,

1 Abdur Rahim Khan-e-Khanan, Babur Namah, Mumbai, 1308, p. 178.
roads, rivers, cities, towns, products, crafts, and customs of the people. Babur’s Tuzuk-i-Babri is the personal narrations of the events. His comments on India are thus of special interest as his point of view is that of a well-trained and well-placed scholar on the spot.

India seems to be much greener and reflecting much abundance in fruit and flowering trees.

Domestication of animals and were specially bred for specific purpose. Animals were bred for meat, milk, and for their fat.

Almost all Mughal kings took personal interest in cultivating fruits. Extensive network of walled gardens around all major town and cities played and important role.¹

All these subject matters have been minutely dealt by Babur in his Tuzuk.

Shaikh Zain was the grandson of Shaikh Zainuddin Khwafi, a learned and saintly personage. He was a great admirer of Babur. Who often mentions him in his memoirs.

Sheikh Zain was a writer of high stature. He was the author of the Fathnamas or the victory letters and other communications sent to Kabul.

Tabaqat-i-Baburi by Shaikh Zain Khwafi is the best account of the life and times, adventures and attainments, virtues and failing of Babur, a captivating personality in history. Sheikh Zain was a close associate and a boon companion of Babur has confined himself in the book, Tabaqat-i-Baburi to the details of the fifth and last invasion of Hindustan.¹

Many more matter of various kinds are common between Babur's Tuzuk and Zain's Tabaqat. Zain gave sometimes quotations from Babur's own writing. He also wrote about the excellence of Hindustan like Babur. But he also complains against the rainy season for the dampness of humidity.

The splendours of the palaces and gardens, mosques and mansions, bath and colleges, bazaar and bakeries of Samarqand were ever prevalent in Babur's mind. He could not forget the scenes and sceneries, weather and climate of Kabul,

¹ Zain Khan, Tabaqat-i-Baburi, Delhi, Annotation by B.P. Ambastha, 1982, pp. V-IX.
Khandhar and of the Central Asian regions. But when he came to India, found everything changed. Climate, town, rivers, hill, planes and deserts, rains, plants, winds, people, there manners or mode of living, everything was different. It was in that light of his experiences he judged India and Indians.¹

Zain Khan’s Tabaqat-i-Baburi is not only important from literary point of view but historically also it justifies its place. Because Zain Khan was a constant and intimate companion of Babur and was also acquainted with his feelings and views. He expatiates on the successful measures and the heroic spirit of Babur.²

Historians have grat regard for Babur’s being secular, humanist and being above religious bigotry. Babur writes about India that its soil is fertile it yields bountiful crops. Artisans and craftsmen of various trade are always available.

He also appreciated Indian wild life.

He invited architects from Istanbul for construction of the fort at Agra.³

¹ Zain Khan, Tabaqat-i-Baburi, Delhi, 1982, pp. XVIII.
² Ibid, p. XXX-XXXI.
³ Bharat Bhusan Gupra, India through the Ages, p. 215.
Babur's testament for his son Humayun show his future vision. These testament helped his successors to lay a strong foundation of Mughal empire in India based on Hindustani way of life.

"You should not be affected religious bias. You should take care of the feelings of each community and religion. You should administer impartial justice. Not to pull down the places of worship."\(^1\)

Dr. Tripathi writes about Babur,

"Without depriving Akbar of his well deserved greatness it can be maintained that seeds of his policy were sown by his illustrious grand father. The conception of a new empire based on political outlook as distinct from religious or sectarian, of the place of the crown in the state of settling the Rajput problem by alliances and matrimonial contracts, and of emphasising the cultural character of the court could be traced to Babur. Babur had not only shown the way to new empire but had also indicated the character and policy which should govern it. He had established a dynasty and tradition in India which have few parallel in history of any country."

\(^1\) Dr. M.I. Kazi, The readings in Mughal History, p. 27.
Humayun

Humayun, the eldest son of Babur and Maham Begum was born at Kabul on 6th of March 1508 AD. He learnt Turkish, Persian and Arabic in Afghanistan. Mathematics, astronomy, philosophy, literature, poetry and astrology were his interested subjects. He was also given the military training.

Humayun was 22 years old when his father died. After the death of his father, he ascended the throne. He had to deal with the hostility of the Afghans like Sher Shah Suri and his brothers. Humayun was defeated by the nobles of the old Lodi regime. The Mughal domain came under the control of one of those nobles Sher Shah Suri in 1540 AD. He had to spend 15 years in exile in Iran, Afghanistan and Sind. During this exile his Iranian wife Hamida Bano, a native of Turbat-i-Shaikh Jam in Khurasan, gave birth to the future emperor Akbar. After Sher Shah’s death, the kingdom survived for about nine years in the hands of his son. With the help of Iran’s Shah Tahmasp in 1555 AD, Humayun recaptured Kandhar and Kabul. He died unexpectedly at the age of 48, a year after regaining power. His most noted achievement was in the field of painting. His devotion to early Safavid School, developed during his stay in Iran. He recruited Iranian painters to
accompany him back to India.

Hambly writes,

“These artists laid the foundation of the Mughal style which emerged from its Persian chrysalis as an indigenous achievements in which Indian elements blended harmoniously with the traditions of Iran and Central Asia”.

Francis Robinson quotes Abul Fazal,

“...He was glorious for right mindedness and lofty courage in every enterprise that he engaged in and every service that he undertook. In the whole of his auspicious life, he adorned the world by joining knowledge with power, and power with compassion and clemency. In many sciences and especially in Mathematics, he had no rival or colleague. His noble nature was marked by the combination of the energy of Alexander and the learning of Aristotle... But superiority in spiritual perfections (which is real sovereignty), that was his own by Gods grace; none of his brothers shared in the dainties of that table of inheritance”.¹

Humayun was thorough gentlemen. He never hesitated in

carrying forward Babur's commands. He was also devoted to his Mother Maham Begum. Like his father Babur, he always associated with his officials and tried to share their joys and sorrows. A man of scholarly taste, he always tried to be in the company of learned men. He always discoursed on cultural and religious interest with the learned men of his time.

Like his father he was free from sectarian bigotry.

In the eyes of Babur, he was like a deputy sent by God to carry forward the torch lit by Amir Timur. Timur was Babur's lode star—in peace and war.

Her Mother Maham Begum was related to Shaikh Ahmad Jam of Khorasan, a saintly man known for his spiritual attainments and popular in all over Central Asia. Akbar's Mother Hamida Bano Begum was also a distant descendant of the Shiakh.

The young Humayun was thus endowed with a high and noble heritage. Amir Timur and Shaikh Ahmad Jam and, immediately Babur and Maham, transmitted to him strains which could not but produce conflicts.¹

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During Humayun’s rule, Badakshan became the eye-catching cultural centre. Scholars came from different parts of Central Asia. The city of Badakhshan became a miniature Herat with several mosques, palaces and new gardens.¹

In young Humayun, strong in mind and body, Babur saw the perpetuation of the house of Timur.

The qualities like, the taste and temperament of a noble man, love for literature and philosophy, politeness, comfort and luxury, won him the friendship of Iranian Safavid king and the able general Bairam Khan.²

The qualities like democratic values, religious tolerance and secularism which was essential for a Hindustani Way of Life, Humanyun inherited it from his father, Babur and successfully passed on to his son Akbar. That is why the credit of a firm foundation of Mughal dynasty goes to these first three Mughal emperor, Babur, his son Humayun and Babur’s grandson Akbar.

Babur successfully tried to inculcate all those required education in his son Humayun. Full of moral and ethical

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² India Through the Ages, Bharat Bhushan Gupta, p. 217.
values, the book ‘Mubin’ was written by the loving father Babur to teach his son Humayun. Renowned Scholars of that time like Shaikh Zainuddin and Khawja kalan were arranged to teach Humayun. All these facilities were given to the future king. Humayun to prepare him to carry forward the torch of the culture of which they belonged. Lane pool writes about Humayun,

“Young prince (Humayun) was indeed a gallant and loveable fellow, courteous and witty and accomplished like his father, warm hearted... personally brave and capable of great energy on occasions.” Like his father, Humayun was also a poet and liked men of letters. He was a God fearing man. He also loved human dignity which is widely known. In a country like India, where Hindus were in majority, he regarded them and maintained religious tolerance. The key of Humayun’s success in India, what ever the time he had in his hands, in the words of Dr. Kazi,

“He fully honoured the will of his late father and practiced it in life.”

From one generation to the another generation, same

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1 Dr. M.I. Kazi, The readings in Mughal History, p. 32.
ideas, same thought, same ambition and same planning to rule a country like India was carried forward which helped these rulers to create a national culture, a Hindustani culture or a Hindustani way of life in India.
Akbar

Akbar was 14 years old when he succeeded Humayun. His policy was of vigorous expansion until his empire reached the greater part of undivided India.

Hambly writes,

"Akbar proved himself as sophisticated a commander and leader as any of his Ancestors. Akbar's far-sighted policies also included the employment of talented Hindus in senior administrative positions..."

Akbar was ambitious and noble commander. His army was the largest ever in the history of the Mughal empire. By the end of 16th century, his army in the field resembled a city on the move. All of his military expeditions were not an expansionist nature. Most of the time he had to quell the uprisings of his own subjects like the Uzbeks and the Afghans.

Akbar was well aware of the structure of the Indian society. He appointed the Rajputs to an active partnership in his government. The Hindus were able to practice their own religion. There were consistent contact between Hindus and Muslims in many areas of social life. Both the communities respected each other's rights in their social and religious life.
From his Iranian mother Hamida Bano Begum, he inherited his princely manners, his love of literature and the arts, and a characteristically Persian delight in philosophical discussion. From his Turkish father, he inherited his fierce energy, his love of war and his ability to command.

Akbar's attitude was undoubtedly related to his vision of an empire with a diversity of faiths and cultures. The Safavids of Iran and the Timurids in India had build their countries into great empires and nurtured respect and regard for each other. While Shah Tahmasp had helped Humayun in regaining control over India, Akbar used to address Shah Abbas as and had advised him in one of his letters to be kind and generous to the people.

Akbar is considered one of the most remarkable kings not only in the history of India but of the whole world.

1 Prof. Azarmi Dukht Safavi, Presidential address, All India Persian Teachers Conference, December, p. 16
Jehangir writes about his father in his memoirs that deserve to be quoted,

"In his august personal appearance he was of middle height, but inclining to be tall, he was of the hue of wheat, his eyes and eyebrows black and his complexion rather dark than fair, he was lion bodied with a broad chest, and hands and arms long... His august voice was very loud... In his actions and movements he was not like the people of the world, and the glory of God manifested itself in him. "The good qualities of my father are beyond the limit of approval and the bounds of praise."¹

He was polite and accessible. He used to grant audience to the nobles and the common people alike and spoke gently to them.

He was extremely intelligent, farsighted and was capable of understanding the most difficult problem. He could manage a religious debate, a military campaign and a reform in some branch of administration with equal ease.

He gave up beef, garlic and onions. He never wanted to offend his friends and Hindu wives.

¹ Rogers and Beveridge, I, pp. 33-37.
He loved little children and used to say that love towards them often turns the mind towards the God.

Rogers and Beveridge write about his humility,

"He considered himself the lost of created beings and never for one moment forgot God. He was not highly educated, but was endowed by nature with extraordinary intellectual capacity. He knew theology, history, politics, and philosophy and could easily give his opinion on these subjects. At a very early age he was a complete master of his empire and announced the policy based on liberal and humanitarian values.

The viewpoint of Akbar about India had gone much beyond a purely geographical one. Akbar was born in India in 1542 AD. but his childhood was spent in Afghanistan. He himself mentioned 'Hind', when he arrived in India in 1555 AD.²

He developed huge interest in the customs and language of India. He used an abusive Hindi word while confronting

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1 Rogers and Beveridge, I, p. 37.
2 Abul Fazal, Ain-i-Akbari, ed. Naval Kishore, Lucknow, 1892, III, p. 188.
Adham Khan.¹

Akbar adds a new components to the vision of India, that of reforms. He prohibited Sati and early marriages. He condemned slavery and slave trade, and demanded for equal inheritance for the daughters.²

Akbar was by nature a man of liberal ideas. He introduced several regulations.

Akbar rejected all these burdens of the past Akbar’s saying as quoted in Ain-i-Akbari,

“The pursuit of reason (aql) and rejection of traditionalism (taqlid) are so brilliantly patent as to be above the need of argument. If traditionalism was proper, the prophets would merely have followed their own elders and not come with new messages”.³

In 1564 AD Akbar abolished Jeziya. By doing this he soothed the hearts of the Hindus who disliked this tax more

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² Irfan Habib, Akbar and social inequities, Delhi, 1993, p. 300-305.
³ Akbar’s sayings in Ain-i-Akbari, III, p. 179.
than any thing else.  

He encouraged the study of Sanskrit and extended his patronage to the Hindu scholars. Among the twenty-one men of learning in the first class, nine were Hindus.

Hindu physicians have been mentioned in the Ain-i-Akbari, and one Chandra Sena was a good surgeon.

Akbar renounced the principle of Sulh-i-Kul (universal toleration). He allowed the Hindu mode of worship and openly listened to the teachings of Hindu saints and philosophers. His marriage policy left no bitterness in the minds of Hindus. It proved a healer of discords and antagonisms. Akbar treated the Rajputs, who interred into marriage relations were given highest posts and granted mansabs.

In the latter portion of the Ain-i-Akbari, there is a long and accurate survey entitled ‘Account of Hindustan (Ahwal-i-Hindustan). They looked forward to a larger unity to turn the amity and hostility into friendship.

Akbar took fifty years to give a Hindustani way to this

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1 Akbar Namah, II, p. 316.
2 Ain-i-Akbari, p. 538.
Abid Hussain writes,

“It required an Akbar, in whom the adventure and enterprise of a Chagtaï, the large hearted toleration of a sufī and the liberal rationalism of a philosopher had combined, to produce the courage and strength to free India from the shackles of the past and strike the path of a new life”.

India produced a ruler like Akbar with an original mind. Akbar brought the new Indian nation, which was based on the citizenship of the same state but not on the community of religion. This was the main characteristic of the new India under Akbar.

Sadhus and pundits were supported by the state more or less like Ulemas and Fugaras. In some cases mandirs were given grants like masjids.

Dr. Binod Sahay writes,

“With the advents of Mughals and more particularly with the accession of Akbar the fame of Banaras as a centre of learning was again in the ascend... Banaras once again became

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the centre of intellectual activities under the patronage of enlightened Mughal sovereigns”.

The value of great works of great men was understood by Akbar. He established a translation bureau and ordered to translated many Sanskrit and Hindi works in Persian. The translation of these works, full of moral values established the bond of friendship between the two community. Restriction were imposed by Akbar on gambling, drinking and prostitution on every section of the society. The planned efforts of Akbar quickened the process of blending of the Mughal and Indian culture.

Persian became the common language. Akbar opened many government schools. The medium of these schools was Persian. Official correspondence were carried out in Persian language. Persian language became more popular among Hindus. Persian became the common language of Hindus and Muslims.

The community of language and ideas helped in creating a system of common education for every citizen of the state during Akbar's period. In the field of history writing, Persian poetry, literature, architecture, painting, music, food and dress,
customs and manners, religion, philosophy—which developed during this period, is evident in Hindustani way of life.

The view of Akbar about India or his perception can be seen also in Turkish sources.

"Zaman Zaman dis iliskilerdeki bu 'ilimli' siyasetin icte de tessisine calismistir. Bilhassa Babur—ün torularindan ve Babur devletinin ucuncu sultani olan Ekber Shah, bu mevzuda oldukca alisil—mamis bir tavir sergilemistir. Bilindigi gibi, Hindistan yarimadsinda pek çok kavmin yasaması, burada bir kulturel cesitliligi de ortaya cikarmistir...Iste Ekber Shah bu anlayisl tesis etmek icin Islam, Hristiyanlik, Budizm, Hinduizm, Zerdustilik inanclarindaki bazı temel prensiplerini birlesek "Din-i-Ilahi adıyla yeni bir inanc sistemi olusturmaya girismis hatta kenali ibadethanesini bile kurmustur.¹

Their foreign relations were matched by the wisdom of their internal policy. Akbar is known to have pursued an unusually reconciliatory policy with regard to his Hindu subjects. India is a country of wide ethnic and cultural diversities, a fact which compels different religion to cohabit peacefully. In his effort to promote harmony, Akbar forged a

¹ Dr. Ali Fuat Bilkan, Hindistan D Gelisen Turk Edebiati, 19698, Ankara, p. 4.
new religion which combined elements taken from religions as Islam, Christianity, Buddhism, Hinduism and Zoroastrianism and constructed place of worship pertaining to this new faith 'Din-i-Ilahi'.

What may be the religious interpretation of these ventures of Akbar, they all appear to have contributed to the promotion of some important and wise ends. His decision to give up eating meat except on Fridays, his prohibition of animal slaughter and the close relationship which he mentioned with religious scholars of different religions all reflect his reformistic zeal.
Literature

India and Central Asia have a long tradition of contact since remote past. These two regions have common features and geo-cultural affinity. There has been uninterrupted flow of men, material and the ideas between the two. Literary sources of both the regions proved this fact.¹

Monarch of Turk and Mongol origin ruled India and continued to have Central Asian links. The knowledge about the region reflects in the classical and medieval literature of India.

Tashkent, the capital of Uzbekistan, and Samarkand, the ancient capital of Sogdiana and that of Timur and Babur, are ancient cities. The last syllable of Central Asian states is ‘stan’. It is related to the Sanskrit ‘sthan’ and Persian ‘stan’, denote land or place.

Babur, the founder of Mughal empire in India, had come from Farghana valley. He has written much about Central Asia and about his native place and wars he fought in his native

¹ Mansura Haider, India and Central Asia, Linkage and interactions in Central Asia. The great game replayed an Indian perspective, Edited by Prof. Nirmala Joshi, Delhi, 2003, p. 257.
place, in Babarnamah. He compares and contrasts, give massive information about the land, the climate, and the people, settlement, vegetation fruits, etc. he nostalgically remembers Central Asian melons in India. Apart from Babarnama and Ain-in-Akbari, several others memoirs of Delhi Sultanate and Mughal Kings also provides information about Central Asia.¹

Modern Persian literature first developed in Iran and Central Asia. The first stage of the formulation and growth of Persian prose may sought in Transoxiana and latter on in Sistan and Khorasan.²

When Afrasiab expelled a large number of Persian families, living in Khurasan, they migrated to Punjab and found a home in Lahore, Multan and Delhi. There permanent settlements gave rise to an important colony, in which the population of their descendants increased.³

When Ghazanawides came to Punjab and Delhi Persian language was already present there. Later on they shifted their capital from Ghazni to Lahore and brought Literary genius with them. Lahore became the centre of Persian literature and culture which started attracting poets from Iran, Khorasan, Afghanistan and Transoxiana.

Mahmood Ghaznavi was patron of men of letters. His court was full of learned men and poets. The most famous poet of that period was Abul Faraj Runi. In Haft Iqlim, Amin Ahmad Razi writes about Abul Faraj Runi that everybody liked his verses.

Masood Saad Salman was another poet of this period who was the student of Abul Faraj Runi. After Mahmood Ghaznavi, his successors also continued to be patron of Persian language and literature. People continued to migrate from Iran, Afghanistan, Khorasan and transoxiana, also in this period and after some time Lahore became another Ghazni.

Literary works and patronage of poets and scholars was a continuing process during Nasiruddin Qabacha, Kutbuddin Aibak and Sultan Iltutmish. Scholars and poets were greatly attracted to the court of Sultan Iltutmish from Samarqand,
Khurasan and Central Asia. Amir Ruhani Samarqandi and Nasiri of Khurasan adorned the court of Sultan Iltutmish.

In 1266 AD, Balban's court became the centre of Literary activity. He himself was inclined towards philosophy, religion and rational sciences.\footnote{Ibid, p. 4.} Amir Khusro was attached to his son Muhammad Sultan. His parents had come to India from Turkey. His outstanding achievements were in the field of literature, Music and producing a lively account of his time. He has described Indian climate, birds, animals and flowers. He has also written about Indian sciences and religious belief.

He writes,

"The soil of India is so fertile that it yields to little efforts, giving a wide variety of fruits, vegetables and grains. Peacock, is enchanting and a bird of paradise. The gladden hearts, there are flowers all the year round. In all other countries, flowers are for limited months. Indian flowers have a sweet smell, while in the flowers of cold countries there is no smell". During his period Sanskrit replaced Hindavi. He was a true representative of his time. He popularised the new language. Later during the Mughal period, this language developed into
Abid Hussain writes,

"The root of a common culture is always a common language. In 13th century the mixture of Persian with a dialect of western Hindi spoken in and around Delhi had produced a lingua franca known as Hindavi, Hindi or Hindustani, which later on came to be called Urdu".\(^\text{2}\)

Zeyauddin Barani, the contemporary of Amir Khusro calls him as a 'versatile writer'.

Daulat Shah Samarkandi in his Tazkiratuz Shuara, pay tributes to him by calling 'Khatimul kalam'. Khawaja Hasan Sijzi of Delhi was also a noted poet of lyrical poems. He is called Sa'di of India.

In 1325 AD Sultan Muhammad Tughlaq on behalf of his government sent ten thousand silver dinar to Qazi Majduddin of Shiraz and forty thousand dinars to Burhanuddin of Saghraj

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\(^1\) Bharat Bhushan Gupta, India through the ages, pp. 186-187.
\(^2\) Abid Hussain, National Culture of India, p. 88.
(Samarqand), both were reputed for their scholarship.\textsuperscript{1}

In his court there were many poets of Persian, Arabic and Hindi languages. Badruddin Chachi was among them, who was his poet-laureat, belonged to Tashkent. He composed a Shahnama, consisting twenty thousand verses for the Sultan. He enjoyed the title of ‘Fakhr-i-Zamani (Pride of the time).

The best epic-writer of that period was ‘Isami, who wrote a Shahnama under the title of ‘Futuh-us-Salatin’. In the beginning of 14\textsuperscript{th} century AD huge literature was produced on history, Sufism, fiqh, religion, and medicine.

During early medieval period Persian was not only a court language but also a language of culture, which was patronised by the Sultans. Every branches of Persian literature, poetry, prose, dictionaries, histories, religious books, encyclopaedias and chronicles have been focused.

**Historical Biography**

(i) **Tabaqati Nasiri** by Minhajuddin Siraj (1259-60), Tarikh-i-Muhammadi by Muhammad Bihamand khani (1438-39),

\textsuperscript{1} Syed Shahabuddin Abur Rahman, Glimpses of Indo-Persian Literature, Pre-Mughal period, p. 6.
Rauzat-us Safa of Mir Khawand, the Khulasat-ul Akbar by Khondamir (1521-24).

(ii) Regional history of Islam: Tarikh-i-Mubarak Shahi by Yahya bin Ahmad Sirhindi (w 1434-35).

(iii) Eulogistic history: Tarikh-i-Yamini by al-Utbi (w 1020-21), Tarikh-i-Baihaqi by al Baihaqi, Jami-ul Hikayat wa Lawami-ul Riwayat by nuruddin Muhammad ‘Auﬁ, Khazain-ul Futuh or Tarikh-i-Alai by Amir Khusrau, Tarikh-i-Firuz Shah by Samsuddin Siraj Afif.

(iv) Didactic History: Tarikh-i-Firoz Shahi by Ziauddin Barani (w 1358)

(v) Historical poems: Hasan Nizami (Tajul Maasir), Amir Khusrau (5 poems), Isami (Historical epic, Futuh-us-Salatin, w. 1349-50)

(vi) Autobiographical memoirs: Futuhat-i-Firuz Shahi by Firuz Shah Tuglaq.¹

Sufies have used Persian language. Their conversations are recorded or preserved in Malfuzat and correspondence in Maktubat. (i) Dala-il-ul-Arefin Sayings of Khawaja Moinuddin

¹ Historians of Medieval India, Eliot and Dowson.
Chisti was collected by Hazrat Bakhteyar Kaki. (ii) Fawaidus Salikin is the collection of sayings of Bakhtiyar Kaki, which was collected by Farid Ganjshakar. (iii) Afzal-ush-Shawahid is the Malfuzal of Hazrat Nizamuddin Auliya which was compiled by Amir Khusrau. (iv) Fawaid-al Fuad, is again the conversation of Nizamuddin Auliya, which have been compiled by Syed Ali Sanjari. (v) Asmarul Asrar and Khatima by great saint of Gulbarga, Hazrat Banda Gesu Daraz.¹

During early medieval period, Literary activities were on its peak. Sultans of this period not only patronised Literary activities but also took personal interest in the development of Literary works. Historical literature produced during this period is considered as an important gift of Persianised Turks to India. The patronage of the Sultans and the Literary environment created by them and the individuals could produce genius like, Baihaqi, Khurasani, Minhajuddin Siraj, Ziauddin Barani, Shamshuddin Siraj Atif, Yahya ibn Ahmad Sarhindi, Amir Khusrau Dehlavi, Hasan Sijzi and Hasan Nizami in this period.

Timur and all Timurids were patrons of learning and

¹ Historical Biography in Persian in Medieval India, Jagdish Narayn Sarkar, p. 38, Indo-Iranica, Vol. 29.
culture. Timur paid great attention to cultural activities. He carried men of letters and artists to Bukhara and Samarqand and developed these two ancient cities, which have been the cradle of civilization, into centres of learning, and successfully prepared the ground for the development of a unique culture in Central Asia.¹

The result of these memoirs and cultural activities was the development of the art of historiography, which could produce the culture and literature of that Period.

He appointed renowned historians of that Period to maintain the records of that Period. The historians of his court produced some remarkable works like, Tazkirat-us-Shoara by Daulat Shah Samarkandi, Tuzukat-i-Timuri by AMir Timur Kurkan and Matla-i-Sadain wa Majma-i-Bahrain by Abdur Razzak Samarkandi.²

Timur’s successors, Shah Rukh Mirza, Ulug Beg and Sultan Hussain Bayeqra were also the patron of literature, art and culture. They also generously supported the poets,

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¹ Zafar Nama-i-Shami, p. 22.
historians and men of learning.¹

The courts of Timur's son ShahRukh Mirza, where scholars and poets were rewarded and encouraged. He himself was a well read person and liked scholars and artists. His personal library which was huge and famous in that region. After ShahRukh's death his sons Mirza Baysunqur and Ulugh Beg carried forward the cultural activities in Central Asia.

During the last days of Timurid empire Sultan Hussain Bayeqra succeeded the throne. He was himself a poet and a great scholar. Ali Sher Nawai was a poet well-versed in music and miniature painting, was also a minister in his court. Many scholars and poets gathered in Herat under his supervision and encouragement. He opened many libraries and centres for learning at Herat.²

The Timurid rule though had lost power in Central Asia, it was not completely extinct. Because Babur, a descendent of Timur was trying to establish his empire in India and finally he captured Delhi in 1526 AD. When he succeeded in capturing

² Dr. Karim Najafi Barzegar, Mughal – Iran Relations During 16th century, 2001, p. 175.
Delhi (India), there was a revival of Central Asian cultural contacts which had already been established during Ghaznavids.

Babur came from Farghana. Samarkand, Bukhara and Farghana of Central Asia, which was a cradle of civilization, was the centre of learning under the patronage of the descendants of Timur. It was this environment in which Babur developed his talents.¹

Mughal court in India became the centre of cultural activity in 1526 AD, when Babur became the king of Delhi. Scholars, poets and famous artists started coming to the Mughal court for handsome rewards and fame. Whenever there is strong dynasty, literature and arts received vitality due to prevalent stable conditions.

Central Asian Turks who established their kingdom in India, adopted Persian as their court language. Persian has been the lingua franca from the very Beginning of the Ghaznavid Period up to the down fall of Mughal Empire.

The Persian language was not a new language during Medieval Period. The government works were done in this very

¹ Dr. Karim Najafi Barzegar, p. 172.
language. Hindus were also well wrose in this language.¹

Babur was a man of great memoirs tastes. He was himself a poet. He was second only to Mir Ali Sher Nawai in Turkish prose. He was also a memoirs critic and admirer of men of letters. He was a great poet of his time. He composed poetry in both Persian and Turkish language. In Persian calligraphy he proved himself and developed a new style called Khatt-i-Baburi.²

Love and attachment of Mughal kings towards Persian literature is very famous. They have been the patron and well wisher of Persian literature. Babur himself was a memoirs figure. He also composed poetry in Turkish language. He produced several memoirs works. His services to the Persian and Turkish literature are very important.

Abul Fazal writes about Babur,

آن حضرت (بابر) را در نظام و تئر پایی عالی بود، خصوصاً در نظام ترکی و دیوان ترکی آن حضرت در نهایت فصاحت و عذوبت واقع شده و


Sam Mirza Safvi writes about Babur,

"در ادوار موسيقى بيشرو اهل روزگار و در شعر خصوصاً همچون مطلعالانوار".

The writer of Makhzan-ul Gharaib writes about Babur,

"طبع موزون و سخنی چون تر مکتنون بود".

In Babur Nama, his first couplet and its back ground is written like this.

"عايشه سلطان بيگم نام دخترا احمد ميرزا كه در زمان حيات پدر و ام بهمن نامزد كرده بودند، در خنجيد آcombe بود... در آن محلهايگان بيت از فارسي مي گفتتم، اين بيت را آنجا گفته بود:

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1. Abu' l-Fazl: علامي، اکبرتامه، کهنر، تولکشور ۱۷۸۸ ميلادي، جلد اول، ص ۱۱۸.
2. سام ميرزا صفوي، نفحه سامی، تهران ۱۲۴۲ ش، ص ۲۱.
3. محترم هاشم على خان سنديلوی، مخزن الغرائب، لاهور ۱۹۷۰ ميلادي، جلد اول، ص ۲۹۹.
Ahmad Gulchin Maani in his Tazkira, ‘Karwan-i-Hind mentions one of his poetry

"دریوشان را گرچه نه از خویشنام
لیک از دل و جان معتقد ایشانام
دور است مکی شاهی از دوریشی
شاهیم، وی به بند دژ دریوشانام ی""

Some of Babur's poe tries are mentioned in the historical sources like 'Tarikh-i-Farishta' and 'Rauza-tus-Salatin' which are spiritual and love poetries.

"حالاک می کنند فرقوت تو، داستنم
وگرنه رفتی از این شهر می توانستم""
"باز، ای همای که بی طوطی خطت
نزدیک شد که راغ بر استخوان من ی"

When Babur surrounded the famous fort of Beyana, he
wrote this fragment, for example,

"با ترک سطیزه مکن، ای میر بیانه
چالاکی و سردارگی ترک عیان است
گر زود نیاپی و نصیحت نکنی گوش
آنجا که عیان است، چه حاجت به بیان است!"

Babur was not only a military general but like his ancestors in Central Asia, a poet of Persian and Turkish language, a prose writer as well as a great patron of literature and men of learning. He used to encourage his sons Humayun and Kamran Mirza to develop the level of their language and literature.

The royal memoirs of the learned Timurids, patron of learning and literature, differed from former Chronicles and constituted a most normal feature. The tradition of Timur's autobiographical memoirs, Tuzuk-i-Timuri, whose authenticity has been accepted, was followed in the royal autobiographies of Babur and Jehangir.\(^2\) Babur's autobiography is not merely a political collection of happenings but also a journal of a natural

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1 محمد ظهیرالدین بابر، بابر نامه ۱۸۰۹، ص ۲۰۹.
person. It is a unique biography. It is not only a diary of a military commander but a person, who is an educated and a competent scholar in prose and poetry of Turkish, Persian, Arabic and Hindi language.

Beveridge and different other scholars have praised him for his truthfulness. Shaikh Zainuddin was the court historian of Babur. He translated the accounts of Babur from Chaghtai Turkish to Persian during his reign. About this Badauni writes,

"Among the other learned men of his reign, one was Sheikh Zainuddin Khafi. He translated the accounts of Babur 'Waqiat-i-Baburi' in eloquent style."¹

Babur was a great poet of both Turkish and Persian. He had command over prosody. But he was inclined towards Turkish.

² فنی، حسن البانی، تصحیح و تحقیق حسن محمودی، جهاد آبادی، ۱۳۴۸ میلادی، ص ۵۵.
Khawja Abdul Rashid writes about Babur in these words:

"بابر در علوم موسيقي و شعر و انشا و املا نظير نداشت".¹

Turkish people also played very important role in the development of Indian culture. The great philosopher Nuruddin Turk was a contemporary of Hazrat Nizamuddin Auliya. Amir Khusru is considered among the protagonist of the Sabk-e-Hindi school of literature. He invented Sitar and authored several books was a Turk.

Dr. Erkan Turkmen writes,

"Hindistanin ünlü mutasavviflarından Nureddin Turk de aynı dönemde yaşamıştır. Hindistanın Türk asıllı... Sebk-e-Hindinin önderi... sitarın mucide olan EMir Hüsrev Dehlevinin yüze yakın eser... rivayet edilir.²

Emperor like Babur Humayun and Akbar were poets and patrons of various memoirs arts. Indian poets of Turkish descent composed in Persian. Some of them composed in Chagtaı Turkish also. Babur is the one who had a divan and

¹ Dr. Erkan Turkmen, Emir Hüısrev-i-Dehlevinin Hayati esırları wa Edebi Shahsiyeti, Ankara, 1989, p.76.

² Dr. Erkan Turkmen, Emir Hüısrev-i-Dehlevinin Hayati esırları wa Edebi Shahsiyeti, Ankara, 1989, p.76.
wrote Baburnama, Risala-i-Aruz, the Mübayyen and his translation of the Risale-i-Valediyye, he imparted a very dainty form of Chaghtai Turkish.\textsuperscript{1} Humayun, Kamran Mirza, Bayram Khan,\textsuperscript{2} Abdurrahim Khan-i-Khanan, Hoca Kalan, Mirim Beg, the regent of Khandhar and Baharlu were the famous poets of Cagıtaı Turkish during Medieval Period.

Dr. Ali Fuat Bilkan writes,

“Bilhassa Babürün sanati ve sanatçiyi desteklemesi, pekçok ortaasyAli sair ve yazarin Hindistana gelmesini sağlamakistir. Gerek Babürün gerekse Bayram Hanin Türkçe şiirler yazması, Sarayda Türkçenin önemiğini arttırmıştır.”\textsuperscript{3}

The patronage that Babur extended to literature resulted in a great migration from Central Asia to India. Babur’s and Bayram Khan’s personal memoirs interest enhanced the importance of Turkish as a memoirs language among the inmates of the royal palace.

Humayun, the eldest son of Babur, became the king of India. Shah Tahmasb Safavi was his contemporary in Iran.

\textsuperscript{2} The Divan of Bayram Khan, ed. S.H. Rashdi and Sabir, Karachi, 1971.
\textsuperscript{3} Dr. Ali Fuat Bilkan, p. 13.
Humayun was a scholar and patron of art and culture.

His brothers Kamran, Askari and Hindal betrayed him. And as a result, he was defeated by Sher Shah Suri. And forced to flee to Safavid Iran, with some of his loyals. Babur had a good relation with Shah Ismail Safavi. Humayun also new this relation, and with this understanding he proceeded for Iran and welcomed by Shah Tahmasb Safavi.

Dr. Zabihullah Safa considers Humayun’s visit very important for political, cultural and trade relation between Iran and India.

He writes,

"سفر همایون پادشاه به ایران از حيث تشبيد و تجوید رابطة خاندان تیموری به ایران و فرهنگ ایرانی و حفظ و ادامه دوستی میان جانشینان شاه اسماعیل و بازماندان اثرالله تین بابر اهمیت بسیار داشت".

During stay in Iran, Humayun could know poets, miniaturists and good calligraphers. His stay in Iran gave an opportunity to strengthen the existing relations. Shah Tahmasb court was full of great miniaturist, calligraphers and painters. There, Humayun came into contact with Mir Syed Ali

1  Abdul Qadir Badauni, Muntakhab-ut-Tawarikh, p. 444.
and Abdus Samad.

With the help of Shah Tahmasb Humayun regained Qandhar, Badakhshan and Kabul in 1544 AD. Many miniaturist, artists and scholars was brought by Humayun.¹

Humayun was himself a scholar, poet, astronomer and mathematician. He patronized men of letters, artists and scientists.

Dr. Zabihullah Safa writes,

"اًگر در همان مدت همايون و اكبر و وزيران و سپهسالاران و صوبه‌داران با دست و دل کشاده خریدار شعر و ادب پارسی نمی‌شنند... و راهی هند نمی‌گردد."

Famous historians and scholars who were associated with Humayun were, Zainuddin Khafi, Khandmir, Maulana Muhammad ibn-i-Ali Samarqandi, Maulana Nadir Samarqandi and more.

Humayun was a well read and highly accomplish man. He knew Turki, Persian and Arabic. He was very fond of

literature, poetry and philosophy.

Bayzid Bayat's Mukhtasar Tarikh-i-Humayuni and Tarikh-i-Humayun wa Akbar is a contemporary history of Humayun and gives valuable information. Humayunnama is an eye witness written by his sister, Gulbadan Begum. She wrote this book with the help of three respected ladies like Khanzada Begum, Maham Begum and Hamida Bano Begum. Tazkirtul Waqiat by jauhar Aftabchi. He was a constant attendant and confident of Humayun.

Humayunnama throws light on social and natural aspects than a military detail.

Humayun, Gulbadan and Kamran, everyone was having a memoirs taste. Humayun composed poetry and accumulated a diwan.

Kumras Amiri writes about Humayun:

"همايون پادشاهی بود بنهايت كريم و صاحب ذوق سليم، از علوم حكمت و رياضى آگاه و مرتب شعراء و فضلا و هنرمندان بود و بهدو زبان ترکی و فارسي شعر می سرود."

1. کیومرث امیری، زبان و ادب فارسی در هند، وزارت فرهنگ و ارشاد اسلامی، شورای گسترش زبان و ادبیات فارسی، ۱۳۷۴، ص ۳۲.
Humayun’s poetry, for example,

"ای دل ز حضور یار فیروزی کن
در خدمت او بهصدق، دلسوزی کن
هر شب به خیال دوست خرُم بنشین
هر روز به وصل یار، نوروزی کن”

Gulbadan Begum was the first Timurid lady, who has not only written in Humayunnama the events of her father, Babur, brother Humayun and Humayun’s son Akbar’s life but she was also a poet.

Isa Karimi writes,

"گلبندن بیگم نخستین زن فارسی‌نگار و فارسی‌سرا خاندان تیموری هندوستان هم رویدادهای زندگانی و پادشاهی پدرش بابر، برادرش همايون و برادرزادهاش اکبر را در همايوننامه بهشیرینی نگاشته و بهبادگار نهاده است".

This is one of her copulates for example,

"هر پری رویی که او با عاشق خود یار نیست

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1. همان، ص 34. 2. عیسی کریمی، دورنگی و جاویدانی، پیوندهای فرهنگی ایران و شبقات، دانش، شماره 82، 96 میلادی، ص 46، صبح گلشن، ص 348.
Among the brothers of emperor Humayun, Kamran Mirza was a poet of Persian language. His collection of poetries have been published from Calcutta. His one of the Ghazals is written below.

"چشم بر راه تو داریم شد ایامی چند
وقت آن شد که تهی جانب ما گامی چند
تا کسی میل دلم را برخخت به نبرد
دولت وصل تو خواهم بهدلازامی چند
ما خراباتی و رندیم تو با مشین
حیف باشد که نشینی تو بهبدامی چند
کامران این گزل تو، بههامایون بفرست
باشند ارسال کند سوی تو انعامی چند".

Each and every member of Mughal Dynasty from Babur onwards was not only lover and patron of Persian language but himself a poet or a prose writer like any Timurid of Central Asia.

Bairam Khan Turkmen was also unparallel in prose and poetry. He had his Turkish and Persian Diwan. He has also
written several couplets in the virtue of Aimma-i-Masoomin Alaihissalam.

"شهی که بگذرد از نه سهر افسر او
اگر غلام علی نیست خاک بر سر او
محبت شه مردان مجو ز پی به کش
که دست غیر گرفتست پای مادر او
همای قدر تو مرشی است کر علو جلال
گرفته ملك دو عالم صداد شهیر او".

Timurids were not only busy in wars but in every situation they never forgot to develop fine arts and specially literature. Every king and noble, right from Central Asia, Khorasan, Samarqand, Bokhara, Isfahan, Herat, Kabul Badakshan, Lahore, Multan, Agra, Delhi and later on Kashmir, Bijapur, Golkonda, Jaunpur (the Shiraz of India), Bengal, etc. were turned as a centre of memoirs activities. In India, Babur and Humayun could find less time to develop much the literature and memoirs activities. But their successor Jalaluddin Muhammad Akbar could develop literature and memoirs activities, which was on its peak during his time. On this very foundation, Akbar's successors like Jehnagir, Humayun and Darashikoh carried out the memoirs activities
during their Periods.

Akbar was not highly educated like his predecessors and his successors. But he became well enlightened because of his being in the company of the scholars of the different fields in his court.

Jehangir writes in his memoirs,

"So much became clear to him, through the constant intercourse with the learned and wise men in his conversation with them, that no one knew him to be unlettered and he was so acquainted with niceties of verse and propose compositions that his deficiency was not thought of."\(^1\)

He was born in 1542 AD at Amarkot in Sindh. In 1556 AD, he sat on the throne after the death of his father Humayun. His fifty one year long reign gave time not only to strengthen the country politically but also the enough time for the development of fine arts and specially the literature. Due to his patronage of literature there was an unprecedented outburst of memoirs activities. He revived the culture of Central Asia, to which Babur and Humayun had paid much attention. He patronized the Timurids Central Asian Persian

\(^1\) Jehangir, Tuzuk-i-Jahangiri, p. 34.
culture.¹

He had divided his library into two wings. One wing of his library used to be in the Harem and the educated ladies used to read out daily to him.

Abul Fazal writes,

"Akbar rewarded the recites with gold and silver according to the number of pages read out by them. Some of the books he was greatly interested in were, Kimya-i-Muniri, Akhlaq-i-Nasiri, Hadiqah-i-Hakim Sanai, Gulistan-i-Sadi, Jam-i-Jam, Mathnawi-i-Manvi, Shahnama, Bustan, Kulyat-i-Khusrau, Diwan-i-Khakani and Diwan-i-Anwari. Besides these many other history books were recited to him".²

History has always recorded the name of those kings who, during the course of history established universities, colleges, schools, libraries, for the promotion of arts and knowledge and patronized poets, writers and also the kings who were poets and writers. Love for the poetry among the kings has also got the reputation in the History of Persian Literature as well as in

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² Ain-i-Akbari, Abul Fazal, p. 114.
other Historical sources. Right from the Delhi Sultanate up to the downfall of Mughal empire, kings and their successors composed poetry in Persian language. During the Mughals specially this attachment and relationship reached at its peak. Babur, Humayun and Akbar were not only promoters of Persian language and literature but they also patronized the contemporary poets and men of letters. They were having enormous talent of literature and culture from their childhood. The place of Akbar (1556-1605 AD) among them is considered high as a nourisher of poetry, promoter of knowledge and literature as well as propagator of culture.

Akbar was the only king among the Timurids, who not only, composed poetry in Persian but also in Hindi language.

Abul Fazal writes,

"طبع ایهامبندیر آن حضرت (اکبر) بهگفتتن نظام هندی و فارسی بهغايت موافق افتاده، در دقایق تخیلات شعری نکته سنگی و موسکاغی میفرمایند، از کتب نظام، مثنوی مولوی، و دیوان لسانالغیب خود بهسعادت روان میخواهند و از حقایق و لطائف آن التذاد مییابند".1

The samples of Akbar’s poetries can be found in different sources. Akbarnama, Haft Aqlim, Shair-ul-Ajam, Masirul
Umra, Roze-i-Raushan, Karwan-i-Hind, Tarikh-i-Adabiyat-Dar Iran and so on.

A specimen of Akbar’s poetry,

"گل که خسته چوگی و ثاج شهابی
به مر کل کسی رسد حاشا و کل
حاجی بسیار که ورود از برای حج
پاره بود که که که بیاد به سوی ما
گریه کردم ز غت موجب خوشحالی شد
ریختم خون دل از دیده دلم خالی شد
نیست زنجیر جنون در گردن مجنون زار
عشق دست دوستی در گردن افکنی است.".

Akbar had a poetic talent. He had recited poetry on different topics and forms. In Akbar Nama, this quatrain of Akbar is about a lady bangle seller.

آن یار که خون شد دلم از دوری او
من یار غم ز دست مهجوری او
در آبیزه چرخ ن قوس قزح است
عکسی است نمايان شد از چوری او".

Akbar was not only having a great literary taste from the
very beginning of his life and composed poetry but in the literary gathering he also used to edit and criticise the poets.

Shibli Noamani in Shair-ul Ajam writes about that.

بارها اکبر شاه اشعار اساتید را مورد انتقاد قرار می‌داد و نکته‌چینی می‌کرد که حتی نقادان فن داد انتقاد او را داده‌اند.

Shibli Noamani further writes about the literary activities of the Mughals,

در دریاب این سلسله شعر و ادب ترقی و پیشرفتی که نموده‌اند از این جهت بوده که سلسله مزبور خود دارای طبع موزون و نقاد سخن بودن تشخیش بدو خوب کلام می‌دادند. شعر را در هر موقع باز جویی می‌کردند، می‌آزمودند، امتیازی که می‌دادند از روی تحقیق و مبنی بر امتیاز فضلی بوده است.

Apart from Akbar, his nobles and courtiers were also great poets, writers, historians as well as religious personalities. They continued to maintain this tradition of writing poetries, history, literature and religion treaties.

About the poetic culture in Akbar's court and his time Kumras Amiri writes,

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1. مولانا قدرت‌الله کوپاموئی، نتایج الافکار، بهمنی، ۱۳۸۴، ص. ۵
2. شبیل تعمانی، شعرالعمج با تاریخ شعر و ادبیات ایران، ترجمه سید محمد تفتی فخردی‌پا کیلیانی، تهران، ۱۳۸۸، ص. ۷

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Several historical works with considerable biographical material were composed during the reign of Akbar. Among them are,

(i) Humayun Namah written by Babur's daughter, Gulbadan Begum.

(ii) Tarikh-i-Sher Shahi written by Abaas Khan Sherwani, by the instruction of Akbar and latter this book was named Tohfa-i-Akbar Shahi.

(iii) Tarikh-i-Humayun, by Bayzid Bayat.

(iv) Tazkirat-ul-Waqiyat by Jauhar Aftabchi written in the life of Humayun itself.
(v) Tarikh-i-Masoomi, by Masoom Bhakri Nami.

(vi) Tabaqat-i-Akbari by Nizamuddin Ahmad (wr. 1594 AD)

(vii) Muntakhab-ut-Tawarikh by Abdul Qadir Badyuni.

(viii) Tarikh-i-Alfi by Mullah Ahmad

(ix) Tarikh-i-Haqqi by Abdul Haq.

(x) Tarikh-i-Akbari by Faizi Sarhindi.

(xi) Majma-ul-Akbar by Mir Muhammad Sharif Waqui

(xii) Tarikh-i-Gujarat by Abu Torab WAli, about the events of Gujarat.

Historians like Abul Fazal, Mulla Abdul Qadir Baduni and Nizamuddin Ahmad are very famous. Abul Fazal was Akbar's friend, writer, statesman diplomat and also his minister. He inherited the traditions of universal learning, mysticism and cosmopolitanism from his father, Shaikh Mubarak. His scholarship and marvellous literary style made both of his works Akbar Namah and Ain-i-Akbari invaluable. Abul Fazal takes his readers to the laboratory of his history and explains his methodology resembling those used for Timur's autobiography. He is regarded in India as a master of
style and unexcelled in the art of epistolary.

Nizamuddin Ahmad of Herat served under Babur, Humayun and Akbar as a soldier and administrator.

Mulla Abdul Qadir Badyuni wrote a psychological biographical history.

Muhammad Hashim, better known as Khafi Khan was a Khurasani of Khawf. He wrote Mutakhab-ul-Lubab. The first part of Muntakhab-ul-Lubab deals with brief history of Babur, Humayun and Akbar.

Contact with the Central Asian Mughals taught the Rajputs the art of writing comprehensive historical chronicles, written by trained officials. Hindus were never strong in Historiography. Hindus after learning Persian language started writing Indo-Persian historical biography. They started following the same idioms, style, technique and expression. Ishwasdas Nagar, Sujan Rai and Bhimsen Burhanpuri are among those who started writing history after learning the new technique. Other official historians also adopted the examples and methodology of Abul Fazal.¹

¹ Dr. Jagdish Narayan Sarkar, Historical Biography, pp. 51-55.
Akbar's was the most important Period in the history of Timurids rule in India. Political stability was achieved as well as all round progress, especially in the field of literature can be seen. Akbar's court was thronged by poets, literatures, theologians, philosophers and historians. Akbar himself took the initiative and ordered to write history. Regarding the order of Akbar for writing history of Babur and Humayun Gulbadan Begum states in Humayun Nama,

"حكمة شده بود که آنجه از واقعه فردوس مکاتی (بابر) و حضرت جنیت آشیانی (همايون) می‌داشت به آمدن بو تویسی. وقتی که حضرت فردوس مکاتی از دارالفنون به دارالفنون خراشید این حقیره هشت ساله بود و بیان واقع شاهد کمتر به خاطر مانده بود بنابر حکم بادشاها آنجه شنیده و به خاطر بود نوشته می‌شود".

One more reference of Akbar’s order for writing history in the following words

"بهترین جماه جلالالدین محمد أكبر بادشاها فرموده بودند که از بنده‌های درگاه هر یک را که سلیقه تاریخ باشد نویسنده بلهکه از ایام سلطنت حضرت جنیت آشیانی همايون بادشاها اگر کسی را در خاطر چیزی مانده باشد درج نمایند، و به نام نامی می‌توان سازند".

1. همايوننامه، کلیدن میگم، ص 151.
2. بازیپسی بيات، تذکره همايون و اکبر، پیروفسرو طاهر علی، مقاله به عنوان تاریخ الفی، غیر مطبوعه تاریخ فارسی در دوره اکبر، ص 32.)
The munificence of the Mughal and Deccan rulers and nobles led to the continuous migration of a large number of Persian poets from Samarqand, Bukhara, Hert, Isfahan, Shiraz, Mashad, Qazwin, Gilan, Kashan, Quman, Ray, Tabriz, Mazandran, Sabzwar, Nishapur etc. to India.¹

Akbar extended favours to those also whose family had been friendly to his father like Jafar Khan of Taklu, grandson of the governor of Herat Khawja Beg Mirza, son of his father’s host at Ardabil. Akbar’s court became the centre of scholars, poets and of all that was best in Persian literature like Urfi Shirazi, Ghazali Mashhadi and Naziri Mashadi. Abul Fazal calculated that there were fifty reputed Persian poets in Akbar’s court under the headship of Faizi Fayyazi, who was well versed in Turkish, Persian, Arabic and Sanskrit.²

Golkunda and Bijapur were the important centres of Persian language and culture. The Adil Shahis of Bijapur, though claiming descent from the Sultan of Turkey but adopted Persian as their court language. The Qutubshahis were descended from Turko-Persian ancestors. Golkunda was thronged by Persian historians and poets during Ibrahim

¹ Dr. P.N. Chopra, Persian Poetry in Mughal India, p. 1.
² Dr. Jagdish Narayan Sarkar, India and Iran in the Medieval Period, p. 26.
Qutub Shah (1559-80) in large numbers. In 1592 AD a new compital was founded in Hyderabad. Due to the extent of its persification it was called the second Isfahan.

Lexicography is also a very important field in which, especially during Akbar's Period great works have been done. Madar-ul-Afazil by Shaikh Faizi Sarhindi is important to note.

The court of Akbar fostered a lively literary culture and encouraged translation of all kinds. Massive numbers of classics were rendered into Sanskrit and Hindi. Religious literature was also translated into Persian from other languages like Chaghtai Turkish, Sanskrit and Arabic. Akbar's school of translation made a valuable contribution to the Indianization of the Mughal ruling class.

Akbar knew the value of great works written by great men. Ethical and moral value of those book was the reason of the translation. Akbar had the knowledge and had understood the importance of these books. These Sanskrit and Hindi works were translated into Persian language to bring the two communities closer and to establish the bond of friendship and unity. With these views in mind Akbar established his translation bureau and engaged the famous Pandits of that age.
and Muslim scholars to carry out the work of translation. Mahabharat, Lilawati, Ramayan and Panchtantra were translated with the Persian name Razm Nama, Lilawati, Ramayana and Ayare Danish.

Nal Damayanti, Kirishnaji, Singhasin Battisi (Hindi) and Atharved were translated with the Persian name Nal Daman, Tarikh-i-Krishnaji, Singhasin Battisi and Atharved.

Medieval Period of Indian history has played a pioneer role in propagating and preserving Indian culture. Significant Sanskrit works of science and philosophy were translated into Persian. Muhammad Aberuni was the first scholar who presented Indian culture and sciences in the light of modern researches in eleventh century.

The outstanding scholars and translators of that Period like Shaikh Mubark, Faizi, Abul Fazal, Abdul Qadir Baduni, Abdur Rahim Khan-i-Khanan, Mir Fathullah Shirazi, maulana Shah Mohammad Shahabadi, Mohamamd Sultan Thanesri, Haji Ibrahim Sarhindi and famous Pandits were present in Akbar’s court to carry out the great scholarly and literary translation project from Sanskrit, Hindi, Turkish, Arabic languages into Persian language.
Ghaznavid's onward scholarly and literary translations have been done. Al-Biruni stayed in India, learnt Sanskrit language and wrote Mal-ul-Hind. Apart from this he had also translated several Sanskrit books into Arabic and Arabic into Sanskrit. He took thirteen long years for these academic works. With this great effort he succeeded in learning not only the culture and civilization of this great ancient country, India but also succeeded in learning mathematics and astronomy, which has been the speciality of this land. Writings and translations of scholarly and literary Indian works in Persian language have been also done during Firoz Shah Tughlaq (1351-1388 AD). Translation of literary and scientific works have been done in Kashmir also. During the Period of Sultan Zain-ul-Abedin (1420-1470 AD), the translators and scholars of Persian and Arabic literature as well as the scholars of Sanskrit language who were the members of Darul-Tarjuma, belonged to Dar-ul-olum, translated some important Sanskrit works. By the order of Sultan Zainul Abedin, Mulla Ahmad Kashmiri translated some important Sanskrit works like Mahabhaarata, Raj Tarangani (Darya-i-Shahan), Katha Sritsagar (oqyanoos-i-Hekayat) and Shastras and Vedas.

But Akbar was far ahead of all these works. In his Period
by his order, several works of philosophy and mathematics were translated into Persian language. Akbar ordered his scholars to translate the important works of different literature into Persian language.

Akbar wanted a strong cultural relation and affinity between Hindus and Muslims through these translations.

Dr. Zabihullah Safa writes,

"در عهد پادشاهی جلالالدین اکبر که از روشندلان روزگار بود و می‌خواست بین رعاپایان هندو و مسلمانان خود تقاربی از راه شناخت فرهنگی به وجود آورد، عده‌ای از آثار مهم هندوان که زبان اصلی هند در آن روزگار بود، ترجمه گردید":

In the year 1582 AD Akbar ordered to translate 'Mahabharata'. This epic poem of Sanskrit consisted one thousand couplet. And with the active participation of Abdul Qadir Badyuni, Abul Fazal Faizi, Ibn-i Abdul Lateef Hussaini, Naqib Khan and the Pandits this project was completed as Razm Name.

Abdul Qadir Badyuni with the help of Naqib Khan and Haji Sultan Thanesri translated the 'Ramayana'. The order for the translation of historical works was given and works like
‘Rajtrangni’ and ‘Singhasan Battisi of Kalhan Pandit were translated. Rajtrangni written by Kalhan Pandit is the history of Kashmir’s four thousand years. First time this work of Kalhan was translated by the order of Sultan Zainul Abedin, by his poet laureate Mulla Ahmad Kashmiri in Persian language, but unfortunately it is not available now.¹

Second time in 1590 AD by the order of Akbar, this ‘Rajtarangani’ was translated by Shah Mohamamd Shahabadi with the title of Tarikh-i-Kashmir.²

Singhasan Battisi was also translated by Abdul Qadir Badyuni, with the title ‘Nama-i-Khirad Afza’³

‘Kathasaritsagar’ was translated with the Persian title ‘Bahr-ul-Asmar’ by Abdul Qadir Badyuni in the year 1594 AD.

‘Lilawati’ of Bhaskar Acharya was translated by Abul Faiz Fazi in Persian language, which was based on art of Mathematics.

Athrveda was translated by Abul Faiz Faizi in poetic

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¹ Ivanov W. Concise descriptive catalogue of the Persian Manuscripts in the Curzon collection, Asia Society of Bengal, Calcutta, 1929, p. 934.
² 217
form.

‘Nal Damayanti’ was also translated by Faizi in 1594 AD, with the title ‘Nal Daman’.

Different literary works have been done during this period. Both Hindus and Muslim learnt Sanskrit and Persian language. Literary activities were on its peak during Akbar’s time. These activities brought both the communities together.

‘Muajjamul Baldan’, a book in Arabic language was rendered into Persian by group of scholars like Badyuni, Qasim Beg, Shaikh Munawwar and Mulla Ahmad Tattwi in 1591 AD.¹

Another Arabic work ‘Hayat-ul-Haiwan’ was translated into Persian by Shaikh Mubarak Nagauri and Faizi.²

During Akbar’s period ‘Waqiat-i-Baburi’ of the first Mughal emperor Zahir Uddin Mohammad Babur was translated from Chaghtai Turkish into Persian by Abdur Rahim Khan-i-Khanan by the order of Akbar in the year 1589-90 AD.

Other Sanskrit books on mathematics and the natural
sciences were rendered into Persian by Hindu scholars.

The works of Sujan Rai, Chandra Bhan Brahman Brindaban Das and Ishar Das are no less important than Abdul Qadir Badyuni, Abul Fazal and other Muslim historians of this Period.

Letter writing as a literary art had become the preserve of Hindu writers. Except Abul Fazal who was the master of Persian prose, no other writer could be compared to, Chandra Bhan Brahman, Munshi Nihal Chand, Munshi Awadh Raj and Munshi Harkaran.

Persian was the court language but the local language Braj Bhasha and Avadhi also flourished during this Period. Padmavat of Malik Muhammad Jayasi was in Avadhi.

Hindi poets and poetry also flourished during this Period. Akbar also composed Hindi poetry. Abdul Rahim Khan-i-Khanan was also a Hindi poet. Other Hindi poets were Keshav Das, Ras Khan etc. in Akbar’s court.¹

Literature produced during this Period contributed into the development of composite culture. The translation and

transfer of the literature from one language to another brought both the community closer and broke all the previous barriers.

The works of Amir Khusrau inspired the cultural coordination. He was above communal fanaticism. His poems are full of patriotism. Sanskrit was not the monopoly of Hindus. Muslims also acquired equal proficiency. Rahim sang in praise of Brahma, Ram and Krishna. Rahim became the face of India's composite culture. Ras Khan was a krishnite poet of the Bhakti Period of Hindi Literature. He composed poetry in Brijbhasha.

Kabir is called a revolutionary and visionary poet. Both the communities came closer to each other. The composite culture was strengthened during the Mughal Period. All those literary activities, patronization to the scholars and men of letters, the promotional activities for the developments of every branches of literature like prose writings, poetry, history writings, letter writings, biographies, autobiographies, translations from one language to the another, learning the local language and above all the personal interests of the kings, and their family members in literary activities like writing poetries, autobiographies, biographies, learning languages, which have been the common practice in Central Asia and Iran.
Timurids learnt all these activities in Central Asia in Timurids court. They inherited all these activities from their ancestors and succeeded in India.
Linguistic Impact

The early invaders of India were basically Persianised Turks. Most of the dynasties which ruled India were of Turkish origin like the rulers of slave dynasty, Khilji and the Tughlaqs. They spoke Persian in public and Turkish in their Houses. Mughals ancestral language was Chaghtai Turkish. The Persian settlers and visitors provided the nucleus for the growth of Persian language in India. The influence of Persian language was so immense that Chaghtai Turkish could not displace it.

The close cultural contact have been between India, Iran and Central Asia. These contact encouraged the languages like Arabic, Persian and Turkish to create there impact on the Indian languages and its way of life. These languages have also contributed in the development of thought and culture. These languages have been the source of a unique cultural heritage. Persian renderings of Indian classical works during the Medieval period and Turkish adaptations during the Ottoman Empire of Turkey at Samarqand evolved a common history of mankind and acted as a cementing factor between India, Iran and Central Asia.

Dr. Gorekar writes,
“Persian as a language of culture was indispensable for the successful conduct of day-to-day social and business affairs and also as a vehicle of rich literature”.¹

Due to close contacts between India and Iran and Central Asia which developed and encouraged by the passage of time, resulted in huge Migration from these regions. The date of this Migration cannot be exactly fixed. The close contact between Vedic Sanskrit and Avesta is considered to have played an important role in bringing the two regions closer. The cultural history of any region has the history of transfer of thoughts, ideas and philosophy to the other culture.

Contact with these region increased when Ghaznavids renewed the sassanians initiatives. During the medieval period the dynasties like the Ghaznavids, the Ghorids, the Khaljis, the Tughlaqs and the Mughals were basically Turks and their mother tongue was Chagtaï Turkish, but after arrival in India they absorbed in the prevailing Turko-Persian culture in India Persian became the court language. Apart from that the people who migrated from Persian speaking regions, like Sufis, traders, nobles, worriers, poets and men of letters, all were

¹ Dr. N.S. Gorekar, Indo-Islamic Relations, Knowledge City Books, 2002 AD, p. 51.
speaking Persian language and were migrating with Persian culture. In the south, the Qutubshahis and the Adil Shahis were also of the Turkish origin but they all were influenced by Persian culture. Migration was a continuing process till the down fall of Mughal Empire which also paved the way for the lively Persian culture, the language, the manners the customs and convention.

The Turks, Afghans, Iranians and Central Asians who were coming either from North or through the West, they knew Persian language and Persian culture very well. Persian became the Lingua franca of the people. Due to the interaction in the common language (Persian) and the culture which came from abroad (Persian culture) influenced the Indian life thoroughly.

Prof. Nazir Ahmad quotes Dr. Tarachand,

"Thus after the first shock of conquest was over, the Hindu and Muslims prepared to find a via-media whereby to live as neighbours. The effort to seek a new life led to the development of a new culture which was neither exclusively Hindu nor purely Muslim. It was indeed a Muslim-Hindu culture. Not only did Hindu religion, Hindu art, Hindu
literature and Hindu sciences absorb Muslim elements, but the very spirit of Hindu culture and the very stuff of Hindu mind were also altered.”¹

From the time of Qutbuddin Aibak (1206-1210), Persian became the sovereign language of this country. With the advent of the Mughal emperor Babur and his son Humayun, Persian became current and popular. They were thoroughly imbued with all the grace of Persian culture. Humayun’s wife and Akbar’s mother Hamida Bano Begum was an Iranian lady. During the Mughal period Hindus found themselves nearer to the Muslims in every walks of life. This fusion of the two communities helped in the development of Persian language in India.

Prof. N.S. Gorekar writes,

“With the progress of culture through assimilation of foreign elements, language acquires a new flexibility and as a consequence vocabulary turns out to be the domain of loans. There is no language the vocabulary of which does not include borrowings. The infusion of foreign words in a language is

always an evidence of the contact between peoples, speaking different languages...”¹

In medieval period the language brought about a process of synthesis. The social and cultural contact between Hindus and Muslim helped in acclimatisation of numerous Persian words in Indian languages. And the impact can be seen on the local languages like Punjabi, Hindi, Bengali, Urdu, Marathi, Gujarati, Tamil, Kashmiri, Sindhi and even Sanskrit. The impact also can be seen in the south. Mistics and the traders brought their vocabularies and created impacts in the field of philosophy, trade and religion in the south. The local languages in India gradually accepted the Persian impact and vocabularies in the North and in the south as well. Persian vocabularies were accepted because this was the language of the administration and brought by the ruling class. The Persian language became the language of ruling class as well as the common masses. Persian language became more popular after the disintegration of the Bahmani kingdom in the five states of Deccan, Golconda, Bijapur, Ahmad Nagar, Bidar and Berar. The independent states like Bengal and Oudh, Persian became the language of government.

¹ Prof. N.S. Gorekar, Indo-Islamic Relations, p. 55.
Two different cultural group came into contact created maximum impact on their languages.

Due to this contact, in the words of Dr. Tara Chand,

“Muslim influence upon Hindi as such was deep and is seen in its vocabulary, grammar, metaphor, prosody, and style, and what is true of Hindi, is true of Marathi and Bengali and more so of Punjabi and Sindhi…”

Urdu also borrowed much Persian words, forms and themes. Its literature first developed in Deccan. It has been the vehicle of expression. Persian impact has given a new language Urdu. This language was enriched by Persian and Arabic words.

About the impact of Persian language on the development of Urdu and Hindi, Dr. Jagdish Narayan Sarkar writes,

“It is necessary to remember that both Persian and Sanskrit had a common origin and to have an idea of the linguistic map of India about A.D. 1000, when the Perso-Turki avalanche came down on the plains of Northern India. Generally speaking, Sanskrit the traditional link language and Prakrit (Pali) prevailed there and the Dravidian language in the south. Sanskrit was confined to the learned and Persian to
the official class. Arabic was the vehicle of expression of Islamic thought... (a) Western Hindi, Brajbhasha (around Mathura), Khari-boli and Hariyani (around Delhi) (b) Eastern Hindi (Awadhi, Maithli, Bhojpuri). There was the need of a new common link language on account of the contact of the immigrant North-Western Perso-Turki colonist and the indigenous people. The evolution started even before the Muslim conquest of Delhi.”¹

Apabhramsa grew into proto-Hindi. The oldest book of Hindi language Prithviraj Raso by Chand Bardai in 12th century had many Persian words like dunya, parwardigar, Paigham (دنیا، پروردگار، پیغام). In North-Western India the Persian knowing people created their impact on the Kariboli, Dr. Sarkar further writes,

“Thus after the Ghorid occupation of Delhi, there was a fusion of Persian and Punjabi words... This new common language (proto Urdu) developed in Delhi which was named Hindawi to distinguish it from Persian, though its script was Persian. Masud Sad Salman wrote poetry in Arabic, Persian

¹ Dr. Jagdish Narayan Sarkar, India and Iran in the Medieval period, Dr. M. Ishaq memorial lecture, Calcutta, 1973, pp. 32-33.
and Hindawi, Amir Khusrau called it Dehlavi (zuban-i-Dehili). Khusrau set a fashion in writing mixed poetry (Persian and Hindi) which accounts for Urdu or Dehlavi”\(^1\).

Sufis and Bhakti cult saint carried out the torch of Hindawi. They conveyed their massage in the language of the masses. They used Arabic, Persian and also the Hindawi in their preachings. The promotion of Hindawi and early Urdu was also done by the saints of Bhakti cult, Kabir, Nanak, Sudras, Tulsidas and Ramanada. During the passage of time everybody contributed in the development of Urdu or Hindawi language. Babur, the first Mughal King saw this language more flexible and expansive. Persian words were used frequently in Hindawi language, which was latter called Rekhta or Hindustani. After some time this Rekhta or Hindustani was called Urdu. Urdu words were used by Babur in Tuzuk-i-Baburi and his diwan.

Likewise the genius of Mughal court Abdur Rahim Khan-i-Khanan did write his poetry in Hindi language.

Akbar’s personal relation with the Rajputs also helped the development of Urdu language. Urdu reached at its peak

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\(^1\) Dr. Jagdish Narayan Sarkar, p. 33.
during Akbar’s grand son Shahjehan.

Urdu was also promoted in the south by the Sufis, saints, traders and also by the political personalities.

There is no field left on which Persian influence cannot be seen. Each and every branch accepted Persian words. For example,

The name of the Indian cities and places big or small have the impact of Persian.

1. اله آباد, 2. حیدر آباد, 3. فیروز آباد, 4. نوابگنج, 5. حضرت کنگ, 6. بختیاربور, 7. حسن پور, 8. زهر باغ, 9. صاحب باغ, 10. مغل سرای

The name of the organs of the bodies are Persian, like:

1. جگر, 2. ناخن, 3. بازل, 4. گردن, 5. پشت, 6. دل, 7. خون

The name of fruits are also Persian, such as:

1. بادام, 2. انار, 3. تربوز, 4. شهتوت, 5. کشمش, 6. زردآلو, 7. انگور

The names of posts and ranks, such as:

1. تحصیلدار, 2. تهانه دار, 3. مختار, 4. امین, 5. کارنده

The names of some birds are Persian, for example,
Words and terms used in travel are Persian words,

The terms used in Indian courts are of Persian language, like

We use Persian words in the field of agriculture even today, such as:

Clerical and calligraphical words are mostly Perso-Arabic, which we use even today:

Persian impact also can be seen on the ancient language like Sanskrit. Even before the advent of Muslim rule, the Persian impact can be seen in Kashmir. In 1339 AD the

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Shahmir dynasty paved the way for the Persian words into Sanskrit. Words like surtana, Selahdar etc. are such example. Earlier the official designation like dibir or divira used for Dabir in Persian. Words like Khatuna for Khatun, masedah for Masjid are example of the Persian impact in Kashmir.

Since 1206 AD Punjab has been accepting the Persian impact. Till 15th century, Punjabi language and culture exercised the Muslim influence. Kamal, Farid and Gorakh Nath reveal the impact of Persian, Turkis and Arabic words. There are several factors which are responsible for the impact of Persian language on Punjabi language. There were several poets in Punjab who new both the language. Punjab was the place which had a Persian atmosphere and the rending of Persian work into Punjabi language also paved the way of Persian impact on Punjabi language.

Hazir Nama of Guru Nanak who lived between 1469-1538 AD has Persian vocabulary. The sacred book of the Sikhs the Granth Saheb has also many Persian words\(^1\) like,

Telgu language also received impact of Persian language.

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1 Dr. N.S. Gorekar, Indo-Islamic relation, p. 68
The result of this linguistic impact was the use of Persian words frequently in Telgu language. Such as

1. فریات، 2. مدعی، 3. بازار، 4. عرضی

The other Dravidian languages like Tamil, Kannad and Malayalam also could not escape from the Persian impact. Karela has been directly facing the Persians and the Arabs from the very beginning. But apart from some official vocabulary, one hardly come across the Persian words. Some official vocabularies are,

1. سرکار، 2. بیشکار، 3. کاني شماري، (خانه شماری)

After Telgu, the language which adopted more Persian words is Kannad. Such as,

1. کاغدا (کاغذ)، 2. کانون (قانون)، 3. حساب، 4. جاجیر، 5. رومال، 6. سامان.

Due to the contacts between Persian speaking people and the people of Maharashtra, Persian could leave its impact on Marathi language. The Muslim rule in Deccan paved the way for Persian terminology into Marathi language. Persian words related to fine arts and the words of court etiquette were freely introduced in Marathi language. Persian in such a way
assimilated in the Marathi language that it became its vital part.

Dr. N.S. Gorekar quotes Rajwade,

“Persian has left such a deep impression on the usages and common conversational idiom of Marathi that so long as Marathi will exist as a spoken or written language on the surface of the earth, it will bear testimony to the Muslim rule in the Deccan through its Persian vocabulary, construction and case termination.”¹

The words of Persian origin which are used in Marathi language are,

1. पैगांदर, 2. आयंतंदर, 3. करंतकं, 4. बी.शंक, 5. ब्लाश्चं, 6. मकर, 7. बल्त

In Bengal, initially the Persian and Arabic words were limited in Bengali language. But after the annexation of Bengal by Akbar in 16th century, the flow of Persian and Arabic vocabulary into Bengali language of law, commerce and administration started.

Before the Mughals, the influence of Persian on Bengali language was limited. But from 15th century onwards, the

¹ Dr. Gorekar, Indo-Islamic Relation, p. 71.
Muslim kings of Bengal started patronizing the language. Persian words were added to diction of Bengali language, connected with administration, military, Justice and revenue. Hindus also started learning Persian language which was the cultural and administrative language of Bengal. Some administrative words of Persian language were included in Bengali language like,

1. سرکار. 2. قانون

The translations of Persian works like Pandnoma, Tazkiratul Aulia, Sikandar Nama, Gulistan, Bostan, Diwan-i-Hafiz, Rubaiyat-i-Umar Khayam etc. also became vital force for the acceptance of Persian language in Bengali language.

Some story writers of Bengal like Ijazuddin, Qurban Ali and others used Persian words, in their writings. A new style with Persian words came into existence, which was called Musalmani Bangla.¹

Gujarat has been in the direct contact with the Parsis of Iran. They settled in 10th century and like other emigrant they were absorbed in the local population of Gujarat. Gujarat has been a home for the Arabs, Persian and Turkish national. They

¹ Prof. Nazir Ahmad, p. 10.
created their impact on the locals linguistically. The locals started learning Persian. Bait-bazi was their favourable pastime.

Dr. Gorekar writes,

“This period of linguistic synthesis coincides with the consolidation of the Mughal Empire, and with emperor Akbar’s great efforts which brought the Arabic and Persian languages and literatures into close contacts with Indian languages and literature through the translation Bureau.”¹

Gujarati language became the mixture of native and Perso-Arabic elements.

The Oriya language also like other language started accepting the Perso-Arabic vocabulary after 13th century. The impact on Oriya language is not only lexical but grammatical. Persian words such as kharch, maujad, khatra are used in Oriya language.

In khariboli also the Persian words have found its place. Prem Chand a noted story writer used sufficient Persian vocabulary.

¹ Dr. Gorekar, p. 72
The impact of Persian can be seen on Hindi grammar also. Persian idioms are also used in Hindi language.

<table>
<thead>
<tr>
<th>Persian Word</th>
<th>Hindi Word</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. قسم خوردن</td>
<td>सूगन्द कहाना</td>
</tr>
<tr>
<td>2. زبان کشادن</td>
<td>यात्रा होलना</td>
</tr>
<tr>
<td>3. گوش دادن</td>
<td>कान दहरना</td>
</tr>
<tr>
<td>4. نام رکھنا</td>
<td>नाम नहाड़न</td>
</tr>
</tbody>
</table>

Hindi words have been quined with the help of Persian.

1. وسمك پان، 2. کاکر، 3. گلمین سون، 4. لالنقا، 5. ناکاره، 6. مسبار، 7. پمنا

Kabir has been influenced by Persian Sufistic poetry. He has beautifully imitated the Persian line,

چہ بندی تو دل بر سرائی افسوس
کہ هردم همی آید آوای کوس

Persian impact on Urdu language can be seen on its every aspect. Hindi and Urdu grammar are basically the same. The entire forms of Persian poetry were taken in Urdu. Urdu accepted all pre-Islamic Persian allusions. Persian literary

1  Prof. Nazir Ahmad, p. 15.
2  Prof. Nazir Ahmad, p. 16.
traditions have been retained in Urdu.

Persian and Arabic language also absorbed the words of Indian origin. Persian and Arabic words mixed in Indian languages according to their capacity of assimilation.

When astronomical works came to India from Central Asia, several technical terms of Arabic origin were borrowed.

Prof. Gorekar writes,

"It could be concluded with historical justification that the perso-Arabic element is so vitally blended in the structure of Indian tongues that any puritanical move to eliminate it will hamper the evolution of the languages... that the progress of the language mostly depends on the healthy tendency of expansion by assimilation of alien influence in its linguistic and not by the conservative tendency of elimination".¹

¹ Prof. Gorekar, p. 79.
Architecture

There has been close cultural contacts between India, Iran and Central Asia. This contact has been in different fields of human activities. These were commercial, religious, political and academic contacts.

In the words of W.H. Siddiqi,

"Caravans of men and streams of thought constantly moved between India, Iran and Central Asia and despite limited means of communication intimate cultural links developed between these two regions".¹

Despite of limited means of transportation and communication the contacts between the two regions developed at its pace. After the Muslims conquest of these regions a new period of contacts on political and cultural front started. During this very time the Medieval culture started gaining entry in India. These people started bringing a new culture in almost every field of human life. After their arrival into India, a unique cultural development took place. Specially in the field of Architecture, many cities were developed, which became the

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¹ W.H. Siddiqi, Architectural Amalgam of India and Iran, Department of Persian, AMU, 2004, p. 66.
centre of political, commercial and religious importance in Medieval Indian history. These people came from Central Asia, Iran, Afghanistan and Turkey with their culture. They were well trained and experienced people in every walks of life. Central Asia has been the hub of different civilizations. They developed and patronised the unique culture in Central Asia and Iran.

During the course of History Men, techniques, ideas and materials moved between the two regions, India and Central Asia.

Changes which took place after their arrival influenced the Indian social system. Architecture was no exception to that. These conditions provided a new synthesis in the field of architecture. The fabulous monuments erected by them mark their contribution in architecture, which were not only original but refined. The Sultans of Delhi in early medieval India introduced first time their style in India. This was the Iranian and Central Asian style of architecture, they introduced in India. After them the Mughals marked their entry in the field of architecture with the fabulous monuments of the emperors. The refinement of the style brought by the Mughals was to such a degree that their monuments seem to be in a class by
themselves. Apart from that, the passion of the Mughals for the gardens have been unprecedented in India. The concept of garden in India was not like the Mughals. Many references are there is Sanskrit literature, about garden and parks near the palaces of the kings. These gardens were quite unlike that of Mughals. During the course of history more or less every king and Sultans of Medieval Indian history has contributed a lot for the development of architecture in India.

Ghaznavids took architects and stone cutters from India to Ghazni for the construction of buildings and landscape. Contacts between India and Central Asia was renewed by Ghaznavids.

In 1192 AD Muhammad Ghauri became instrumental in establishing a permanent contact between India, Iran and Central Asia. India became a new home for all those who were affected by Mongols in Iran and Central Asia. Not only scholars and men of letters migrated and settled in Delhi but people of every walk of life came from Iran and Central Asia.

Architecture in India, was closely associated with the establishment of Turko-Persian rule in India. They derived such expertise from Turkey, Iran and Central Asia. A fusion
between the two regions architectural technique took place.

In the words of W.H. Siddiqi,

“Nevertheless, they were not insensible to the indigenous forms of art and architecture that they found in Indian subcontinent. The practical contributory factor in bringing about the fusion and harmonious synthesis was of course that the Muslim builders had to rely almost exclusively on the professional skill of the Indian artisan and craftsmen which was of immense artistic value”.

The minarets were erected in Iran, Afghanistan and Central Asia, for the purpose of keeping watch and vigil. Qutub Minar at Delhi represents the same tradition and function.

The Turko-Persian rule in India started the construction of a new class of buildings.

W.H. Siddiqi further writes about the types of the building which were constructed in India,

“Buildings started to be constructed namely Mosques, Minarets, Madrasas, Khanqahs, Dargahs, Mausolia, ‘Ashur Khanas, Havelies, Gate Ways, Carvansarais, pleasure palace

1 W.H. Siddiqi, p. 70.
(water palaces), Garden palaces and pavilions, water channels, fountains and water falls, Shikargahs, Kush-Shikars etc. whose ground plans, elevations, surface ornamentation particularly Kashikari (of Kashan) ceramic tiles, mosaics, Aina-bandī (Shish Mahal), substantially enriched the Indian architecture which developed a unique colour consciousness and touched the highest water marks of aesthetics, surpassing the grandeur of their proto type of Iran and Central Asia etc."¹

Iran and Central Asian contributions to various branches of human life has been remarkable. The region remained a famous centre for literature, science and art. In the field of architecture their planning, technique, style, scheme, colour and elevation make this region unique.

Turko-Persian rulers left remarkable influence on Indian Architecture. The Mughal emperors, highly inspired by their Central Asian Timurid ancestors and by their Safawīd contemporaries, produced masterpieces in the field of architecture during the centuries they ruled.

Husain Matiyi and Khurush Mansuri writes,

¹ W.H. Siddiqi, p. 73.
The popular buildings of early medieval periods are Quwwat-ul Islam mosque, which has been rightly considered unparalleled in the entire range of Iranian and Central Asian architecture.

Seljuqs of Delhi also constructed buildings like Madrasa-i-Shamsi, Tomb of Sultan Balban, Madrasa and Tomb of Alauddin Khilji, Alai Darwaza and Jama’at Khana Masjid. Alai Darwaza, which was built by Sultan Alauddin Khilji in 1311 AD is considered as the gem of Turko-Persian architectural masterpiece in India. Its true arches, marble dome in the form

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1. حسن مطیعی امین و کورش منصوری، پیوندهای فرهنگی ایران و هنر اسلامی در شبه قاره، بخش تحقیقات ۱۳۷۵، دهبلی، ص. ۱۱۸.
of a cap of Central Asian design with beautiful Naskh inscriptions quoting the Quran on the exterior walls surpassed the architectural merits of contemporary Muslim world.¹

Many palaces, madarsas, gardens, khanqahs, bridges, hospital were built by the Tughluqs of Quruna Turkish clan establishes their close contact and relation with Central Asia.

Madrasa of Mahmud Gawan at Bidar resembles the college of Ulug beg built in 1425 AD at Samarkand.

In Bengal and Gujarat the local art tradition was adapted to the Muslim purposes and ideals. The conception of room, the original arches and domes were Iranian but the rest was taken over by Hindu traditions.

In Gujarat the Persian elements were stronger. In Deccan, the impact of Iran was far greater. Bahmani art turned for its impression to Iran. The Jami Masjid at Gulbarga (1367 AD) is Persian in spirit and the work of Persian architect Rafi Qazvini.

A close relation between Indian and Iran can still be observed at Bidar, Bijapur, Gulbarga, Golkonda and

¹ W.H. Siddiqi, p. 74.
Hyderabad in Deccan.¹

In the history Indian Architecture Mughals played an important role. The Mughal architecture has its own place in history. The Mughals made India their homes. Their contribution in the field of architecture enhanced the position of India in the eyes of the world.

Mughal emperors of India were the descendants of a highly cultured dynasty. Timur, the great ancestor of Mughals, beautified his capital city Samarqand with wonderful mosques, madrasas, palaces, tombs and markets. He was Turk of Central Asia and patronised poets, musicians, philosophers and architects in his capital.

Babur inherited Timur's love for Arts and refined taste in aesthetics.

Babur and his successors spent huge amount of wealth on constructing buildings and monuments. They were great builders and left huge monuments for the future generation to be proud of their country's glorious heritage. Roots of their buildings in India is Central Asian.

¹ A.H. Nayer-Nouri, Iran's Contribution to the World Civilization, Ministry of Culture and Arts, 1348 Hijri Shamsi, p. 149.
Richards C. Foltz write:

"Perhaps the most visible legacy the Mughals left in India of their Central Asian roots in their buildings. Although Mughal architecture, which has become known as one of the world's most remarkable and distinctive styles, appears from its marble and sandstone building materials and its temple-like tower structures to be above all Indian, many of the general plans, especially in mausoleums and gardens are based on Central Asian precedents."¹

The Buland Darwaza at Fatehpur Sikri resembles like the entry gate of Timur's Aq Saray (White Palace) at Shahr-i-Sabz²

With the establishment of Mughal rule in India (1526 AD), another and more powerful wave of Iranian and Central Asian influence reached India. When Babur marched into India, he brought two famous architect, Mir Mirak Ghiyas of Heart and Shah Muhammad of Khurasan with him.³

Mir Mirak Ghiyas a noted landscape architect who

³ Baburnama, (Tr.) A.S. Beveridge, New Delhi, 1070, p. 343.
became famous under Shibanids at Bukhara, where he designed a garden for Muhammad Shah and possibly the Mir-I'Arab madrasa.¹

The Mughal architecture is remarkable for their Iranian and Central Asian gardening and landscaping. Babur introduced the Chaharbagh in India. He constructed several Chaharbagh at Agra. These Chaharbagh gardens became the standard setting for Mughal tomb.

Bagh-i-Fath is a garden based on Chaharbagh pattern was laid out by Babur in Fathpur Sikri. Another Chaharbagh of Babur are Bagh-i-Nilufar at Dholpur (Rajasthan), Aram Bagh and Bagh-i-Hasht Behist at Agra.

Babur could rule India only five years. The two mosques which is attributed to him are the mosque at Sambhal and the other at Panipat.

Babur and Humayun could not do much in the field of architecture as their reign was short. But one can find some building activities of these rulers.

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Dr. Zeyauddin Desai writes in his book ‘Indo-Islamic architecture’,

“... Though the Mughal rule was established in 1526 AD by Babur, Mughal architecture a class by itself did not commence until the reign of Akbar... Consequently, there was hardly much scope for undertaking large scale building activities. What ever few building have come down to us during the period of Babur and Humayun are Babri Mosque in Punjab, now in Haryana, the Jame Mosque at Sambhal and the Babri Mosque at Ayodhya in Uttar Pradesh. Humayun’s mosque at Fatehbad in Punjab, now in Haryana.”

In Iran and Central Asia the buildings were supplemented by gardens. The buildings were planned in the midst of well laid out garden. They followed their Central Asian ancestors. Babur had seen the city of Central Asia. He describes in his memoirs about ‘Gulsarai’ and the two gardens ‘Bagh-i-Bulandi’ and ‘Bagh-i-Dikusha’ by Timur.¹

After seeing such gardens and building, Babur was disappointed with the Indian buildings. Babur could not forget the Darwish Muhammad’s Chahar Bagh at Samarqand. The

¹ Beveridge, Tuzuk-i-Baburi, p. 74.
construction of baths at Samaqand, with this in mind, Babur constructed Baths and gardens, the two great contributions for architectural planning in India. Apart from gardens he also built one bath\(^1\) for himself. Abul Fazal writes,

"Formerly people planted their gardens without order, but since Babur's arrival in India, more methodical arrangement of gardens were done".\(^2\)

The main features of architectural planning and decoration which was a Central Asian impact, were the Chahar Bagh layout, the Baths, system of running water and the construction of residential quarters in the gardens.

Humayun inherited his father's artistic inclination and deep love for architecture. Within a short period of nine years he also contributed his share. Humayun's forced flight to the court of Shah Tahmasp in Iran and his return with the help of Persian Army to re-capture his throne. He brought many Iranian and Central Asian artists, craftsmen and architect with him to India, who contributed a lot in the developmental process in India by his successors.

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1 Tuzuk-i-Baburi, p. 531.
He built a city in Delhi called Din Panah on the bank of river Yamuna. The very site on which Sher Shah built his Purana Quila. It was a magnificent palace surrounded by gardens.¹

Another building built by Humayun at Agra was Khana-i-Tilism² which was a group of buildings. In the chronicle they are called Khana-i-Sa’adat, Khana-i-Murad and Khana-i-Dawlat.³ In its upper room Jai Namaz, books, qalamdan, Juzdan and some samples of calligraphy were arranged.⁴ Most of his magnificent building no longer exist.

Apart from these buildings he also built some mansions. The structure of this palace, which was inside the Agra fort, was very high having several rooms and halls. Another building he constructed was in Gwalior fort.⁵ One of Humayun's marvellous building was Qasr-i-Rawan which could be moved from one place to another. A colourful palace and its parts could be joined. The curtain which was used in this

¹ Qanun-i-Humayuni, Khandamir, English translation, p. 60.
² Qanun-I Humayuni, p. 78.
³ Ibid, p. 79.
⁴ Gulbadan Begum, Humayun Namah, (Persian), p. 34
⁵ Qanun-i-Humayuni, p. 59.
building was from Turkey called Khotani.  

Humayun like his father, Babur and his ancestors, Ulugbeg, Shahrukh Mirza and Timur was a man of high cultural taste. What he could learn from his father, Babur and his ancestors in Central Asia tried his level best to create a replica of all those cultural activity, specially in the field of architecture.

Hussian Matiyee Ameen and Kurush Mansoori writes,

But unfortunately he could not survive much to display his architectural talent.

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2 حسین مطیعی امین و کورش منصوری، مجموعه انتشارات بخش تحقیقات، شماره چهار، ۱۳۷۵ دهلی‌نیژ. ص ۱۱۹.
But he was successful in transferring his ancestral talent with the help of his trusted loyal and faithful noble Bairam Khan Turkmen, who was the son of Saif Ali Khan and the father of Abdul Rahim Khan-i-Khanan.

Akbar (1556-1605) succeeded Humayun at the age of thirteen and ruled for almost fifty years. He was a king of great creative abilities.

The Mughal architecture got momentum during Akbar’s reign.

Dr. Desai writes,

“It was only during Akbar’s reign that the characteristic Mughal architecture took a concrete form. The great architectural tradition set down by the Emperor were maintained by Jehangir (1605-27) and reached their higher mark during Shahjehan’s rule (1628-58)...”

A new phase in Indian architecture began during Akbar. Humyun’s tomb in Delhi built under the supervision of his wife Hamida Bano Begum was the first major building of Akbar’s period. Hamida Bano Begum was an Iranian lady, having connection with Samarqand, introduced an Iranian and Central Asian style into India. The very first garden tomb with
double dome, which was built with red sand stone and decorated with white marble in India. After the completion of this building Akbar changed his mind. He created his own architectural style by synthesizing Iranian, Central Asian and Indian traditions. Indian in its construction and ornamentation but Iranian and Central Asian in its openness and expansiveness.\(^1\)

Unlike Babur and Humayun, Akbar had both the time and resources to build on a monumental scale. Most of the monuments were constructed in or near Agra than in Delhi.

Hambly writes,

"Akbar did not have great affection for Delhi, although most important Mughal structure had been built there. For Akbar, Delhi must have been a city of unhappy memoirs – the scene of his father's death and his own narrow escape from an assassination attempt... Since Delhi was the capital of both the Lodi Sultante and the Shir Shah Suri dynasty, the city was always restless and hostile to the Mughals. In light of these circumstances, Akbar must have found Agra a more attractive residence".

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Much of the synthesis of the Iranian and Central Asian style with the Indo-Muslim style of architecture in India took place only till the reign of Akbar. The reign of Shahjahan is marked out the heavy impact of indigenous style on the Mughal architecture.

Latif Hussain Kazmi, writes,

“The amalgamation of Indo-Persian style was perfected by the Mughal emperor Akbar who constructed numerous buildings during his long reign.”

Akbar initially ruled from Delhi and two years latter he moved to Agra. The city was renamed Akbarabad in his honour and became the greatest city in the empire. The main part of the city lay on the West bank of the Yamuna and was provided with a drainage system to control the flow of rain water.

Akbar constructed numerous buildings during his long reign.

Percy Brown quotes Ain-i-Akbari,

“There were built up wards of 500 edifices of red stone in

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the fine style of Bengal and Gujarat in the Agra fort alone.”¹

All those buildings were demolished by Shahjahan. Akbar mainly used the beam and bracket Indian construction method, arches, so dominant in Persian architecture, were used only for ornamental purposes.

Abid Hussain writes,

“In architecture the process of blending Hindu and Muslim elements had already begun in the earlier period of Delhi Sultanate but its communication in a perfectly harmonious style required the originality of mind and breadth of vision of the Mughal Emperors.

Babur and Humayun had brought with them a purely Persian taste in architecture as well as Persian architects. The few buildings of their times which are extant, e.g. the mosques at Panipat and Sambhal built by Babur and that at Fatahabad, Hissar built by Humayun are in the style of the medieval buildings of Isfahan in Persia. So is the best architectural achievement of Akbar’s early reign. But latter on, Akbar attempted in this field as in the political and intellectual, a synthesis of the Turko-Persian Muslim conceptions with the

¹ Percy Brown, Indian Architecture, Bombay, p. 34.
Hindu-Indian and thus created the graceful Mughal, style pleasing to eye and restful to the mind”.¹

The Mughal style of architecture is characterized by such Iranian and Central Asian elements as arched entry ways and bulbous domes, as seen in the splendid Delhi tomb (1561 AD) of Humayun (1530-56 AD), the son and successor of the first Mughal emperor Babur (1526-30 AD). Generally considered the first great monument of Mughal architecture, the tomb is composed of red sand stone, the principal Mughal building material in the 16th century and embellished with marble inlay. Under Humayun's son Akbar (1556-1605) many massive forts were erected at Agra, Allahabad and Lahore the new capital city Akbar established (1569) at Fatehpur Sikri was a remarkable achievement in both planning and execution. In general the Hindu elements dominate the structural forms as well as the decoration of Akbar's monuments. Akbar's own tomb (1614 AD) at Sikandra near Agra consists of four lower stories of red sand stone dressed with marble inlay. This monument provided the structural prototype for the Shadera tomb (1625 AD) of Akbar's son Jahangir (1605-28 AD).

Agra has been the metropolitan city of the Mughals since Babur’s conquest of India. The most important achievement of Akbar was his new capital city, Fatehpur Sikri, 14 miles away from Agra. The city consist of several beautiful palaces, resident for officials and the religious buildings.

Dr. M.I. Kazi quotes from “Atlas of Islamic world since 1500”,

“No where is the synthesis between Islamic culture and Hindu India more clearly achieved than in Akbar’s ceremonial capital Fatehpur Sikri. Here light and airy structures reminiscent of Muslim pavilions and tents, combine with the flat stone beams and massive of traditional Hindu buildings.”

A synthesis of diverse architectural traditions could be seen on a larger scale at Fatehpur Sikri.

The city contained imperial gardens, rest house and a school for the children.

Blair and Bloom writes,

“Within the city, the buildings are set in two distinct ways. The service building – such as the carwanseri, the mint

1 Dr. M.I. Kazi, The Reading in Mughal History, pp. 122-23
or factory and a long bazaar (chahar-suq) – are set perpendicular to the south west/north east axis of the ridge. The imperial section of the city which includes... mosque as well as a residential and administrative area known as the palace (dawlat khana).

Among the buildings built by Akbar in Fatehpur Sikri are palace of Jodhabai, Panch Mahal, the houses of Maryam Makani, Raja Birbal and Turkish Sultana.

Apart from these buildings Akbar also built several other buildings like, Buland Darwaza, tomb of Shaikh Salim Chishti, Jami Mosque, Khawbgah and several other buildings.

M.I. Kazi quotes E.W. Smith about the buildings of Fatehpur Sikri,

“No two buildings are alike in design but each represents a totally different story of the other”.

Akbar’s buildings were not restricted only to Fatehpur Sikri but can be seen in other cities also.

Akbar’s tomb in Sikandra is set in a vast garden, high walls and divided by water channels. The red sand stone

1 M.I. Kazi, p. 125.
gateway on the south side is crowned by four white marble minarets. The numerous Persian verses can be seen in the frame around the arch. Abdul Hq Shirazi who was awarded the title of Amanat Khan is credited for these inscriptions.

Akbar built a tomb in the memory of a saint of Gwalior, Muhammad Ghaus, which represents the Iranian and Indian features.

Akbar also built a mosque in Ajmer, which is adjacent to the tomb of Khawja Gharib Nawaz. His forts at Allahabad and Lahore and different other places shows his great interest in building activities.

The synthesisization of Iranian, Central Asian and Indian style has been a distinctive feature of the architecture of the Mughals in India during 16th century onward.

The earliest building the Humayun tomb "stands as an example of the synthesis of two of the great building styles of Asia.

It was the first Indian building with the effective use of Central Asian double dome, inner and outer. The great dome, mounted on a high drum is reminiscent of Samarkand and Bukhara heritage. The same amalgam of Iranian and Indian
patterns can be seen in Akbar's building projects in Fatehpur Sikri.

In the words of H.K. Sherwani,

"The whole décor in fact reminds one of the embellishments of Hindu temple without effigies, superimposed by Persian and Arab ornamentation".\(^1\)

The earliest Muslim constructions were two great mosques at Delhi and Ajmer built by Qutbuddin Aibak about the end of the 12\(^{th}\) century, and from this time onwards every city which the Muslim armies occupied was adorned with mosques, palaces, tombs and other buildings belonging to the new Hindu-Muslim style of architecture.\(^2\)

The Hindus too impressed by the Muslim architecture began to construct Mausoleums over their dead, like samadhis and chhatris. The use of arches in buildings and the art of gardening were borrowed from Muslims. The palaces built by Hindu princes imitated Diwan-i-Aam, Diwan-i-Khas and Shish

\(^1\) H.K. Sherwani Cultural trends in modern India, Asia Publishing House, New Delhi, 1968, p. 31.

\(^2\) Dr. Tarachand, Influence of Islam on Indian Culture, Allahabad, Indian Pres, 1976, p. 196.
Mahal.

Qutub Minar and Firozshah Kotla are the master piece of architecture built by early rulers of Delhi Sultanate.

Lodi garden in New Delhi and the Lodi tombs are the last monuments of the Sultante.

Malik Mohamed writes,

"Under Akbar's enlightened rule a great impetus was given to the reconciliation of the Hindu and Muslim cultures. The buildings of Fatehpur Sikri are the expression of the same spirit as inspired the Din-i-Ilaahi. The Panch Mahal was the translation into stone of the Allah Upanishad. By his encouragement a number of temples was built, which show the Hindu builders had at last overcome the hesitance and incomplete mastery of Muslim constructional methods which they had exhibited at Gwalior. Of these temples three at Brindaban and one at Goverdhan were built in the reign of Akbar".¹

The architecture of early and latter medieval India is

neither purely Indian Central Asian and Iranian, but the blend of the two, which may be called ‘Hindustani’ architecture.

Man Singh, Akbar’s most trusted lieutenant built a temple of Govind Deva at Brindaban in 1590 AD. had a truly Muslim feature. The mosque and palaces in Ahmadabad and Mandu and Jaunpur’s Jami Masjid as well represented Hindu and Muslim traditions.¹

The early and latter medieval architecture has passed through three stages. Confrontation, toleration and assimilation.

Confrontation bought some amount of destruction, but this stage passed soon.

The conquerors had to take the services of the local masons with ancient Indian traditions.

In course of time mutual toleration gave place to assimilation and the formation of composite system, which spread throughout the Indian Territory.²

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¹ Dr. Tara Chand, p. 199.
² H.K. Sherwani, p. 40.
Painting

India and Iran are the part of one cultural corridor, of which one end is in Turkey, Central Asia, China and other at the tip of the Indian peninsula.

The civilization lying in the north and south of this corridor got enriched in terms of culture, architecture, language and literature, music and painting.

Migration of the people, travel and trade further ensured the two way exchange between these civilizations.

Iranian, Central Asian and Indian culture got blended and a new form in different field started coming up.¹

During the latter part of early medieval period, the painting in India was changing its colour and shapes under the influence of Iran and Central Asia. Bihzad and his associates in Herat had already achieved their highest perfection in painting.

During 14th and early 15th century, the Timurid dynasty started patronizing the Persian painting. Timur enriched fine

art and brought artists from different part of his occupied territories to beautify his capital city Samarqand.

Shahrukh Mirza, the son and successor of Timur (1404-1447), shifted his capital from Samarqand to Herat in 1404 AD.¹

He tried to carry out the legacy of his father Timur. He like his father was a great patron of scholars.

During his period several manuscripts were produced which prove the royal recognition for the art of book painting.

Zafarnamah and Shahnamah were composed and illustrated in Timur's court. Shahrukh Mirza also supported the book-painting during his tenure. Merajnamah, Tarikh-i-Jahan Gosha and several others illustrated manuscripts were produced.²

Shahrukh Mirza's son, Baysunqur was also a great patron of art.

The golden period in the history of Persian painting was

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² Ibid, pp. 54-57.
the period of Sultan Hussain Mirza. Due to his patronage the art of painting reached its peak.

Dr. Anis Farooqi quotes, Babur's personal experience, about Sultan Hussain Mirza,

"His was a wonderful age, Khursan and especially Herat were filed with men of incomparable talents. Whoever undertook any task, his aim and ambition was to attain perfection".¹

Maulana Haji Mohammad Naqqash, Ustad Qasim Ali and Bihzad were the famouce painters of this period.

Babur, his cousin Haider Mirza and Khawandmir have confirmed the reputation of Bihzad without any prejudice.²

During his life time Bihzad produced many outstanding painters. Bihzad also left a tradition of perfection in miniature painting which remained the source of inspiration for later painters to come.

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1  (i) Persian Miniature Painting, p. 80

Mir Syed Ali and Abdus Samad's graceful design and technique were unique and exceptional. They not only surpassed most of their contemporaries but also established the great school of Mughals.

The Mughal emperors are known to have been great patrons of art. Their master artists initially hailed from centres of Persian art that flourished in Central Asia.

Hussain Mutiyee and Kurush Mansuri writes,

بهروزگار تیموریان در آسیای مرکزی نقاشی تحولی عظیمی پیدا کرد و نفوذ چینی و تأثیرات ایرانی در هم آمیخت، نقاشی‌های معروف بهزاد در دربار سلطان حسین بافقرا چشم تیموریان هند را خیره کرد. همايون وقتی از ایران باز می‌گشت، هنرمندان ایرانی مانند سید علی و عبدالصمد ایرانی را که پیروکارهای بهزاد بودند با خود به هند آورد و در حقیقت نقاشی ایرانیان در دربار تداوم و انتقال یافت.

Babur (1526-30 AD) writes about Bihzad,

"His work was very dainty but he did not draw beardless faces well, he used greatly to lengthen the double chin, bearded faces he drew admirably."

1 حسین مطیعی امین و کورش منصوری، پیوندهای فرهنگی ایران و هند، هنر اسلامی در شبه قاره، بخش تحقیقات فارسی 1275، دهلی نو، ص 121.
The Mughals were much inspired by these art because their ancestors had deep love for art. They descended from Timur, who was a Turk of Central Asia.

At the end of 15th century AD, Timur's power diminished and the Safavids got the reign who ruled from Tabriz, a famous centre of learning and art. Here a brilliant school of Persian painting developed.¹

Babur had an occasion to visit Herat when the great Bihzad was the court painter of Sultan Hussain of Herat was flourishing. After the death of Sultan Hussain, Bihzad was employed by Shah Isma'il Safawi of Iran. During the four years of his (Babur's) rule in India he longed for the familiar artistic splendour of the Heart school of Persian painting.²

Humayun, while fugitive, came into direct contact of the Persian painters at the court of Shah Tahmasp Safawi in 1544 AD. Humayun utilized his forced stay in Iran to gather notable Iranian painters around him.³

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² Ibid, P. 250.

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When Humayun reached Iran, Bihzad was no more. His place was taken by Mir Mansoor Badakhshi, whose painting impressed Humayun much.

When Humayun came back to India with the help of Iranian king in 1554-55 AD, brought with him Mansur's son Mir Syed Ali and another painter Abdus Samad joined him at Kabul.¹

The Iranian painters who served Humayun were Dost Musawwir, Mir Musawwir Mir Syed Ali and Khawja Abdus Samad who greatly contributed to the evolution of the Persianized school of Indian Art which later on converted in Mughal School of painting.²

Humayun (1530-1556) inherited his father's deep artistic inclination. Due to political uncertainty he could not do much in this field. Under the patronage of Humayun, the painters like Mir Syed Ali and Abdus Samad worked on the mainature paintings and book illustrations.

¹ H.K. Sherwani, Cultural Trends in Medieval India, Asia Publishing House, New Delhi, 1968, p. 46.
² Bayazid Bayat, Tazkira-i-Humayun wa Akbar (1585 AD) (ed.) M. Hidayat Hossain, Calcutta, 1941, pp. 677-69
The work of the story of Amir Hamza which is known as Hamza Namah was illustrated during his period.¹

Mir Syed Ali and Abdus Samad were the Akbar's tutor in Kabul.

The development of the Mughal school is credited to Akbar. He became the real founder of Mughal school of painting. Akbar (1556-1605 AD) established an extensive empire. He patronised artists and men of letters.

Abid Hussain writes,

"the descendants of Timur were great lover of paintings even before they came to India. It was under their patronage that Persian art had gradually developed and the Herat school of painting reached perfection in the art of the great master Bihzad. Mir Syed Ali and Khawja Abdus Samad, the pupils of Bihzad, came to India with Humayun. Their pictures show some Indian influence but the Turko-Iranian element prevails."²

Akbar's artists were attached to imperial library, where

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¹ Edith Tomory, p. 250.
² Abid Husain, National Culture of India, National Book Trust, India 1978, p. 93.
they used to illustrate the manuscripts. According to Abul Fazal there were thirteen Hindus and five Muslims. In this environment, Persian style blended with Indian skills and the result was the greatest work of Mughal painting.

Abid Hussain further writes,

"Akbar who was an admirer of the realistic and forceful simplicity of the Hindu style, wanted a new style to be created by combing the simplicity of the Hindu and the delicacy of the Persian school. So he founded like an academy of painting at his court where Indian and Persian artists worked together".¹

Among the celebrated artists in Akbar's court was Daswanth. He illustrated Razm-Namah, a Persian translation of the Mahabharata.²

The head of the Karkhana was Abdus Samad, Basawan and Daswanth were the head of the Hindu contingent of the artists.

Mir Syed Ali, Qalmaq, Miskin, Farrukh and Mansoor were the Muslim artists in the Akbar's Karkhana.

¹ Abid Hussain, p. 93.
Abul Fazal mentions the name of some Hindu artists as Tara, Khem Karan, Mahesh, Sanwal, Basawan and Daswanth.¹

Hambly writes,

"Akbar's vigorous personal influence over the life of his court was parallel in his patronage of painting. During Akbar's reign, early Safavid style – which had been introduced into India by Humayun began to merge and blend with indigenous Indian element and a genuinely original Mughal style evolved".

The result was a change in subject matter. Traditional Persian painting had been concerned mainly with the illustration of literary classics, for example, Khamseh of Nizami, Shahnamah of Firdusi and Yusuf va Zulaikha of Jami. Mughal painters, many of whom were Hindus shifted their focus from illustrating the classics of Persian literature to new subject, for example, the life of Akbar and his court, nature, landscape and portraiture.

Hussain Matiyee and Kurush Mansuri writes,

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¹ H.K. Sherwani, Cultural Trends in Medieval India, Asia Publishing House, New Delhi, 1968, p. 47.
A new style of painting developed with the blending of the Turko-Iranian with the old Indian style. Importance to the painting was not given in early medieval India by the Muslim ruler. But this art was developed by Hindu painters. They mostly used to illustrate books. The Rajput style got progress under the patronage of the Rajput courts mostly there topic was the stories of Mahabharata and Ramayana.

The portraits of kings, queens and princes, nobles, commanders, musician, dancers, holy men both Hindu and Muslims, infact there was no walk of life which has been left out. Akbar Namah of Abul Fazal was calligraphed in fine hand.

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and illustrated by the order of Akbar.¹

Rajasthani painting has two theories of its origin. The first theory is its independent origin and growth and the second theory that due to the contact with the Mughal miniatures which developed in the reign of Akbar.

H.K. Sherwani writes,

“All artistic traditions have their root in the past and every school of painting has a long history... At the same time the Mughal qalam could not fail to exert its influence on the art of Rajputs... The Rajputs assimilated Mughal culture more and more. The nature of the Rajput and Mughal painting may differ but technique of the two schools tend to be similar as far as Jaipur qalam is concerned.²

Persian influence over the Rajasthani paintings began from 1565 AD. The character of painting changed in Rajasthan. This change was slow and was confined to the adoption of Mughal style.³

¹ H.K. Sherwani, p. 48.
² H.K. Sherwani, p. 56.
manuscripts like the Zafar Namah, Chingiz Namah, Hamza Namah, Razm Namah, (Mahabharata), Nal Damyanti, Akbar Namah, Tarik-i-Alfi, Timur Namah, Rayana, Jami-al-Tawarikh and also the classical Persian literature like Gulistan, Diwan-i-Hafiz and Jami's Baharistan. Akbar is considered a very tolerant and cultured ruler as well as a symbol of Hindu-Muslim composite culture. Due to Persian influence the Mughal School is also called the Indo-Persian school of painting.

Persian classics in prose and verse and historical works became the objects of Mughal narrative art.

Abul Fazal says,

"Persian books, both prose and poetry, were ornamented with pictures, and a very large number of paintings was thus collected. The story of Hamza was represented in twelve volumes, and clever painters made the most astonishing illustrations for no less than one thousand and four hundred passages of the story. The Chingiznama, the Zafarnama, this book (Akbarnama), the Razmnama, the Ramayan, the Naldaman the Kailashnama, the Ayar-i-Danish, etc. were all
illustrated.1

Bukhara style of painting can also be seen in the Mughal manuscripts like Anwar-i-Suhaili, (dated 1570 AD), Gulistan (dated 1567-68 AD) and Duval Rani Khizr Khan (dated 1567 AD). These illustration bear testimony to the close association of Mughal painting with the art of Central Asia and the interaction between the painters of these two art traditions.2

The Mughal school whose style emerged by 1580, bears identifiable marks of the impact of Shiraz, Safavid, Timurid and Bukhara art tradition, especially in the case of manuscript painting.3

The amalgam of the Indian, Iranian and Central Asian art consciousness under the fostering care of Mughal kings was productive of a new style. To the old pomp new splendours from Samarqand and Herat were added.

A new style in painting evolved. Babur was the first

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2 Losty, The art of the book, p. 86 (It contain six miniatures in Bukhara style).
3 Persian and Mughal Painting, Som Prakash Verma, Tulika Books, New Delhi, p. 158.
Mughal king who introduced the Timurid school to the local artist at Agra.

Under the patronage of Babur's son Humayun the Dastan-i-Amir Hamza was illustrated. A number of artist were commissioned for this work.

Akbar's court was full of Indian painters. Apart from the advancement in painting, it was also Indianised during Akbar's reign. Indian animals and flowers also made their presence with the animals of Persian paintings.

The contact of Persian and Mughal painting was profound because their common cultural traits. Indian art did not remain uninfluenced by Persian painting which encompassed Central Asia.
Music

The process of synthesisation began with the establishment of Delhi Sultanate by the people of Truko-Persian Central Asian cultural background. The establishment of Sultanate in Delhi marked the way for the development of art and culture in India. The Central Asian and Iranian cultural traditions propagated by the people who came from the places like Khurasan, Samarqand, Heart, Balkh, Isfahan, Shiraz and Nishapur etc.

The political condition in these areas forced artisans, scholars and the performing artistes to migrate from their original places. India was the place they could be accommodated and rewarded. The contemporary talented people migrated in large numbers to India. Indian art and culture began to grow in a cultural setting which had the richness of the Central Asian and Iranian traditions.

Music has been a great factor in social integration. Classical vocal, instrumental music and dance had a long history in India. Some Muslims always considered music irreligious. But the influence of Sufis led to a change in attitude in music. They considered music as an aid to spiritual
progress.

Hussain Matiyee Amir and Kurush Mansoori write:

The Arabian music came to Sind in eighth century A.D. They came into contact with Indian music. And after the coming of Central Asian and Iranian music and musicians into India some new elements came and they mixed with Indian, and as a result, a new type grew up.

The transition from the Turko-Persian to the Indo-Persian forms is an interesting phenomenon. In 8th century itself the Indian music came into contact with the foreign music culture

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1 حسن مطيعي امین و کورش منصوری، پیوندهای فرهنگی ایران و هند، مجموعه انتشارات بخش تحقیقات فارسی، شماره ۴، ۱۳۷۵، دهلی نو، ص ۱۱۹-۱۲۰-۱۲۱.
which spread all over Indian musical aspects. Many Turkish, Iranian and Arab musical instruments were brought in India. Robad, Chang (Harp), Ud (Sarangee), Sehrod (Sarod), Qitarah (Guitar), Tambura, Nai (Flute), Naqqara, Duff, Dhol, Ghichak etc. are the musical instruments can be mentioned.

Indians mastered themselves in the Persian language which had emerged as the spoken language and became experts in the latest styles and techniques of musical arts brought by Central Asian and Irani musicians.

In the 13th Century Amir Khusrau, the poet, philosopher and musicologist had a great genius synthesis and by studying both Perso-Indian system, thought of combing Iranian and Indian tunes.

He invented Sitar by combing Indian vina and Persian Tambura. He is also said to have invented Farghana, Sarpada, Tarana, Zilaf, Ushaq, Nigar.

Hussain Matiyee Amir and Kurush Mansoori writes,
A Fair picture of the development in the field of vocal and instrumental music during the 14th century is available in Aijaz-i-khusravi of Amir Khusrau.²

Nadima Turmati Khatoon was the most distinguished performing artiste in the court of Alaudding Khilji. Her expertise made her the head musician (amir-i-mutriban) of the royal court which was full of musicians and dancers from different areas and nations.³

Amir Khusrau has also admired the performance of the Khorasani singers like Shaban Qamri, Daud-i-Jabali and Abul Farruki Nayi Khurasani.⁴

The Hindu philosophy evoked response is the Muslim mind. The devotional aspects of Hindi songs and the language itself made a powerful appeal to the Sufis by the end of the 14th century. The Sufis hit upon a common spiritual ground of

³ Ibid, PP.278-279.
Hindu-Muslim and opened a way for mutual understanding.

Khusrau provided the synthesis to Indian music that had been lacking so far. This proved an effective medium of cohesion between Hindus and Muslims. Music became the strongest factor of fusion. Music became a common heritage in India.

Khusrau integrated Indian music with Persian. Khusrau was a master of Persian language and had command over lyric. Had links with the Sufis and was well versed with the practices of Sama. Barani Calls him "Sahib-i-Sama, Sahib-i-wajd and Sahib-i-hal".¹

Khusrau had both the knowledge of Indian and Persian musical system. As a result new melodies and tunes came up. He blended different Persian and Indian airs (ahangs) and Indian rags and Persian muqams. Khusrau tried to link two diverse musical cultures which became the foundation stone of Hindustani music.

The immigrant Muslims of early Sultanate period new qawwalis, songs of divine love of the Sufis.

¹ Barani, Tarikh-i-Firuz Shahi, Aligharh, (ed.). Vol-II. P. 190.
During 14th century Tughlaqs also continued the same traditions.

Hussain Matiyee Amir and Kurush Mansoori Further writes,

During Tughlaqs the musicians used to live in a separate colony called Tarababd, near Hauz Khas in Delhi. According to Ibn-i-Batuta, it was one of the largest in the world.²

The secular music was confined to the royal court and the homes of nobilities and the religious music was practiced in the khanqahs of the Sufis.

Qawwali, a devotional song was sung in the khanqas of Khawja Moinuddin Chisti and Hazrat Nizamuddin Aulia, the great saints of India. Qawwali is a religious type of song,

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introduced by Amir Khusrau.\textsuperscript{1}

During 15\textsuperscript{th} century some strong principalities emerged. Among them the Sharqi Sultanate was the most resourceful. Jaunpur under the Sharqi Sultans came to be known as the Siraz of the east. They also patronized music. Music witnessed great progress during the second half of the 15\textsuperscript{th} century, under Sultan Hussain Shah Sharqi (1458-1505). He was himself a musicians. He was called an ustad of gandhru. He also created many ragas. He popularized a Persian muqam, Zangula.\textsuperscript{2}

Lodis also patronized music. Lahjat-i-Sikandar Shahi, a work on music, indicates Sikandar Lodi's interest and patronage.

The court of Gwalior also, under Raja Man Singh Tomar contributed a lot to music. He evolved the form of dhrupad. He also had an expert knowledge of music.

Muhammad Adil Shah Sur of Sur dynasty, also excelled in different branches of music. The process of assimilation was

\textsuperscript{1} Impact of Persian culture on the music of India, Mobarak Hossain Khan, (Impact of Persian language and culture on India, edited by Prof. Azarmi Dukht Safavi) Persian Department, AMU, Alighar, 2006, P. 50.

underway at a deep level in the 16\textsuperscript{th} century when the Mughals appeared.

Music was valued not merely as a source of aesthetic pleasure, but also of spiritual rapture.

The arrival of the Central Asian Turks new notes were introduced. Indian music developed in composition and scope. The Timurids were patron of music in Central Asian and Khurasan. In the court of Sultan Husain Mirza several reciters, composers flutists and guitar players were admitted.\footnote{1 Tuzuk-i-Baburi, P. 292 (Beveridge’s edition).}

Mughals were fond of listening to songs and instrumental music. Mughals were also patrons of music.

Mughals had come from Central Asia. They had a Central Asian tastes and love for Central Asian music.

Babur was a great lover of music. He had inherited the musical interest from his ancestors. He had also wrote a treatise on music.

Babur came to India with the cultural traditions of Heart. Which was the Centre of Timurid Culture under Mirza Hussain Baiqra.
According to Babur music has a power to change the mind of man.

Lanepool writes about Babur,

"The art of improving quatrains on the Spot, quoting Persian Classics, writing a good hand and singing a good song were appreciated in the time of Babur, who himself was fond of music".1

Humayun was also like his predecessors, whose courts were full of cultural activities. He brought many artists, craftsmen and musicians from Heart and Iran as well.

He had fine taste for music. He not only enjoyed the company of musicians but he also patronized them. Humayun had fixed same days in a week to meet singers not musicians. Under his patronage one of his court poets Kasim Kahi wrote a book on music.

M. I. kazi writes.

"Babur and Humayun had little time at their disposal. They both were engaged in fighting, and consolidating their empire, yet they could not suppress their taste for music and

1 Dr. M.I. Kazi, the readings in mughal History. Pune, 1995, P. 110.
their support and encouragement to musicians".\(^1\)

It was during Akbar (1556-1605) they could flourish a new. He patronised musician and singers on a grand scale, because he had almost fifty years to consolidate his empire and to concentrate much on the cultural activities, during his tenure.

Many musicians of both sexes flourished is his court like Central Asians, Iranians, Turanians, Chinese and Indian Hindu and Muslim musicians.\(^2\)

Bairam Khan, Patronised Baba Ramdas. His son Abdur Rahim Khan-i-khanan Favoured Haridas and Ramdas.

Tansen (d. 1589) trained in Gwalior School of Raja Man Singh, welcomed in Akbar's court and become the greatest singer of the age. By fusing Hindu and Iranians musical systems, Tansen completed the work of Amir Khusrau. If Amir Khusrau introduced the Qawwali, Tansen introduced light songs which were popular and sung by the people of India.\(^3\)

\(^1\) Dr. M.I. Kazi, P. 111.
\(^3\) India and Iran is the Medieval period: A bird eye view. Dr. J. N. Sankar, Dr Ishaq Memorial lecture, Calcutta, 1973, p. 51.
Bairam Khan set the tone for the promotion of music by taking Ramdas of Lucknow into his service.

Akbar was equally keen on music and was himself a musician.

Abraham Eraly quotes Abul Fazal,

"Such a knowledge of the science of music as trained musicians do not possess, and is like wise and excellent hand at performing, especially on the kettle-drum. Vocalist in Akbar’s court were mostly Indians, while instrumentalists came from Central Asia, Iran, and Afghanistan. Among the thirty six prominent musicians in Akbars court was Baz Bahadur, the former ruler of Malwa". ¹

Tansen died in 1589 and was buried in Gwalior near the tomb of Muhammad Ghaus.

Hussain Matiyee Amir and Kurush Mansoori write:

Akbar’s time witnessed several musicians like Haridas and Baiju. Raja Soursen, Diwakar, Som Nath etc. were others who enriched the art of music and created new ragas.
The classical music was not only preserved but it was developed and enriched.

The liberal grants made by the rulers encouraged the musicians to produce fresh melodies and instruments.

Amir Khusrau had great genius for synthesis. He invented the sitar by combining the old Indian veena and the Iranian Tamboora. The modification of old mirdang to the shape of Tabla and the other change brought by Amir Khusrau, brought classer the different people.

Mughals patronage given to Hindustani music and the singers like Tansen and Baiju in mughal court is a glorious chapter.¹

The music of India was endowed with innovation of grace and tenderness of Persian language and music. With the fusion of Central Asian and Iranian culture Indian music took a new turn. Different styles of music were introduced the impact of foreign culture added a new dimension to the music of India.

¹ Malik Mahamed, the foundations of the composite culture in India, Akbar Books, 2007, P. 422-23.
FOOD

A study of cultural contact between the people of different regions is an inspiring chapter in human history. India, Central Asia and Iran came into contact with each other and affected the every aspect of cultural life.

There is a mutual give and take in any cultural contact.

Sultan Mahmmood and his successor’s period was another period of contacts between these regions.

During 13th century and onwards Iranian and Central Asian impact was dominant in Indian cultural life.

Like every nation and region Iran and Central Asia have been having their own cuisine. A cuisine reflects a particular culture and civilization of a region. Central Asia and Iran have been a cradle of civilization. Cities like Samarqand, Bukhara, Herat, Badakhshan, Isfahan and Istanbul have been the centre of particular culture, (Turco-Persian) during a particular period of time. Being a common culture in these region or in this corridor each and every aspect of culture Journeyed from one place to another.

Iranian and Central Asians have been having a very
complex cuisine with all sorts of dishes. Xenophone states how Iranians had a bevy of cooks and servants and how every day they invented new dishes.¹

According to Thaalibi in his History the kings of Iran, Khusrau Parviz, the Sassanian king (591-628 A.D), had a page by the name of Khosh Arezu who was a young man attached to his service. He was great in preparing dishes of a delicious taste. He was asked about the best dishes, deserts, fruits and... by khusrow Parviz, Khosh Arezu answered as follows:

"The best meat of quadrupeds is the meat of a lamb ...and grazed on grass for two months, and which (meat) after boiling it, they roast in an oven, or the meat of a young fat goat, which is cooked in its own broth, or the breast of young fat cow cooked with vinegar. The choicest food among the best ones is the marrow and the yellow of an egg.

...Young pigeons and that of chicken brought up on the grains of wheat. The best pastry is that made of rice flour with fresh milk, with crystal sugar, and rose water".²

¹ A. H. Nayer Nouri, Iran's contribution to the world civilization, ministry of culture and arts, 1348 Hijri Shamsi, Tehran, P. 206.
This region from very ancient time had a food culture which had been reaching to another region by the migration of individuals.

The nobility before the Arab invasion used to eat at table with knife and fork and spoon, which changed and Arabs taught the manner of eating with the hands instead of making use of knife, etc. after washing their hands prior and after each meal.

Iranian and Central Asian impact on food and culinary are numerous to quote here. There rice preparations only, are huge, Pilaus of Iranians and Central Asians food can be numbered more than twenty. They are considered the inventors of boiled rice type, which passes through a sieve and then again returned in the pot with the top covered to boil very slowly. The steam inside the pot makes the rice to grow in size and become very tasty. They generally mix various things with the pilau and layers of well cooked meat or chicken inside the pot are laid.¹

Such food have been very popular in this corridor, Iran, Afghanistan, Central Asian republics, and Turkey.

¹ Ibid, P. 209.
Some of their rice preparation which have been borrowed from these regions are, Qima polao, Moti Plao, Qabuli Plao, Nauratan polao, Nargisi polao, Murgh Polao, Mutanjan, Zarda, Fish polao, Khushka polao, Takhri polao, etc.

Kababs which are well known in not only in these region but are very popular and in well demand in India even today for example, Shami Kabab, Seekh Kabab, Gular Kabab, Nargisi Kabab.

The other meat item which came to India are Qima, Qorma, Kalia, Tandoori Chicken, Chicken biryani, Chicken Changezi, Shahi Chicken, Karahi Chicken, Paya, Nehari, etc.

The bakery items are also very popular in India which came from these regions, like, Shirmal, Nan, Baqar Khani, Kulcha, Taftan, Nan Khatai etc.

Among the sweets, which also reminds us the deep-rooted cultural contacts with these regions, which affected directly to each and every aspect of our food culture, like, Barfi, Qalaqand, Jalebi, Gulab Jamun, Mungochhi, Balu Shahi etc. are still popular in our society.

Halwas of different varieties like Sohan halwa, Habshi halwa, Moong ka halwa, Khorme ka halwa and so on are also
due to the impact of this contact.

Some fruits were imported from Central Asia and Iran like the melons of Khurasan, Kabul and Badakhshan. Iranian traders brought pomegranates from Yazd.¹

The process of migration continued. Sultans and kings patronized the expertise of different fields. One culture came to a region, people accepted and assimilated themselves into the new culture. Due to this assimilation a new culture developed.

The Sultans of Delhi Sultanate and latter on the Mughals carried forward the same culture and patronised this culture. They became Indian after some time.

As far as the food is concern, M. A. Ansari writes:

"In the Tuzuk-i-Baburi there are numerous accounts of feasts, but as far as the description of diverse dishes is concerned, Babur does not write much........Still idea can be formed from Gulbadan Begum’s accounts of the entertainment given to her by Mahdi Khawaja. The meal consisted of fifty roasted Sheep (gosfand-i-biryan), bread, much fruit and

¹ Dr. J. N. Sankar, India and Iran in the Medieval Period, P. 21.
Sharabat".¹

Babur and Humayun had less time to concentrate much on the matbakh (kitchen). But Akbar had his own Imperial Kitchen called Matbakh, controlled by Khan-i-Saman.

The Abdar Khana controlled water and wine the Maywah Khana provided fruit and Rikab Khana controlled the Bakery item.

Matbakh was full of cooks from different countries. Number of dishes were prepared in a short span of time.²

Cooked items were divided into three categories, the Baygusht, Gusht Ba Biranj and Abazir.

The Baygust, like zard-biranj, khichri, shirbiraj, Sag, Halwa etc.³

The Gust Ba Biranj, like the dishes, Qabuli, Qima Palao, Qima, Shorba, Halim Gosht etc.⁴

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¹ M. A. Ansari, Socio-Cultural life of the great Mughals, Sundeep Prakashan, Delhi, 2008 A.D., P. 20
³ Abul Fazal, Ain-i-Akbari, P. 55.
⁴ Abul Fazal, Ain-i-Akbari, P. 55.
Abazir, in which meat was used with spices. The dishes were like, Takhari, Kababs, Mutanjan, Dampokht etc.\textsuperscript{1}

Humayun and other Mughal Emperors enjoyed eating Pan once he ate and distributed other among his courtiers.\textsuperscript{2}

In Ain-i-Akbari, Abul Fazal gives the name of six kinds of Pan that was used, Bilahri, Kakir, Jaiswar, Kapur, Kapur Kant and Bangla.\textsuperscript{3}

Even today the dishes served in Indian societies have a special claim for the remembrance of the great refinement and achievements of Iranian and Central Asian culture in the culinary art.

\textsuperscript{1} Abul Fazal, Ain-i-Akbari, P. 55.
\textsuperscript{2} Jawahr Aftabchi, P. 152; Gulbadan Begam, P. 33.
\textsuperscript{3} Ain-i-Akbari, P. 81.
Dress

Dress is the mirror of a particular culture. Dress differentiate the people of the two regions.

Mughals had their own cultural background India has been the centre of different culture and civilization. They came, they rule this country and left the impact of their culture. They came with their cultural traditions, mixed with Indian tradition and resulted a new common tradition. Which was neither Iranian, Central Asian nor Indian. As far as dress is concern, the Iranians and Central Asians visited this place either temporary or Permanent they came with their dress culture, but assimilation with Indian dress culture resulted in a combination of all these.

The different fashion of dress have been in different parts of India. They have identified themselves with their dress. Indians have been using verity of dresses and faishions related to dress. The modern Indian dress are the combination of Indian and foreign dresses which came with Iranian and Central Asians during the course of time.

“Qaba” and “Dagla” were used by the Sultans of Delhi. They used turbans or kulah (Tatarcap) as their head dress.
Babur and Humayun was not influenced by Indian conditions. During Akbar’s period Indian Impact started. Mughal dress went under drastic change During this time Mughals had started feeling homely in India. The real assimilation between the two culture started this very time.

The Takawchiya became very popular during Akbar’s reign, which was a kind of one-fold garment and became very popular.

The Qaba, a cotton tunic mostly of fine muslin, which was worn in summer. It had a collar and wider than the Iranian one.¹

The dress which Akbar inherited from Babur and Humayun, were the “Payshwaz”, the “Jama”, the “Farji”, the “Ulbaqchah” and the “Shalwar”.

The “Takwchiyah” was very popular in India. It could be stitched out of woolen and silk stuff. It was the first change from Central Asian to Indian Conditions.

Th “Qaba” was made of cotton stuff. It was a summer dress.

¹ M. A. Ansari, P. 1-4.
The Shawls of Kashmir were worn in the time of Akbar. He introduced a new fashions by wearing it in double folds (paywasta ba pushand).\(^1\)

The Central Asian traditions of turbans and caps like threefold turban could be seen during Babur's period. The Timurids wore a “lihle three fold turban”.

Humayun invented the Taj-i-izzat, a cap and a wrapping cloths (asabah).

Akbar changed his ancestors custom, he wore a turban in which he gathered his hair.\(^2\)

During Akbar’s reign the shape of shoe altered. Initially it was high heeled boot.

Pearls, jewelry and gold were Akbar’s liking.

Akbar sometimes set the fashion for his subjects. He kept moustache and shaved his beard.

Akbar, during his tenure created a separate department known as Khushbu Khana. Perfumes of musk, roses, violet root, juhi, kewra, Zafran etc. also came to India through the

\(^1\) Aini-i-Akbari, P. 104.
\(^2\) Badauni, P. 313.
foreigners.

The different fashions of dress still used in different parts of India. The Peshwaz (a coat open in front), fargul, qaba, Shalwar, dushala, choga, Shirwani, Churidar pay-jama for men and angiya kurti, choli, do-patta, petticoat for women, were main contributions to the manner of Indian clothing. Rajputs accepted the Mughla's clothing manners.¹

RELIGION

Hinduism and Islam met in India as ruler and ruled. When political power in India had changed hands, religious culture continued to exert itself. Islam arrived with its own philosophy and cultural ethos. It came with a message that every body was born equal in the sight of God. It was new to Indians that soldiers and their commanders were praying and having food together.

Early sultans could not understand properly the Indian way of life, their religion and philosophy. The responsibility came on the shoulders of Sufis and scholars.

Amir Khusrau Dehlawi and Al-Beruni like people started movement for united civilized life. Al-Beruni learnt Sanskrit to Study Hindu scripture and translated it into Arabic, which helped in understanding the two community.

Bhart Bhushan Gupta writes,

“Religion is therefore a kind of science that provides answers to the mysteries of nature and immensity of mind and heart. It surpasses all knowledge. Through positive impulses religion commands morality, with negative impulses, it
arouses brutal tendencies of struggle".¹

Islam and Hinduism started the process of synthesis.

He further writes,

"The union fused into humility. Sufism of Islam and the Bhakti movement of the Hindus, became the same face of religious devotion. Both began to flourish together. Khawja Moindudin Chishti, Shaikh Nizamudding Aulia and Chaitanya were the products of this age. This union grew to such a strong foundation that even today devotees do not discriminate in religion at such places."²

Due to this awareness, philosophers, and intellectuals started working together.

Peoples of different regions in Central Asia, Iran, Afghanistan etc. started coming with their spiritual thoughts. Both the thoughts came together. The fusion resulted in embracing the new religion to regain their self respect and dignity, which they have been denied for ages.

With the fusion of Arabic and Persian with the local

¹ B.B. Gupla, India through the ages, P. 182.
² Ibid, P. 182.
language Hindawi, a new language Urdu developed.

Many Central Asians and Iranians came from Bokhara, Samarqand and other places to India and made India their home.

Amir Khusrau was one of them who not only made India his home but praised its flowers, animals and the changing of the seasons.

The two religions began the process of understanding each other. On the basis of this communication between the two communities, the exchange of people, trade and commerce started smoothly.

Iranian and Central Asian Sufis came to India, like khawja Moinuddin Chishti and spread the message of humanity.

Among Hindus, Chaitanya in Bengal and Mira Bai in Rajasthan started the reformation process.

Sufism and Bhakti movement brought the two religions close to each other.

Religion has always played an important role in Indian society. It has dominated the life of the Indian. Hinduism and
Bhuddism flourished in ancient time.

Bharat Bhushan writes,

“Arrival of Islam brought an immediate political and social change in society. The deprived in society were impressed with the practice of equality. The new way they noticed in Islam, offered them a chance. They would not let this opportunity pass by. Effort of Ramanuja, Ramananda, Kabir and Gru Nanak were directed towards this goal”.¹

Ramananda also campaigned the common features of the two cultures.

Kabir brought the awakening between the two communities.

Gru Nanak tried to homogenized the religion Sikh religion has its religious scripture called Guru Granth Saheb. It starts with the concept of God, the philosophy similar to all religions, which confronts the essential unity of all religions.

Babur came to India in 1526 AD with his Central Asian religious background.

¹ B.B. Gupla, P. 191.
A number of Bukhara Sayyids such as Shaikh Farid had been in India for generations. Throughout the Mughal period many Sufi leaders in India retained followers in Central Asia and vice versa.¹

Mughals have been attached to the Naqshbandi Shaikhs of Central Asia, except Akbar who was attached to Chisti order. Babur’s name was given at his birth by khawaja Ubaidullah Ahrar, who was politically very power full.² in Central Asia.

Timurids inherited religious tolerance from their ancestors. Babur’s dying will to Humayun that he should respect the religion of his subject and protect the places of their worship had moulded the mind of his successors. This was very vital factor to keep the Hindus pleased.

Akbar’s father and grandfather were never an orthodox. Her mother Hamida Bano Begum was a shia and she impressed upon his mind the value and necessity of tolerance in his early days. His marriage with the Rajput princesses and whose entry into the haram brought changes in his thought. Shaikh Mubarak and his two sons Faizi and Abul Fazal, who

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¹ Abul Fazal, Ain-i-Akbari, P. 413.
² Beveridge, Babur Namah, P. xxviii.
were great scholars, influenced his mind and opened a new thought and ideas in him.

Rechard C. Foltz writes about Akbar and his activities to bring the people of different religious thoughts together,

"In Akbar's time the Central Asian reverence for men of religious learning was tempered by the heterodox mood of the court, which many Muslim theologians found distasteful. Thus Akbar entertained proponents of every philosophical bent in his Ibadat–Khana discussions, (Ibadat Khana or House of worship was Akbar's official forum where he listened to and arbitrated debates between leading theologians of various religion, including Sunnism, Shism, Hinduism, Jainism, Zoroastrianims and Raman Catholicism), he and his intimate (Abul Fazal in particular) had no patience for overly literal minded and dogmatic individuals. The millenarian reformer Ahmad SirHindi, the most prominent student of the Central Asian Khawja Baqibillah who had formally established the Naqsbandi order in India in the late 16th century, was anathema to the court". 1

Akbar had leaning towards Sufism from his early youth.

1 Richard, C. Foltz. P. 82-83.
The doctrine that ‘Sufism is very much like vedantic philosophy, which teaches that the individual souls are only manifestations of the supreme soul in which they are finally immersed,’ affected Akbar very much.

Ibadat Khana at Fathehpur Sikri, where learned men of Brahmans, Jains, Parsis, Christains and Muslims used to assemble to assist the emperor to find a solution.

Akbar conceived of a common faith. Din-i-Ilahi, the new faith he had in his mind, could not materialized. But his vision to see all faiths live in peace with each other never faltered.

He translated the Hindu scriptures and epics.

He wanted to bring every individual nearer and sought a common bond.

B. B. Gupta writes:

“Akbar’s scholar spirit yearned to see the diversity of different religions fusing into a single moral and spiritual code. Being ahead of his time he may not have succeeded in his rather grandiose plan of introducing a common religion for the entire humanity through Din-i-Ilahi, yet a firme foundation
was lade for the future direction of India".  

Akbar used to believe in reason rather than following traditions. Discussion to different ideas was the key to Akbar.

Tulsi Das wrote Ramcharita Manas, Sur Das wrote Sur Sagar and Abdul Rahim Khan-i-khanan wrote Hindi poetries during Akbar’s period.

B. B. Gupla further writes:

"With refinement of spirituality in India, the awakening witnessed emergence of grate saints sages and Sufis. They all preached devotion to one God. The process of synthesis started by them brought the new and old culture together. The massages of Guru Nanak and Kabir Produced a climate of co-operation and good will. This reached a climax during the rule of Akbar. Indian genius had peace, and harmony for creative activities to flourish".

Apart from Brahmanism, he also took interest in Jainism, Zoroastrianism, Christianity, and Sikhism.

Bhanuchandra Upadhyaya, Jinachandra, Hiravijaya Suri

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1 B. B. Gupla, P. 220.
2 B. B. Gupla, P. 223.
etc. were the Jain Scholars who greatly influenced Akbar’s religious outlook. Akbar gave several concessions to Jainas. Under their influence Akbar gave up meat.

Parsis also attended the debate in Akbar’s court. Under their influence Akbar ordered for the arrangement of burning the sacred fire at the court. Akbar also gave several concessions to Parsis.

Akbar had great regard for the Sikh Guru. He had a great admiration for the Granth Saheb.

Akbar evolved a set of mutually consistent religious ideas derived from multiplicity of sources but processed and refined by a considerable application of reason. The sincerity with which the beliefs once evolved came to be held, was accompanied by an anxiety to provide them with practical application to which we may apply the term Sulh-i-kul.