LIFE AND CONDITIONS OF THE PEOPLE DURING MUGHAL PERIOD: A STUDY BASED ON RAJASTHANI AND MUGHAL MINIATURES

ABSTRACT

THESIS

SUBMITTED FOR THE AWARD OF THE DEGREE OF

Doctor of Philosophy

IN

HISTORY

BY

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Under the Supervision of

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ABSTRACT

The Mughal miniatures are significant not only as pieces of art but also as a primary source to reconstruct the medieval past. Representation of society and every day life as depicted in painting is always important for a student of history. We know that exclusive paintings on life of the common people, artisans and professionals are few but these provide ample information on the life and conditions of men and women of medieval time.

Art is a mirror of society. In other words, it is a visual commentary on man's life and his activities: and it is possible to reconstruct the history of material culture of the people in rich and vivid form from the pictorial art, i.e., sculpture and painting. In view of the vast store of information on our past that comes from the written sources, we tend to forget that pictorial depictions long preceded pictographs and ideographs, the early forms of writing. In pictorial depictions upon stone in caves and rock-shelters man has left unique records of how he hunted and gathered food. The discovery of Bhimbetka in India brought home to us how in his seemingly unequal struggle with nature, man still found time to develop artistic skills.

In the meantime, without almost any previous warning, came the wall paintings of Ajanta, with their breath taking mastery of colour and line. Here men and women appear to us in devotion and at work, affected by all varieties of emotion. Despite much will full and natural destruction, enough remains of these paintings to tell about the real life of the times what we would have never learnt from any other source.

Miniature painting in early medieval times often suffered from stylization that limits the value of its evidence for the study of the life of
people at large. Realism began to intrude in the work of the Malwa and central India schools, but it acquires true dominance in the splendid Mughal school that developed under Akbar and his successors. The Mughal art is essentially court art, but it is still one in which ordinary people are brought in to complete the picture. And, since every part of a Mughal painting, aims at perfection in rigorously accurate detail, we have more intimate views of material life than we can get anywhere else in pre-modern Indian art.

The famous Rajasthan and Hill schools are limited in themes and less exciting in detail, but much of what the artists depict is set in rural scenes; and these, too are therefore useful quarries for reconstructing the history of the people. Of late, there has been an emphasis on the social and cultural history—a study of the people at the bottom of the society—but their daily life and work yet remain to be brought under full focus. These people constituted the largest section of society but never occupied a central place in historical works. Thus their story largely remains untold.

Pictorial representation: in the absence of textual evidence, nothing can be of greater value than contemporary pictorial records: sculpture and painting. Through this medium we find, in illustrated form, a variety of evidence that supplement or explain textual descriptions. The importance is still greater, when as in the case of ancient and medieval India, textual evidence on common people is so limited. The pictorial evidence comes to us in the form of sculpture, frescoes, and miniatures, both in albums and manuscripts. These illustrate rural men and women in their daily life, artisans and professionals at work with their tools and implements. Fortunately the Mughal period is the richest in this respect. The Mughal Emperors maintained atelier employing a large number of painters.
Consequently we have fairly continuous record of their works. A good many of these have been lost; yet those surviving, provide us ample material for studying the culture of the time.

A brief survey of my work illustrates the lives of people in general. A scene set in the countryside might depict a cultivator ploughing, or drawing water from a well. There are quite a few miniatures depicting peasant life. It shows peasants cutting crop, carrying it in bundles for separating grains from chaff by bullocks trampling the heaps and finally winnowing. All this could still be observed in villages. A woman did most of the domestic work. She grounded corn, churned, fetched water from the well and spun cotton and also carried food and water for their men at work in fields.

Women from a part of unskilled labourer only. Women labourers are always shown fully clad in clothes but without a veil though they always covered their heads with a long sheet of cloth called *chadar* or *orhni*. Their dresses show that they belonged to both Hindu and Muslim communities. A Muslim woman is distinguished by her *peshwaz* – a one-piece garment reaching below the ankles and fastened at the waist line. A *lahnga* (skirt) and an *angiya* (tight fitting bodice) and a *orhni* – a thin muslin cloths, is the dress of Hindu women.

The ordinary labourer / peasant is shown wearing a cloth piece called *langota*. He wears a ringed headgear and sometimes carries a small piece of cloth to cover back and shoulders. Comparative better paid workmen such as masons and stone-cutters, etc., are shown fully clad in cloths.

The settlements of huts appear with low mud walls without proper ventilation or windows, having a single entrance with or, without doors, thatched roofs, low mud boundaries. The houses of noblemen and rich
persons are built of unslaked lime, mixed with milk gum, and sugar into a paste. The mansions (havelis) of the noble class were big and spacious building with numerous apartments, e.g., drawing room, guest room, female quarters and bath, etc.

Economic and social status is reflected in the quality, sizes and in the absence or presence or in the degree of external embellishment of cloths. The trend was in favour of covering the maximum part of the body. They wore *takauchiya* or *jama*, *qaba*, *gadar*, *farji* and *shalwar* (trouser) or *izar*. Mughal dresses do not exhibit the use of a high collar. Instead they were cut round at the back and the edges sewed up and casually made with turned collars. The *patakas* or waist-band were invariably used over the *jama* and trousers. The *pagari*, lose and tight turbans of the 17th century were common among the people. In place of a *shawl*, a coarse sheet used for common people for a variety of purposes. Royal attendants (guards) had especial uniforms which included a tailcoat.

Ladies wore long flowing dresses, the *peshwaz* with round skirt was the common dress. It was a complete dress combining bodice and skirt. The *dupatta* – a head sheet which seems to have been purely Indian dress appears to have been adopted by the Mughals in a casual manner. The *shalwar* (trouser) of the ladies does not seem to be different from those of the gents. *Burqa* or *naqab* was the veil of Mughal ladies. Native women, however, dressed in three pieces including a *lahnga*-long plaited petticoat, a *choli* or *angiya*-blouse leaving the neck and waist bare and a *dupatta* or *orhni* – a head sheet generally of more or less transparent muslin. Ladies wore the oblong high-top cops. Later it went out of vogue when the use of *shawl* or *chadar* (a head-sheet) to cover the head became widespread.
Ornament were in vogue and worn in profusion. The necklaces—guluband, har, etc. ear-ring—morphool, bali, laung and kanthla and an ornamented cross belt were the common ornaments.

A striking variety of foot wears in found is the illustrations, of which boat shaped slippers seem to be greatly favoured.

Mughal miniature, representative of artisans and professionals, juggler, iron-smith, carpenter, dancing-girl, wood-cuter, masons, musician, water-carriers, washermen, bird-trapper, un-skilled labourer, cowherd/shepherd, fishermen, traders/merchant, gold-smith, stone-cuter, boatman, hunter, palki-bearer, painter, calligrapher, scribe, teacher, maulvi, physician, astrologer, and attendant, etc. depict all sorts of men and women. The illustrations depicting building activities and hunting scenes facilitating, among others, the study of their tools and methods of their work. In miniatures illustrating the constriction of a fort or building; carpenters, stone-cutters, ironsmiths and labourers are prominently shown with their tools and implements. A physician is shown with his mortar and pestle, an astrologer with an astrolabe, a ring dial, and a water or sand clock; painters with their brushes and colour plates, etc., and the calligraphers with their pen and paper, etc.

Paintings of the period also portray different type of entertainments. Music and dancing was a necessary accompaniment of court life. Chess, choupar, and playing cards were the main indoor games and were the chief among the indoor games and were accessible to the rich and poor alike. The various types of tiger play, games of gulis and the games of sheep and goats were favorites with the rural population, hunting animal fight and chougan, Isq-bazi (kite-flying), wrestling were an attraction of the ruling class. Performance of physical feats and acrobatics by men and women provided entertainment to both aristocracy
and commoners. The performers were known as *nats* and *natnis*. They developed into a separate caste.

In the observance of festivals and ceremonies the role of religious or semi-religious people is significant. Many Mughal paintings represent vividly various festivals observed by the people and king. They are observe *Ab-pashi*, *Nauroz*, *Tuladan*, *Holi*, *Diwali*, *Deshehra*, *Rakhsabandhan*, *Shab-e barate*, *Id* etc.

*Ab-pashi* – a function was known only to the Timurid house. *Nauroz*, is a purely persian festival. *Holi* and *Diwali* are the ancient Hindu festival, all these were adopted by the Mughal emperor. There is unmistakable pictorial evidence of an the animated participation of the Muslim ladies as well as Hindu ladies in the celebration of these festivals.

One curious feature of the Rajasthani paintings in the lack of portrayal of the custom of *sati*. Custom of *sati* and *jauhar* (of women on self-immolation the eve expected defeat in battle), which were so greatly in vogue in Rajput society, both in the region of Rajasthan and in Punjab hills. Rajput painting does not in fact adequately reflect Rajput chivalry, the customs of which we gather so forcefully from our literary sources.

Separate study of Indian life in its different aspects, had already come into fashion and the enormous number of often itinerant *sadhu*, *bairage*, and *faqir* ascetics, both Hindu and Muslim mendicant or the wise, frequently appear in their natural surroundings in Mughal painting. These include portraits of holymen, some of them covering or receiving visitors in a hermitage, or walking in a landscape, and representations of rapturous sufis’s dancing is ecstasy unique. Miniatures of *bahrul-hayat*, depict the *yogis* and their or *yogic* postures.
Muslim walis and qalander were honoured in pre-mughal as Hindu sadhus and sanyasis were honoured and the Mughal emperor not only maintained but strengthened this glorious traditions, both precept and practice. They not only visited Muslim saint’s shrines and khankahs, but also sat at Hindu jogis feet. Several times Akbar covered long distance on foot to pay his homage to Sheikh-Moin-ud-Din Chisti’s Shrine at Ajmer. With equal reverence he visited the hindu anchorite Jadrup in his hermitage artistic evidence does not only prove the existence of complete devotional harmony in the highest strata of society, it also proves it existence amongst common people. The congregation of devotees depicted in on old painting of Chhari Shah Madar Ka Mela include both Hindu and Muslim men, women and children.

Thus in Mughal a new tendency i.e., idealistic tendency developed – and it manifested itself through the portrayals of walis mausoleums and shrines, faqirs, qalandars, davishes, shadhu, sanyuasis, and jogis. But in its fundamentals and as a whole Mughal art remained from full –fledged idealism.

Now we confront with on interesting question that how these visits were carried out and what were the means of transporting people in Mughal India? And when we turned to artists for information we are not disappointed. They give us a fairly full picture of the mode of transportation in vogue in Mughal India.

There was the palanquin or the palki made comfortable with silk, brocades soft cushions and pillows. It was sustained by a long bamboo attached on both sides to the body of the palanquin and carried by three men on each end of the bamboo.

Unlike, the chandol or chandoli was supported on two bamboos and was carried by twelve men, three on each of the conveyance. They
were favorites conveyance of aristocratic woman. An ambari, too, had caught the fancy of royal ladies. There was another sort of litter suspended between to small elephants or camels. The middle and lower class had to content themselves with the doli which looked like the palanquin and could accommodate only one person. Poor women of the countryside or uzbek and Tarter women traveled on bullock, or on horseback.

Horses were commonly used for mounted travel. In Rajasthan camels, were similarly used. The use of bullock cart and horse cart by ordinary people was common. There were several types of boats including double-deckers. Some of them are shown with masts and sails. Rafts were also used. Boats employed for journey or naval engagements, etc.

Present study presents something of the struggle that Indian people waged for subsistence for centuries. It also presents gender-division of labour, and also hierarchy among the working-men. We find changes in the ways of life of ordinary men, especially artisans and professionals. The life at village level of men and women is found stagnated.
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Certificate

This is to certify that Mr. Abdul Munim has done his research work under my supervision on the topic “Life and Conditions of the People During Mughal Period: A Study Based on Rajasthani and Mughal Miniatures” this thesis is the original work of the candidate and I find it suitable for submission for the award of the Degree of Doctor of Philosophy.

(Dr. Mohd Perwez)
Supervisor
Dedicated
To
My Parents
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With all faith in Almighty, I place this work in the hands of my examiner with the hope that he will bear with the shortcomings that might have crept into this thesis inadvertently.

(Abdul Munim)
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INTRODUCTION

Socio-Economic Structure of Society
INTRODUCTION

SOCIO-ECONOMIC STRUCTURE OF SOCIETY

The Mughal miniatures are important not only as pieces of art but also as a primary source to reconstruct the Medieval past. Representation of society and everyday life as depicted in panting to the subject of present study. We know that an exclusive painting on the life of the common people are few, yet the middle classes and professionals, common people life has been depicted in the paintings of the Mughal period (16th and 17th centuries), and these make a fine source of information.

The canvas of social history, in fact, is a wide as the past social activities of man, and hence, it become sometimes difficult to speak in detail about each of such activities in work of this nature and size. I have tried however, to present in this work (Ph.D) most of the features of Indian society during 16th and 17th centuries.

Persian chroniclers, fail to picture the life of common people living in the numerous villages and town of this country.

The account of the foreign travelers, no doubt, constitute almost an indispensable contemporary source of Indian history, but what cannot be dispensed which is not necessarily infallible, on the contrary, they also had their limitations. They did not know the country as a whole, rather they mostly visited the important cities and towns, and there too, their stay was very brief. As such, they generally remained aloof from the teeming millions, inhabiting the distant and secluded rural corners of this country.
Indian painting can be referred to as the mirror of Indian’s fascinating history from the medieval times. Bringing about a reflection of religious beliefs, political events and social customs, Indian paintings offer beautiful records of centuries and provide an aesthetic continuum that extends from the early civilization to the present day.

During this period the production of Rajput ateliers increased; the subject matter was mainly based on book illustration, e.g., Bhagvatpurana, Ramayana, Gita Govinda and Ragamala series. The choice of the subject matter was influenced mainly by Vaishnavism and the Bhakti movement where the Rajput painter brought the Gods down to the level of human beings, depicting through the illustrations of the divine the life of the aristocracy and the common people.

But from the second quarter of the 17th century a change in subject matter, obviously due to the impact of the Mughal court, where the Rajput patrons served as mansabdar. Subject matter of this period also considerably changed. The book illustrations continued (Gita-Govinda, Ramayana, Bhagvatpuran, Ragamala, Krishna-Lila, etc.) along with the scenes of court life and rural life. However, the production of such scenes as comparatively frequent. The scenes of marriages ceremony, battle, hunting, dancing, music and festivals were generally favored. One curious feature of the painting is their lack of portrayal of the custom of Sati, which was so greatly in vague in Hindu society. The absence of illustration of jauhar (massacre self-immolation of women on eve of battle) can be explained because the custom had died out:
bout one would have expected memories of it to linger the depiction also lacks realism. In other words Rajput painting does not in fact adequately reflect Rajput chivalry, the custom of which was gather so forcefully from our literary sources.

The central inspiration of Pahari painting like Rajput painting like other Rajput painting is vaishnavism and devotional songs and poetry of Hindu saints of the 16th century. Like Rajput painting of Rajasthan, the main matter of Pahari painting is book illustration of *Ramayan, Mahabharat, Gita Govinda, Ragmala, Rasikpriya* etc. but individual miniatures depicting scenes of the royalty and commoners also occur. Portrait painting was also practiced but the subject belonged mainly to the aristocratic class. Scenes of saints, dervishes, cooking dancing, village life are also depicted but in a very few painting.

All these painting of 16th and 17th centuries (Mughal and Rajasthani,) give us a visual records of the social life of the time. This record cannot naturally be either comprehensive or consistent. Moreover, the emphasis is heavily on aristocratic life and pursuits. Here I shall try to bring out certain details of social life and manners depicted in the miniatures. Such details shed interesting light particularly on middle class men or common peoples’ life, and combined with literary evidence may offer valuable insights into the social manner and customs of the time. In certain cases, unless something is known before, it is difficult to establish facts based on paintings alone. Thus supportive evidence from the literary sources or artifacts often become imperative. Since present work is primarily based on the evidence of painting,
efforts have also been made to explore literary sources, as sparingly as possible.

The work of S.P. Verma is perhaps the first concert endeavour to examine Mughal miniature painting relating to material-culture. Common men and their life and conditions form a part of his studies. However, Verma’s studies are confined to Akbar’s period only.

The various professionals and common men, are depicted of the 16th and 17th centuries. But a study, primarily based on pictorial evidence alone in the visuals of alone naturally suffers with some limitations.

‘Mughal paintings are, in a sense, mostly court painting. The Mughal artist, unlike the contemporary chroniclers, mainly concerned himself with king and the nobles. It was again the outward splendour of the luxurious life of this aristocratic stratum of society that interested him. He was delighted in painting their gaieties and pastimes, but rarely followed them in their simple intimate life except perhaps when they indulged in amorous frivolities or amused themselves in their harem. The leading note in these scenes was again that of leisure and luxury. In the life of the middle and the lower classes, the artist was almost entirely disinterested. If he ever evinced interest in it, it was just to portray those phases of it which enlivened a illustration of the main theme—e.g., the baker at this shop the dyer at this work, the fruit-seller selling fruits to his customers, the sharbet-seller preparing drinks at his stall, the water-carrier pouring water into the palms of a boy folded like a cup, and howker and the peddler plying their petty trade in the bazar. Mostly these were bazaar scenes to
which the artist occasionally added glimpses from the life of workmen e.g., the mason dressing bricks on a wall, the labourer climbing up a ladder with a tray of plaster in his hands and the carpenter cutting planks of wood with his saw (ara). About the sorrows and joys of these people we can learn nothing from the paintings except during the last phase of Mughal art when sketches of common men sitting, chatting and smoking by the fire side came to be occasionally included in the artist’s main production.

Apparently, the middle class and the lower classes did not even by virtue of their numerical strength, exercise any influence in society and were therefore ignored by the artist as well as by the chronicle. It is true that the experience gained from these painting remains for the most part limited to the life at court. Yet they are representative to a certain degree of the level of medieval culture. Nor are the Mughal miniatures, on the whole or even those of the time Akbar, entirely bereft of the representation of the lower society the middle class men, the cultivators, the artisans and the traders, the saints etc. In fact, the illustrations of the well-known dastans and the historical works, e.g. Akbarnama, Baburnama, etc., are extensive stores of information relating to the life of common men. The shepherd, the cultivator, the dancing-girl, the Musicians, the traders, the saints, wood cutter, the washer man, the royal attendant and village girl attendant all form part of painting. The illustrations help us to know about the musical instrument, costumes ploughing agricultural tools, and artisan’s tools, and implements etc. used in those times. These are records which the historians of the medical society can ill afford to bypass. But
for our propose, detailed studies need to be taken up. The miniatures have to be
studied piece by piece and line by line. Pictorial representations, especially
those bearing the stamp of realism are more important. In them, even the
commonest articles representing material culture is met with details testifying
to the intimate observation of medieval painters. In the absence of textual
evidence, nothing can be greater value than contemporary pictorial records:
sculpture and painting. The pictorial evidence came to us in the form of
sculpture, and miniatures, both in album and manuscripts. These exhibit rural
men and women in their daily life, artisans and professionals at work with their
tools and implements. Fortunately, the Mughal period is the richest in this
respect. Yet, those surviving provide us ample material for studying the culture
of the time.

There are quite a few miniatures depicting peasant life. A Razmnama
miniature depicts the rural background. It shows peasant cutting crop, carrying
it in bundles for separating grain from chaff by bullocks trampling the heaps,
and finally winnowing. All this could still be observed in villages even in our
times. Another such representative scene laid out in every small scale in the
background of a painting in the Padshahnama (Royal Library, Windsor) shows
crushing of sugarcane. The miniature shows three crushers in a row fixed in
separate enclosures. Peasants are shown engaged in bringing to the enclosures
of bundles of sugarcane which are cut into small pieces, fed into the mortar and
crushed to yield juice.
In the village, household milling of grains seems to have been the exclusive occupation of women in medieval times also a woman did most of domestic work, she grounded corn, churned, fetched water from the well and spun cotton and also carried food and water for their men at work in fields.

In the 17th century paintings of generally royal and aristocratic life, of royal ladies is reflected, for that was the life which made the most powerful appeal to artists. It was only occasionally that they withdrew from the palatial abodes of their patrons and riveted it on the humble dwelling of common people and used their brushed and platters to point the humdrum phase of their toilsome life and gave one a glimpse for instance, of women-workers making brick bats or poor woman cooking food for their children.

Village women are depicted in remote landscapes, or in the context of such the scenes such as construction of a building. The Akbarnama miniatures, depict building of Fathpur Sikri and ‘Agra Fort. These represent woman labourers engaged in different works at construction sites: pounding bricks, siewing lime and carrying mortar, etc. Women laborers are always shown fully clad in clothes but without veil, though they always covered their heads with a long sheet of cloth called chadar or orhni. Their dresses show that they belonged to both Hindu and Muslim communities. A Muslim woman is distinguished by her peshwaz-a one-piece garment reaching below the ankles and fastened at the waist line. A lahnga (skirt) and a anginya (short blouse), represented a Hindu woman.
The difference between the standard of life of the upper and the lower classes in Mughal India was very much marked. While in the higher strata of society there was abundance and splendour, in the lower there was want and scantiness. The working class and the peasantry were generally scantily dressed. They are shown wearing a cloth piece called langota. They wear ringed headgear and sometimes carry a small piece of cloth to cover the back and shoulders. Those workers and peasant who were a little better off wore short trousers reaching a bit below the knees, and a short jama tied around the waist with a piece of cloth and an ampler turban. Though heel-less shoes called pai-afzar were known to these poorer classes, most of them went without them.

Other well-to-do people would be found dressed in clothes of superfine quality. They wore takauchiya or jama, qaaba, farji, shalwar or izzar. The katazeb would be replaced by a short lain piece of cloth tied round the waist. The turban would also lose its fine folds and ornamented.

Women dresses: the peshwaz with round skirt was the common wear. It was a complete dress combining bodice and skirt. burqa or naqab was the veil of Mughal ladies. The dupatta-a head sheet which seems to have been purely Indian dress. The shalwar (trousers) of the ladies, does not seem to be different from those of gents. Native women however, dressed in three pieces including a lanhaga, a choli (angiya / blouse), or and a dupatta or orhni. As foot wear they generally used heel-less slippers called paposh. They adorned themselves with ornaments as karnaphol and bali champa-Kali and pipal-patti, sis-phul
and kot-bildar, churi, hars, loung and kanthla (worn on the nose) and ornamented cross belt were the common ornaments, ghurngroo, etc.

Dwelling or hut settlements shown in few miniatures may be taken as representative of Medieval village landscape. The settlement of huts. With low mud walls without proper ventilation or window, having a single entrance with or without doors, thatched roofs, low mud boundaries. As giving in the account of foreign travelers. The houses of rich people built of bricks and lime, they were several storey high.

It has been frequently mentioned that Mughal miniatures are court painting and there are confined to the life of court and the greater part of the story of the people in general remain untold. But these miniatures are not bereft of the representations of artisans and professionals classes: like, masons, ironsmith, traders, water-carrier, bird-trapper, juggler, hunter, fisherman, palki-bearer, painter, shepherd, musician, calligrapher, astrologer, court’s attendant, laborer, carpenter, stone-cutter, washer-man, physicians teacher, etc. Mughal Miniatures, representatives of these, professional class can only be identified with the work which they are depicted doing in our painting. Thus a physician is shown with his mortar and pestle. The architect through his appearance in the Middle of a construction site, an astrologer with his astrolabes, water or sand clock, a painter with his brush colour plates, the scribe and calligrapher with their pen and paper and so on.

The painting of the period portray different kinds of entertainments. Dance and Music were of course the most favorite modes of entertainment. The
other forms of entertainment playing of gambling, chess, chaupar, pogn-flying, hunting was favorite source of recreation of the ruling class. Performances of physical feast and acrobatics by men and women provided entertainment to both aristocracy and commoners the game of blind man's buff was probably a source of recreations for village lades.

As in the field of art so in field of festivals and festivities, both foreign and indigenous element of cultural life in Mughal India. Abphase- a function known only to Timurid house. Nouroz, purely Persian festival, when brought into the Indian picture. Holi & Diwali, the Hindu Teohars, were adopted by the Mughal emperors, they become an integral part of social life in their reign. There is un mistakable pictorial evidence of the animated participation of Muslim ladies as well as Hindu ladies in the celebration of these festivals as the Mughal artist, always closely attached to the royalty, hardly ever condescended to cast a glance at the life of common women and dry to depict it, it would be difficult to say how they lived and celebrated their’s festivals.

Sufis and saints had come here and delivered their massage to the peoples and not only caught their imagination but captured their heart. Muslim Walis and qalondars were honoured in pre-mughal India as Hindu sadhus and sanyasis were honoured. Mention may be made of the use of tobacco which had caught up with the affluent classes during the seventeenth century, but it is noticeably absent in case of commoners: the ascetics and faqirs being, of course, an exception.
Ordinary men generally traveled on foot and carried the load on their head. Sometimes, they maintained mules, donkeys and oxen as a part of their professional tasks to carry loads and for traveling as well. There were several types of boats including double-deckers. Some of them are shown with masts and sails. Rafts were also used. Boats employed for varying purposes journey, or naval engagements etc. Royal ladies generally traveled in the imaris—carried by an elephants on its back or in the mihaffa—carried by two camels. The used of bullock cart and horse cart by ordinary people palanquins were used by more aristocratic travelers and common women traveled in Doli.

An attempt briefly to reconstruction in its essential the social to and cultural life of India under the Great Mughal by scanning the mirror of Mughal paintings though dust laden blurred and or cracked—should not be a completes failure. As painting was that pregnant, colorful art, which is employed in Mughal and pre-Mughal times both inside and outside India by the spirit of the age not only as a means of self-satisfaction but also as a means evidently be most helpful in peering into the bowels of the past.

As most of the Mughal paintings are in collection abroad, I have largely depended on their photo plate in institutes in India as well as on the reproductions in various books, Journals, and articles.

In have however, been fortunate to study some original paintings – the Anwar-i-Suhali illustrations at Bharat Kalan Bhavan, Varansi, and some folios of the Mughal period (contained in Albums) at Raza library, Rampur. I have

As stated earlier, since this work (Ph.D) is primarily based on Mughal and Rajasthani paintings, literary sources have been used to clarify, or to shed light on some pictorial depictions by way of corroboration, though not invariably. Thus, I have not tried to utilize the evidences offered by literary sources in detail or on a large scale.

This work is a basic study of the evidences offered by Indian paintings during 16th and 17th centuries. It is hoped that the evidence so far collected could tentatively form the guideline for a further detailed study of the life and conditions of the people of India during 16th and 17th centuries, supplemented by the contemporary sources, chronicles and travellers’ accounts, etc.
CHAPTER-1

Urban-Life
CHAPTER-1

URBAN-LIFE

The Mughal artist, not unlike the contemporary chronicler mainly concerned himself with the king and the nobles. It was again the outward splendour of the luxurious life of this aristocratic stratum of society that interested him. He delighted in painting their gaieties and pastimes etc. Apparently, the middle and the lower classes did not, even by virtue of their numerical strength, exercise any influence in society and were therefore ignored by the artist as well as by the chronicler. It is, in fact, difficult to leave out politics altogether from the history of any people, but attempts have been made here to emphasize mainly the fundamental features of social life (manners & customers) of the urban people during the 16th century & 17th century. The canvas of social history, in fact, is a wide as the past social activities of men, and hence, it becomes sometimes difficult to speak in details about each of such activities in work of this nature and size.

DRESSES

The difference between the standards of life of the upper and the lower classes in Mughal India was very much marked by their dresses.

DRESSES OF MEN

_jama_ or _takuchiya_ or _Sarbgati_, which was a coat, with round skirt and tied on the right side to be the commonest _jama_, it was a coat and might have been worn over some sort of a shirt or half shirt which, however, had no occasion to be depicted in the illustrations. It was generally loose fitting and was long enough to cover the body up to a little above the ankles. The length of the _jama_
varied according to fashions. Collars were never worn high; The coat had full
eiever, gradually tapering towards the end and fitting the forearm the front
was double – breasted. The upper span crossed over the chest from he left to
right and was tied below the armpit with laces. It was made from seven yards
and seven yards and seven girihs of cloth. Takacuchiya is the same as that of
the jama or angarkha, i.e. protector of body, as it was known among the
Hindus. The jama of the commoners appears to be shorter-up to the knee or
the middle of thigh. The attendant's tail-coat is a peculiar adaptation of the
jama. The tail-coat is similar to the jama of the commoners, but for the tails.
The tail covered the hips the rear part of the skirt, and was long enough,
reaching a little below the calf muscles. the front him of the skirt ended at the
middle of the thighs. Bernier refers that the shirt which was worn chiefly by
the upper and middle classes, hung over the breeches, and was open from the
top to bottom like the coat, thus being very much convenient for a hot country
like ours. In the winter season, they were over their shirt on Arcaluck (Bandi).

The qaba, gadar, was worn over the jama (coat). qaba; was a wadded
coat, was also a quilted winter garment, generally worn over the main dress.
gadar, wider and longer than qaba and was used in place of a fur-coat. The
Gadar was made without collars with half or full sleeves. farji had no binding
and, was open in front. It is generally made with small turned collars. The farji may be called the winter equivalent of the Jama which it resembles, except that
it opens in the front instead of the side. It is generally made with small turned
collars. Though generally worn by religious men, was not infrequently is use
among layman. Fine dhoti, with chaddars on the shoulders, were very
commonly used by the well to do Hindus. In the winter season, the rich
people wore shawl.
The wore drawer (izar/ salwar) and breeches or tight fitting, trouser. The trouser was loose fitting up to the knees and crinkled below them. It was fastened on the waist by a string (izarbond) probably of knitted cotton or silk passed through the seam (nefa) of the trousers. The trousers of commoners are shorter. The drawer hardly reached a little below the knee, were loose at the top but fitted tightly at the end. Thevenot describes the breeches of the Indians the "The breeches of the Indians are commonly of cotton cloth; they come down to the mid leg, and, some wear them a little longer, so that they reach to the ankle. They who affect rich clothing, wear silk breeches striped with different colours, which are so long that they must be plated upon the Leg....".

Patkia or katzeb (Kamarband), cloth-belt tied around the waist over the jama. It was made of fine silk or cotton-cloth. It was folded and was long enough to be knotted around the waist, with the ends hanging to knee. It was popularly called kamarband. Showl or dhoshala, the woollen or cotton sheet folded lengthwise, with or without a border, wrapped about the shoulders with one of its ends hanging from the lifted forearm is what goes by the name of a shawl.

Head-dresses (Pagri/Cap), a considerable degree of respectability and honour came to be associated with the wearing of the head dress, like a turban or a cap, by the well-to-do classes, both among the Hindu and Muslims. Turban had also became popular among the people (among the noblemen and commoners) and they were usually white and round-shaped. The well-to-do-classes generally used the finest possible cloth for their turbans, and sometimes, they were profusely adorned with silken or golden threads and other decorative devices. A wider variety of turbans, used by the commoners,
were plain and simple. The royal attendants had particular styles in accordance with their special functions. The *turban* had two strips, one almost flat covering the forehead up to the middle of the head and the other covering the back. The temples, dividing the two folds remained bare. Sometimes, the hindus bound their long hairs with a scarf of very fine gold stuff, which they called *romal* (or *rumali*). It was perhaps, intended to protect their heads from sun and dust.

*Dastar* or *chira*, no single dress was perhaps worn in such variety of fashions as the turban. It was not only a headgear, it also signified dignity and respect. To go out bare-headed was considered disgraceful by the gentry. The cloth was specially woven with fine silk or cotton thread. It was folded lengthwise and twisted in the form of a thick rope and wrapped round a kulah fitting the size of the head. The length of the turban varied a great deal. However, it was long enough to suffice two, three or moral folds of several loops each. The loops were set closely-crosswise, circular or oblique. Besides the turban, the common people used *kulahs* or caps. The top was usually very high and curved elegantly to one side the base was bordered with fur or felt.

**WOMEN DRESS**

Ladies wore long flowing dress. The *peshwaz* with round skirt was the common wear. It was a complete dress combining bodice and skirt. Abul Fazl describe briefly as being like the *jama*, but open in the front. The miniature show the royal ladies, female dancers etc. clad in the *peshwaz*. It was tied somewhere on the middle of the chest rather loosely. At times, it could be made without fastenings. It had long, tight sleeves, crinkled above the wrist. We have no evidence of a *peshwaz* being quilted. On the other hand, it seems to have no
evidence of a *peshwaz* being quilted on the other hand, it seems to have been a summer dress, made of thin cloth, probably muslin, or vail, or silk. During winter, ladies wore the *qaba* over it\(^{28}\). The *shalwar* (trouser) of the ladies does not seem to be different from those of the gents. Thevenot refers that the moslem ladies were distinguished mainly by their *shalwars* (breeches) and shirts with half length sleeves\(^{29}\). Common women of Indian, however, dressed in three pieces\(^{30}\); including a *lanhga* (long plaited petticoat), a *choli* or *angiya* (blouse leaving the neck and waist bare), and a *dupatta* or *orhni* (a head sheet generally of more or less transparent muslin) the *angiya* (blouse), was called *kanchuli* or *kanchuki*\(^{31}\), and was of various colours, cuts or design. It has two main types, viz. one, short covering only the breast, and the other, long, reaching down to the waist\(^{32}\). *Angiya* over the upper part of the body while a skirt or *ghagra* or *lahnga* covered the lower part; along with the transparent *orhni* above the head, it was a popular dress among the Hindus as depicted in *Razmnana* painting\(^{33}\). *lahnga*\(^{34}\) or *ghagra* was a long and very loose skirt. *ghagra* was popular, more specially among the muslem women Abul Fazl also reffers to the use of *Payjamas* by the high class ladies. Besides, women dress were less varied than those of men. Hindu women ordinarily wore *Sari* (a piece of cloth, wrapped round the middle part of the body and thrown over the head), and a small jacked or brassiere without a skirt round the chaist, popularly called angiya.\(^{35}\) The ladies of the higher classes mostly wore such superfine *saris* of muslin and other thin cotton or silken fabrics as their skin was, sometimes, visible\(^{36}\). Manucci reffers also again the women generally threw one half of their *saries* on the shoulders or the head when speaking to a person of position\(^{37}\). Thevenot describe, "*From the wast downwards they wrap themselves up in a piece of cloth or stuff, that covers them to the feet like a
patticoat; and that cloth is cut in such a manner, that they make one end of it reach up to their head behind their back\textsuperscript{38}. A waist-belt (kamarband), with a string of a small bells attaches to it from one to another was also used.

Veil (naqab or burqa) and head dress of women: veil or purda, it was maintained generally by the Muslim women. burqa\textsuperscript{39}, it was a veil for the Mughal ladies and consisted of a long Skirt closely pleated, covering the whole body with two small, round or squarecut eye-holes. The top of the skirt covering the head was ornamented and plated. The more closely fitting modern veil has probably orginated from the burqa. Manucci refers to the fact that purdah was more strictly observed among the moslems than among the Hindus,\textsuperscript{40} and he further observes thus: “Among the Mohamedans it was a great dishonour for a family when a wife is complelled to uncover herself”\textsuperscript{41}. Similarly Careri observed purda among the muslim women “The Mohametan women do not appear in public except only the vulgar sort and the lead ones. They cover their heads but their hair hangs down behind in several tresses” \textsuperscript{42}. A milder and less elaborate form of purdah, commonly known as ghoonghat \textsuperscript{43} seems to have been observed by the Hindu women of the well –to-do classes.

The dupatta, probably a purely Indian dress, seems to have been adopted by the Mughal ladies. The fashion of wearing a dupatta or orhni as a head-dress is evident from a few paintings,\textsuperscript{44} shawls or any other long sheet of cloth (chadar) could be thrown on the head and wrapped around the body, performing the same function as the dupatta the fashionable head-dress of the ladies was a cap. It slanted upwards and backwards following the line of the jaw. the end was not conical but curved, with a piece of fine silk sometimes attached to it often the silk extended into a flap below the base line of the cap
so as to cover the nape of the neck. These caps were adorned with pearls and jewels in beautiful all-over patterns. Even the simple kinds of caps were generally embroidered.

**ORNAMENTS**

The main ornaments of the women as revealed by the paintings are tika on the forehead, ear rings, finger rings, nose-rings, necklaces over the breast, bazuband on the elbows, wrist-rings and bangles and anklets over the ankles. These ornaments are depicted as worn by all women whether princesses, attendants, musicians, singers or dancers. Abul Fazl mention thirty seven different types of ornaments, either plain or studded with jewels, for adorning the various feminine limbs. Among the important head-ornaments mention may be made of the following: (i) *Sis-phul*, (an ornament for the head resembling the morigold), (ii) *Mang*, (iii) *Kot-bilador* (consisting of fine bands with long centre drop), (iv) *Sekra* (*Shikhara*-seven or more strings of pearls), (v) *Binduli* called *Sinthi*.

*Kundal* was, often worn in the ears other varieties of ear-ring worn by ladies; *karna-phul* (ear flower-shaped like the flower of the Mangrela), *Purbachh, Pipal-patti* (escent-shaped ear-ring, eight or nine being worn in each ear), *Bali* (a circlet with pearls), *More-Bhanwar* (an ear-Pendant, shaped like a peacock) and *Champakali, Kanbala*. Nose, likewise, *Phuli, Nath, Laung* (an ornament for the bored nostril in the shape of a clove), *Besar* etc. women's neck was also adorned with ornaments like; *Hans* (a necklace), *Guluband, Har*, etc. Female arms, wrists and fingers likewise, were laden with different types of ornaments viz *Bazuband* (armlet), *Tada* (a hollow circle), *Kangana, Gajrah, Churis, Bahu* (like the churi but was smaller) and various kind of finger rings.
(like anguthi), round cross belt were the common ornament. *pail* (called *kalkhal* in Arabic) was a very popular leg-ornament of the ladies; *ghungrus* were a necessity part of the dancing costume 48.

**FOOTWEARS OR PAY-AFZAR**

A striking variety of footwear is found in Mughal miniatures. 49 There are atleast seven types of footwear. These may be broadly classified as shoes and slippers. In the general form of the shoe the upper part is made of a single piece of leather. The back of the foot is supported by an elongated attachment, the flap is generally long enough to reach the calf muscles. This kind of shoe was worn by the common people and attendants. All these were pointed and curved upward, sometimes curling inwards. Lighter heel-less shoes were called *payafzar* or *charandharn* 50. Bernier has mentioned that the people do not wear socks and the common cover for the foot is the slipper. 51 The ladies are mostly shown barefoot 52, except in a few instances, They wear a closed slipper of a simple kind probably embroidered. The heel is bare.

**URBAN PEOPLES AND THEIR PROFESSION**

Numerous and important urban peoples or middle classes depicted in miniatures painting with their professions like; physician, merchant class, teacher, traders and large number other peoples etc.

**MERCHANT AND TRADERS OR BUSINESS CLASSES**

Important class with their's profession depicted in Mughal miniatures is that merchant or traders. W.C. Smith had mainly concerned himself with the merchants while arguing the case of the middle classes. To him the mercantile middle class could survive only in a region which was given pice and
tranquility. This theses of smith finds support from one Mughal miniature, these depicts Humayun returning to the merchants goods which were plundered by the troops of Mirza Kamran.

Most of miniature painting depicts the pedlars, petty shop-keeper and town shops. The petty pedlars traders and shopkeepers are shown carrying their goods on bullocks and camels, or sitting in a stall in a military camp under the Mughals very much repair. The petty pedlars under the Mughals very much resembled the present day khwanche walas (pheri-walas), with pair of scales, baskets and bags who can even now be found near construction sites. These peddling merchants would move from place to place with the Mughal encompments as well. Mughal miniatures depict wholesalers as well, who would carry their goods on bullocks and camels (plate XIII). They ware knee-length jama's tied in place with a simple patka. The dastar was warn by almost all of them. In brief, the dress of the Indian trader is the same as the dress of the common people.

The representation of town-bazars and its shopkeepers is more common and is represented in the works of the reigns of Akbar, Jahangir and Shahjahan. Two miniatures depict the two famous bazar and market one near the Hathipol at Fathpur Sikri. The Mughal shops comprised of two parts—a verandah and a small chamber constructed behind it from these miniatures, and the another one depicting the market near the city wall of Delhi, it appears, that the merchants sat and displayed their wares on the Verandah. The Chamber was used as a store-room. The bazar shopkeepers could also sit on a platform with a canopy. These shopkeepers in the town markets were better dressed than their
pedlar cousins. They wore full *jama, trousers, patka* and *dastars* which were more ornate in pattern and style.

Another group from the merchant class, which have been depicted is that of the lapidaries, jewellers, and cloth-sellers. A *darabnama* painting shows two shopkeepers with cloth hanging down at the entrance of the shop. The same painting also shows a woman selling some fruits: she is seen weighting her ware\(^2\).

**TEACHERS\(^3\) & SCHOLARS\(^4\) (ULLEMA)**

Numerous are depicted in Mughal miniature paintings. The learned depicted with book, pen and inkstand and teacher depicted with his pupils and books. Scholars was similar to that of the ulema. Most of them have been depicted wearing a long wide-sleeved *qaba* over an ankle-length *jama* which was tied with the help of a simple *patka* or *katzeb*. This *patka* in the case of the teachers & scholars was mostly plain, and was possibly made of cotton\(^5\).

The teacher is depicted, he is shown along with his pupils and books. They are invariably shown seated on platform or on a mat. Two paintings of *madrasa* and one of *pathshala* were commissioned. The pandits while teaching are shown wearing very small turbans lightly placed on their heads. As far as the pupils are concerned, in most cases they appear to be princes as young high born gentlement. It is only in one case that a student appears to belong to a lower society\(^6\). The most distinguishing feature of the Mughal attire was the *dastar* or turban. It was the *dastar* which signified the social status and dignify of a person. This *dastar* was folded in loops which could be crosswise, circular or oblique on either a cap (*kulah*) or directly on the head, our paintings testify
that the teachers mostly tied very heavy turbans, which were tied in oblique loops. All these turbons were made of a unicalor piece of cloth. In one margin painting a teacher is shown sporting a turbon which was tied by twisting the cloth in the shape of a rope.

PHYSICIANS

In Mughal India (16th and 17th centuries), physician's profession had also gained prominence. Mughal persian sources like Ain-i-Akbari, Muntakhab-ut-Tawarikh, Tabqat-i-Akbari etc. all point out the pre-eminence of the physicians. Abul Fazl, Nizamuddin Ahmad and Lahouri while listing ulema & poets also enumerate the prominent physicians of their period. Mughal miniature reflect this growing prosperity of the medical profession. Under the Jahangir we find the depiction of Muqarrab Khan standing amongst the courtiers. He can be identified basically from an inscription “Shabih-i-Muqarrab Khan”. In all the depictions he is shown wearing a white silken dastar with a golden design. This attire is typical of a Mughal noble.

The Mughal miniatures confirm the stray remark of Mannucci that there was a hierarchical division amongst the physicians serving the kings and the princes. In three or four miniature, a chief physician is depicted tending the patient along with his sub-ordinate colleagues. The practice of setting private clinics in the bazaars by the physicians also finds place in the Mughal miniatures. A miniature attributed randomly to Abul Hasan and pertaining to the reign of Jahangir depicts a physician sitting under a shamiana on a platform and advising an old patient. All around the old physician on the platform are displayed vials bottles, jars. Lups and bags containing a number of drugs (sufufs powder), Sharbats (syrups) and arq (medicinal liquid extracts). A
number of books are at hand, as is a small mortar and pestle to mix the medicians. On one of the bottles is inscribed ‘Sharbat-i-diq’ (Syrup for consumption). Every bottle and bag is labelled. Behind the physician stands a young boy, who probably acted as his assistant. The physicians, their dastar were shorter than those of the mullas, and were only up to the knees, and had tight sleeves. The physicians are frequently shown wearing a shawl. The miniatures shows the physician, always place nearby a mortar and a pestle to signify the mixing of the drugs.

The profession of nurses and midwives is also mentioned in medieval sources. The statement of Fryer that the rich, is also partially supported by our paintings. The royal birth scenes depict nurses and midwives. Their garb consisted of a long flowing dress from neck to ankles known as peshwaz and a chadar. Sometimes they would also don a kulah (cap) like a Turkish cap (plate LXII).

ASTROLOGERS

Astrologers are depicted very frequently in Mughal miniatures. Equally important was profession of the astrologers and the astronomers. These astrologer were, commonly Brahmin or mullah. Petter Mundy wrote:

"Wizards (astrologers), who are commonly Bramans (Brahmans) or Mullah (Mullah). This do calculated such days and howers as are fortunate or unluckie, soe that they will not undertake any journie or began enterprise of purport, but on such as Jume as Shalbe delivered them by the said wizards".

Hindu astrologers, they are shown wearing the jama, which however, was tied to the left, and a pair of fight fitted trousers. The dastars of the Hindu astrologers was smaller in size than those of the Muslim astrologer which were
larger and heavier. One of the Hindu astrologer is depicted with a tilak on his forehead. Was he a brahmin? Thomas Roe wrote: "Brahman astrologers, of whom there were always many at court." (plates VIII)

As for as the Muslin astrologers are concerned, they resemble the theologians in their attire. In their case the sleeves of the jama were wide and they wore either a shawl or donned a qaba on top of it.^

This class of astrologer's was not confined to the courts only. Manucci writes: "of this astrologer tribe there are great numbers in the Mogul Kingdom, even the bazaars swarm with these folk, and by this means they find out all that passes in the houses. Both Moguls and Hindus are so credulous that they put faith in all that these men choose to tell them." \(^{85}\)

These bazar astrologers of manucci have been depicted by the Mughal painters as well. A miniature of the Akhlaq-i-Nasiri, painted sometime between c.1590-95 depicts a bazaar scene, where an astrologer, is seen sitting on a platform shielded by a shamiana, accompanied with the tools of his trade: a few books, a sand-clock, a box, and an astrolabe. Behind him stands his assistant, a young boy. He is surrounded by a pre-dominantly female clientell (three women veiled in burgas stand awaiting their turn). His receipts by way of fee are stored in three small bags of money.

Another such astronomer is depicted by Govardhan, the painter of Shah Jahan, in a rural setting. Like the bazaar astrologer, he sits in front of his hut consulting a book, surrounded by a rural clientele. His astronomical instruments—an astrolabe, an inkpot, a globe and a sand-clock are strewn all around. (Plate IX)
CALLIGRAPHERS & PAINTERS

The calligraphers are depicted along with their long reed-pens (*qalam*), pen-boxes (*qalamdaan*), slates and sheets of paper. The *dastar* of the calligraphers were quite dissimilar to the headgear of the theologians, teacher and scholars. Mostly depicted in the knee-long Mughal *jama*, trousers which were crinkled around and below the knees, they are depicted with a shawl casually draping their shoulders. Like the nobility, they could tie silken, brocaded *patkas* & a turban, plat at top. (Plate XIV)

Much impetus was provided to the performing arts under the Mughals. The painters who were recruited by the Mughal state were paid regular monthly salaries, according to Abul Fazl: "The works of all painters are weekly laid before his majesty by the daroghas and the clerks, he than confers rewards according to excellence of workmanship, or increases the monthly salaries." (Plate XIV)

A sizable number of this group earned its livelihood in the private ateliers established by the Mughal nobles. By the latter half of the 17th century, the bazaar painters who were self-employed begin to be noticed. Even during the reign of Akbar it appears that these painters would attract clients to their place of work to have their portraits drawn. Thus a miniature, depicts two anonymous away after being provided with his portrait made by these painters. (Plate XIV)

The Mughal painters (as a court painter) were recruited not just to illustrate the books and paint the court scenes and important occasions, but would also execute wall paintings. A miniature preserved in clive album records this fact for us. The Mughal Painter was helped in his endeavor by
paper makers, scribes and a number of apprentices. Thevenot describes: "The painter of dehly are modester than those of Agra, and spend not their pains about lascivious picture, as they do. They apply themselves to the representing of histories, and in monay places, one may meet with the battles and victories of their Princes, indifferently well painted". The dress of Hindu and Muslim painters, almost of them wore dastars, long jama, full trousers, a patka, which could be a single or embroidered and a shawl. It is only in the case of Kesavdas that the dress is irregular. The painter in his portrait wears a dhoti and a shawl draping his naked shoulders and torso. He was a kahar by birth.

ARCHITECTS AND ENGINEERS

The work of building construction was headed by an edifice, known as Mir-i Imarat. Below him in the hierarchy was the chief-architect known as the 'Saramad-me'maran' who was sometimes simply called me'mar. Under whom were the masons (me'mar) and other master-craft-men. Another very important professional involved in the building construction activity was the Naqshanawis or the plan drawer. Possibly the architect (muhandis-geometrician) was also the plan-drawer.

Our Mughal miniatures offer faithful records the presence of these professionals. In a number of paintings depicting the construction activity is depicted a well-attired individual, usually on a raised platform and flanked by attendants and horses. He is supervisor of construction, the Mir-i-Imarat. His attire resembles that of the nobility a colorful sleeved jama embroidered silken patka, a long scarf or thin shawl and a dastar.
In almost all the miniatures are shown men (me'mars), are depicted with long stick giving instructions to the various craftsmen. They wear knee-length jama, embroidered silken patka, trousers and shoes. Wherever a group of stone cutters, masons or labourers are doing a job, this ubiquitous man keeps an eye. He is always near to the site of hectic activity either taking down notes or explaining a point to the visiting dignitary verbally or with the help of a graph. At other times this person is also depicted as just standing or giving directions to the overseer. His dastar was less ostentatious than that of the higher classes. This person was perhaps the chief-architect.

The importance and affluence of architects and engineers can thus be deduced from their portrayal in Mughal miniatures. Fully clothed from head to foot they appear to have had a fairly high status in society. (Plate III&V)

MASTER-CRAFTSMEN

These Mughal miniatures also show us the various master-craftsmen involved in the building work from these depictions, it appears that the naqqash (carvers) had a superior position to that of a Sadahkar (plain-stone cutter). A sadahkar is mostly depicted wearing a crude turban, a short jama and short trousers, while a naqqash is shown wearing a more elaborate turban, a longer jama and a whole-length pair of trousers. They are also sometimes shown wearing shoes, which may determine a degree of respectability over the lower groups involved in building work. (Plate IV)

Another category of craftsmen involved in the construction activity was that of the ironsmiths, whose position in society appears to have been the same as that of the naqqash. Like him they would wear a turban, a long jama and
trousers. But unlike the attire of the naqqash, the shoes are conspicuous by their absence.\textsuperscript{106}

The builders or masons, are shown constructing a tank or garden or building or a fort water carriers and labourers usually assist them in their work. The masons are seen which a turban, a short jama, short trousers and they often wear shoes. They are shown with a karni and a hammer.\textsuperscript{107}

MUSICIANS

The musicians,\textsuperscript{108} they are depicted mostly in the court scenes or in the company. They are shown wearing a dastar, a long jama and the patka from their dress it appears that they can be divided into the categories; the ordinary musician, who dressed like a shoulder or attendant,\textsuperscript{109} and those who were highly placed in the court who would then fashion themselves like a noble. Like the other professionals they were always depicted with their instruments of professional.\textsuperscript{110}(Plate VII)

Women musician, the representation of women musician and dancer is frequent in Indian miniatures. Their dress consisted mainly of a cap and a peshwaz, with or without doshala or chadar. Hindu women dancer are dressed in cholis (blouse) and lahangas (long skirt). They covered their head and chest with a long, thin cloth, the like of which is nowadays known as the dupatta. Sometimes, she wears a sari fastened tightly. They were ornament like other ladies. ghungru were a necessity\textsuperscript{111} ornament. Manucci refers about profession of women dancer and singer "Kanchani, Canchany, who were under obligation to attend twice a week at court, for which they received pay, and to perform at a special place which the king had assignned to them."

"Ordinarily the
dancing women dance in the city, beginning at six o'clock in the evening and 
going on till nine, lighted by many torches, and from this dancing they earn a 
good deal of money.\textsuperscript{112} (plate VIII)

**BAZAARS OR MARKETS**

The representation of town bazaars and its shopkeepers is more common\textsuperscript{113}. A miniature painting depict the town bazaar (*Akhlaq-i Nasiri* from the Akbar period) and daily life of peoples at market.

The shop-keepers have set up temporary shop in the main street: water-

melons are being sold, ground nuts are being weighed to be delivered into the 
outstretched cloth of a prosperous customer, a small pan-shop with heart-

shaped pan-leaves prominently, displayed. A textile-hawker squats on the 
ground selling cloth. This apart, there are permanent shops in the bazaar, and 
although we can not see many of them, at the far end, a shop-keeper, possibly a 
gold-smith or jeweler who displays in his little shop some secure-looking 
boxes. In the for-ground, the men in meddle has an open bag of coins in front 
of him, another tied-up bag by its side: the man on the left is busily engaged in 
scraping something, possibly the painter's reference to the mysterious science 
of alchemy. The middle part of the painting, soothsayer-cum-astrologer with 
his object, a rest book, a sand-clock, a box and astrolabe. His business proceeds 
briskly, for a sizeable group of women around him. A middle age woman 
talking and listening with his, three women veiled in *burqas* stand awaiting 
their turn.\textsuperscript{114} There are also idlers and simple on lookers.
MEANS OF TRANSPORT

They give us a fairly full picture of the modes of transportation in vogue in Mughal India. There was the palanquin or the Palkee (palanquin) a long rectangular bed covered with rich silks and brocades and made comfortable with soft cushions and pillows. It was sustained by a long bamboo attached on both sides to the body of the palanquin and carried by three men on each end of the bamboo. (plate XXXX, Fig-19,20).

Unlike the palkee, the chandol or chandoli was supported on two bamboos and was carried by twelve men, three on each and end of the conveyance. The palkee and the chandol are most frequently represented in paintings. Almost invariably they reveal long processions of well-mounted cavalrmen and footmen carrying sticks, and eunuchs marching a head or uzbek amazons guarding the palkees or chandols. The rich and magnificent setting in which palkees and chandols have been presented would make one feel that they were favourite conveyances by true travelers tales. The Ambari, too, had caught the fancy of royal ladies. But It was a conveyance of a different variety. It was a square-shaped coach covered with beautiful trappings and a canopy and fastened on an elephant's back or on a camel's back. Royal ladies traveled in elephant-ambaris with the same pomp and show with which they traveled in palkees and chandols. (plate XXXX)

There was another short of litter suspended between two small elephants or camels. Women of the middle and lower class had to content themselves with the doli which looked like the palkee but was much smaller in size and could accommodate only one person. Poor women of the countryside or uzbek and tartar women travelled on horseback.
There are several types of boats including double-deckers\textsuperscript{125} were used. Some of them are shown masts and sails. Rafts\textsuperscript{126} were also used. Boats employed for journey or naval engagements etc. for ladies, boats were provided with closed compartments.\textsuperscript{127} For the road journey, people travelled on horses, Mules and Camels were the animals of burden. The use of bullock cart\textsuperscript{128} (plate XXXXIII)and horse cart by ordinary people is also illustrated. (See full detail in chapter: transport)

AMUSEMENT

The pastimes, which were in vague during the 16th-17th Centuries like chaugan (Polo), hunting (Shikar), animal fights\textsuperscript{129} racing etc. were practically the monopoly of the aristocratic few, while others like chess, choupar, playing cards, pigeon flying, wrestling etc. were accessible to the rich and poor a like.

Performance of physical feats and acrobatics by men and women\textsuperscript{130} provided entertainment to both aristocracy and commoners. The performers were known as nats and natnis. They developed into a separate caste. The paintings of the period portray different kinds of entertainments, dance and music were of course the most favourite modes of entertainments. Wrestling (‘kushti’ dangal) was a favourite form of diversion in our period. The prince noblemen and even the commoners received some kind of training some kind of training in this art.\textsuperscript{131} The bahu–rupis (or bahu-rupiyas) also entertained the commoners by their interesting. Performances\textsuperscript{132}. The bazigars (jadugars or magicians), likewise amused the masses by their wonderful feats.\textsuperscript{133}
FESTIVALS & CEREMONIES

The festival (or teohars\textsuperscript{134}) of Hindus are: Vasant-Panchmi (festival occurred in the month of Magda), Shiva-Ratri, Holi, Rakshabandhana, Depali (i.e. Row of Lamp) etc.

Muslim festival, a brief mention likewise, first of all nauroz (held normally on the persian new year's day), Ab-pashi (springle of rose water festival), Shab-i-Barat, Id (Id-ul-Fitr & Id-ul Qurban: A Festival of sacrifices' normally held on the tenth day of the last month of the muslim year and known as Id-ul-Qurban).\textsuperscript{135}

Sati, is an ancient custom of India, a widow had either to barn herself on the funeral pyre of her husband, or on a separate pyre soon after his death. This custom of burning known as Sati.\textsuperscript{136} Jauhar, according to this custom ladies committee suicide by throwing themselves in the fire (self immolation) without waiting for the death of their husband. This custom was performed only at such time, when the Rajput ruling houses were attacked by any non-Rajput or enemy and the Rajput were unable to defend themselves. Then at the movement despair, they usually resorted to the act of setting fire to their belonging and their ladies along with their children also jumped in that fire, so they might not fall into the hands of their enemies. This custom known as Jouhar.\textsuperscript{137}(plate XXVIII)

HOUSES

The description of the houses of common men in India during the 6\textsuperscript{th} and 17\textsuperscript{th} centurires, as given in the account of foreign travelers, bring out features of their structure, shape and design. The houses of common men were
made of mud with low thatched roofs, walled up from all sides with single
door, with out brick flooring or any furniture.\textsuperscript{138}

Important building Materials:

Important building Materials used by the common people were of mud,
branches and leaves of trees, bamboo, canes and grasses of different types.\textsuperscript{139}
Reed was mainly used in Orissa\textsuperscript{140} to build houses and huts. In Bengal, and at
Ajmer also, bamboo served as the chief building materials. Most of Kashmiris
houses were made of wood.\textsuperscript{141} The richer, and Muslims built with stone and
mortar, sometime with brick.\textsuperscript{142} The houses of nobles, they used unslaked lime,
mixed with milk gum, and sugar into a paste.\textsuperscript{143} Foster observed about the
houses of Agra, "\textit{The Material of their best building are bricks or stone}".\textsuperscript{144} In
Cambay, houses were built of bricks dried in sun.\textsuperscript{145}

\textbf{HOUSES OF COMMON PEOPLES}

These houses of the poors were not the most modest in their appearance
as compared to Umaras and nobles and merchants. These were, “Small ones,
built of mud, that ched with straw”.\textsuperscript{146} These hut had only a single opening for
air, light and entrance.\textsuperscript{147} Foster observed (Agra) "\textit{Their building are generally
base, except it be in their cities, wherein I have many faire piles. Many of their
houses are built high and flate on the toppe, from whence in the coole seasons
of the day take in fresh ayre}".\textsuperscript{148} Similar observation of mannucci that the
almost all the houses that ched with straw or grass, many poor person lose their
lives as well as their property.\textsuperscript{149} Thomas Rao observed the "\textit{Houses of the poor
are made of bough or oleas of the palmeroes, or leafs of take, and that ched}
bothside and coverings, the middle fort of the gentues with mud one story: Floored with cow dig which they do afresh every day, after they have swept and cleansed them”.

NABLE HOUSES

These houses last for a few year only, because the walls was built with mud instead of mortar, but the white plaster of the wall was very note worthy, these use unslaked lime, which was mixed with milk, gum, and sugar into a thine paste. When the wall have been plastered with lime (paste), rubbing it with well-designed trowels until it is smoth.

The mansions (havelis) of the noble class were big and spacious building with numerous apartments, e.g., drawing room guest room, female room quarter, bath etc.

MARCHANTS HOUSES

The houses of the merchant at surat were fair and stately. Built of bricks and lime, they were several stories high. Tavenior observed that the Sironj, majority of inhabitants are banian merchant and artisans who have dwelt, some houses of stons and bricks.

HOUSES OF COMMONERS

The houses of the common people were generally built of clay and straw with low and flate roof. Thomas Roe’s observes that houses of poor are made of bough or oleas of the palmeroes, or leafs of take, and thatched both side and covering, the middle fort of the gentues with mud one story: Floored with cow-dug which they do afresh everyday, after they have swept and cleaned them.
Pelseart, observed "their houses are built of mud with thatched roofs. Furniture there little or none, except some earthenware pots to hold water and for cooking, and two beds, one for the man, the other for this wife; for here man and wife of not sleep together. Their bed cloth are scanty, merely a sheet, or perhaps two, serving both as under and over sheet; this is sufficient in the hot weather, but the bitter cold nights are miserable indeed, and they try to keep warm over little cow-dung fires which are lit outside the doors because the houses have no fire-palace or chimneys." In short, the common men's dwelling, very much like their diet, were simple, rather impoverished, and contained a few or no furniture worth the name, accepting the ordinary wooden beds, a few earthen waves as well as some crude utensils.

POOR HOUSES

Thomas Roes observed "house of Poor are made of bough or oleas of the palmeroes, or leafs of take, and thatched both side and covering, the middle fort of the gentves with mud one story: Floored with cow-dug which they afresh every day, after they have swept and cleaned them". Francisco Pelseart observed that their houses are built of mud with thatched roofs. Furniture there little or none, except some earthenware pots to holds water and for cooking, and two beds, one for the man, the other for his wife, for there man and wife do not sleep together. Their bed cloths are scanty, merely a sheet, or perhaps two, serving both as under and over sheet: this is sufficient in the hot weather, but the bitter cold nights are miserable indeed, and they try to keep warm-over little cowdung fires which are lit outside, the doors because the houses have no
are fire places or chimneys; that the eyes run, and the throat seems to be choked.\textsuperscript{158}

The poor peoples did not spend much on the construction of their houses, but utilized what was easily available to them. These, houses could be re-built or repaired easily.

**HOUSE OF AGRA**

The ordinary houses were low, and those of the commoners sort of people were but straw, containing but few people a piece.\textsuperscript{159} Foster observed that their building are generally base, many of their houses are built high and flat on the toppe, from whence in the cool seasons of the day take in fresh agra.\textsuperscript{160} Material of their building are bricks or stones\textsuperscript{161}

The houses of the noble are beautiful and well built, but those of private, as is the case in all other towns of India. They are separated from one another, and are concealed by the hight of the walls, from fear least any one should see the women: so it is easy to understand that all these towns have nothing cheerful about them like our towns in Europe\textsuperscript{162}. Fathapur, the town is greater then Agra but the houses and structure be not so faire.\textsuperscript{163}

**DELHI HOUSES**

There were lofty and spacious of the upper classes at Delhi. Mannucie observes that in Dehli place for the nobles; a great number of the other houses have thatched roofs, but are highly decorated and commodities inside.\textsuperscript{164} Similar observation of Manncci again about the "Lahore houses; the walls are of well burnt bricks, high, and provided with pastions: the houses are lofty, some having eight-stories."\textsuperscript{165}
GWALIOR HOUSES

Most of the houses, as it the case in the other towns of India, are thatched, and have only one stories: and those of the wealthy have not two, and are terraced. Several large taks around the town were formerly lined out stones.166

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133 Ibid, 273.
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CHAPTER-2

Village-Life
CHAPTER - 2

VILLAGE LIFE

Mughal miniatures are court paintings and these are confined to the life of court, and the greater part of the story of the people in general remains untold\(^1\). But these miniatures are not bereft of the representations of the villagers: peasants, cowherd/shepherd, labourer, washerman, carpenter, Iron-smith, village-maid etc. Besides, Rajput painting is vaishnavism and devotional songs and poetry of the Hindu saints of the 16th century—Ramayana, Mahabharata, Rangmala, and Harivamsha etc. but individual miniatures depicting scene of village life and commoner also occur.

Numerous miniatures painting showing the village life: women at village well\(^2\), women pulling water from the well\(^3\), women churning butter\(^4\), activity of daily life of villagers/cowherd\(^5\), peasant harvesting the crop (with sickle, threshing and winnowing)\(^6\), peasant ploughing the field\(^7\), another Razmnama painting showing various village activities [like; women churning butter, women busy in house work/domestic activities, women carrying water with earthen pots/pitcher (ghara), man are going with plough at the field etc.]\(^8\)

All these miniature paintings of mughal period (16th-17th centuries) give us a visual records of social life (villagers) of the time detail of social life and manners of the villager depicted in the miniatures. Such detail shed interesting light particularly on village life, and combined with literary evidence may offer valuable insights into the social manners and customs of the 16th century–17th Century.
DRESSES
DRESSES OF MEN

The dress of villager’s is depicted in the miniature paintings. *Dhoti* or *langota* (lain-cloth), tied round their waist (the lower dress of common people was un-stitched loin-cloth-*dhoti*) and another small piece of cloth on the shoulder (i.e. *chaddar*), serving in the daytime as a garments and at night as abed. Sometime, peasant wearing a *jama* and *dhoti* (a long cloth tied in folds round the waist, with end carried between the legs and tucked behind11), The *dhoti* resembles the *langota* and it hardly reaches the knees. Mannucci says that they 'have no more than a cloth bound round their head, and a little string round their middle, attached to which is a morsel of cloth, a span wide and a cubit in length, about the size of one of our ordinary napkins. With this cloth they cover the parts of the body that natural modesty requires to be concealed. Lastly, they have another cloth, somewhat of the same size, bound round. The body, which serves in the daytime as a garment and at night as a bed. Those worker and peasants who were a little better off wore short trousers reaching a bit below the knees and a short *jama* tied round the waist with a piece of cloth and an ampler *turban* or *pagri*. Abul Fazl refers also, "Men and women for the most part go naked wearing only a cloth (lungi) about the loins."14 Ordinarily, a shepherd/cowherd are shown dressed in a loin-cloth or fully in short *jama*, short *drawers*, cap or *pagri*. boatmen, washermen, and fishermen, who are shown fully clad or half-naked-a piece of cloth fastened round the shoulder is sometimes covered with a cloth thrown over the back or tied over the head like a *pagri*. The bird-trappers are shown wearing a *jama* of full length coming down to the middle of shin-bone16. It is tied with *patka* (waist-belt) round the waist.
Turban or Pagri, A wider variety of turbans used by the ruralmen/commonmen, were plain and simple. Besides turban, common people used cap patka (waist-belt) or the cloth-belt tied around the waist over the jama or langoti the patka is either fastened about the waist or thrown over the shoulders like a doshala; villagers/ruralmen (ordinary men) are mostly shown barefoot, except few, villagers though heel-less shoes called pai-afzar or charandharan were known to these poorer classes. Bernier’s account, he has mentioned that owing to the excessive heat in Hindustan, the people do not wear-socks and the common cover for the foot is the slipper.

Common ornaments for the men were necklaces (hars), kundals in ear, pearl chain over the chest, koras in the wrist which were also studied with precious-stones and the rings in the fingers.

WOMEN DRESS

The dress of the women (village) was mainly a half sleeved, a choli or angiya. The angiya (short jacket or blouses) as referred to earlier, was also called kanchuli or kanchuki, and was of various cut and designs. It has two main type, viz. one, short covering only the breast: and other, long, reaching down to the waist ---- leaving the neck and waist bare. It was used by the rich and poor alike, blouse over the upper part of the body while a skirt, lahanga or ghagra, covered the lower part of the body, and a dupatta or orhani—a head sheet generally of more or less transparent muslin: dupatta (orhni) or long scraf which was thrown over to cover the head and upper part of the body. The women's dresses were less varied than those of men. Village (Hindu) women ordinarily wore a Sari (i.e. a piece of cloth, wrapped round the middle part of the body and thrown over the head), and a small jacket or brassiere without a
skirt round the chest, popularly called angiya. The women generally threw one half of their Saris on the shoulders or the head when speaking to a person of Position. Thevenot refers to the Hindu women, thus “from the waste downwards they wrap themselves up in a piece of cloth or stuff, that covers them to the feet like a petticoat; and that cloth is cut in such a manner, that they make one end of it reach up to their head behind their back”, and a waist-belt (kamarband), with a string of small bells attached to it from one and to another, was also used village women moved about without shoes.

The main ornaments of the women's as revealed by the paintings are necklaces, ear ring, nose ring, bazuband, wrist ring and bangles and anklets over the ankles tika on the forehead-Sis-phul, the ear ring-kundal, karma-phul (ear flower), Bali, kan-bala, pipal patti etc. The nose ring-nath, phali, laung, kanthla etc. the necklace-har, champakali gulbadan etc: females arms (wrist and fingers like)-armlet (bazuband), kangan, churi (bracelets worn, ten or twelve in number), over the wris upto the elbow): anklothe over the ankles. These ornaments are depicted as worn by all women.

VILLAGE MEN & THEIR WORK

PEASANT (FARMER)

Peasant is depicted in a few miniature painting. He is showing ploughing the field and wearing a turban, jama and dhoti-a long cloth tied in folds round the waist, with one end carried between the legs and tucked behind). Mostly, peasant wore a langota and pagri only. The dhoti resemble the langota, and it hardly reached the knees. Scenes depicting farmer at work only a few with their's tools. A few folios in Anwar-i-Suhaili and Babarnama show the cultivators ploughing and digging the field. The implements of the
peasant like; plough (hal)-the upper part, which is the handle-piece, is longer and seems to have been made of wood. To this is attached at the lower end, a wooden piece at right angles, from which projects a sharp and painted iron piece. The khudal; was a long and pointed iron piece, shaped like a woodpecker's bill. Through the flatter end was fixed a handle. The khudal was used for digging hard and dry soil. The spade; this was a broad, flat piece of iron to which a handle was fixed vertically, not very different from the spade now in use.\(^{30}\) (plate I)

Irrigation: The main sources of water for irrigation was wells. The wells had raised masonry walls and were built of bricks and stone\(^{31}\). The simple method was used to draw water manually with the aid of a rope and bucket, use of pulley system with the aided advantage of utilizing animal power (to draw water) made the task much easier\(^{32}\). Water was collected in pucca tanks from which it was channeled into various directions to irrigate the land and other purposes. Another device was the dhekli\(^{33}\); This used the lever principle, and consisted of a swinging beam (tied in the middle to a pole) one end of which hung a bucket and one the another a counter weight. The device was used for irrigation purposes. Next, Persian-wheel \(^{34}\) (rahat or orhat); a device for raising water from the wells, is represented with its lantern-wheel, pin-drum and the bucket chain made of double rope to which are fastened earthen pots. The paintings show the animals at work. Babur too has mentioned in his memoirs that bullocks were commonly used\(^{35}\). Water was raised to high level by means of the persian-wheels. (plate VI, fig-12,13,14).

Babur tells us that the people had no running water in their residences and gardens\(^{36}\). Babur also mentions the charsa, "In Agra, chandwar, Baina and
those parts, again, people water with a bucket; this is a laborious and filthy way. At the well-edge they set up a fork of wood, having a roller adjusted between the forks, tie a rope to a large bucket, put the rope over the roller, and tie its other end to the bucket. Every time the bucket turns after having drawn the bucket out of the well, that rope lies on the bullock-track in pollution of urine and dung, before it descends again into the well. To some crops needing water, men and women carry it by repeated efforts in pitchers. 37.

SHEPHERDS/COWHERD

Shepherd have been depicted in Mughal paintings mostly as part of the background regardless of the actual theme of the painting. Thus in Baburnama illustrations the cowherd can been herding this charges (cow and buffaloes) away from the scene of bottle, or sitting atop cliffs while goats graze nearby 38. Other miniature too depict cowherds, with stick in hands, seen dressed scantily in a lion-cloth as a dhoti and shawl or chaddar covering their head and wrapped to back with cows and buffaloes 39, another miniature 40, too depicted cowherd, with stick in hands, seen dressed scantily in a lion-cloth and a shawl covering their heads, though they are also shown fully clothed, wearing a cap that has a strong resemblance to the cap worm by the Iranions. This was a high oblong cap having a base-lining of fur. The shepherd are shown dressed either scantily, in a lion-cloth or fully in short jama, short drawers, caps and even shoes the latter rarely (jama is shorter than that worn by the gentry). Besides, cowherd are shown dressed, a lion-cloth-langota, pagri and the shoulder is some times covered with a cloth thrown over the back or tied over the head like a turban 41.
WASHER MEN

Depictions of washermen at work is almost identical. Miniatures painting shown two washermen engaged in their tasks by the river bank, one beating cloth on platform and other wringing out the washed articles. A dress of washermen—a turban (pagri), a dhoti of small length resembling the langota and a piece of cloth similar to a patka, fastened loosely around the shoulders. A washerman has been shown in another miniature. Here is a man and a woman (presumably a married couple) are shown washing cloths by the bank of a stream, while the man beats clothes on the stones washing-board the woman is shown wringing out water from a washed article of clothing, after having wrapped it round a stump for support. A big basket and a forked tree stump are shown nearby. The women wears a red skirt tucked above here knees and a brief blouses, while the man wear a dhoti which —too is by necessity hitched above the knees. (plate II).

WOOD-CUTTER

A wood-cutter depicted in miniature painting, he is shown dress in a coat (jama) made of skin provided with half-sleeves and wearing, short trouser and a skin cap. His dress is like a shepherd or boatmen, he also used a cloth-belt to fasten the coat or jama round the waist. (plate III).

VILLAGE WOMEN AS A LABOURERS

Women labourer or banjaras (Cast group) are depicted in a Akbarnama miniature painting. Women labourers have been shown wearing full length odhni or chaddar (dupatta), short lahanga (short skirt) with choli. Also noticeable is the fact that all of them had their heads covered with odhni. The
particulars dress (short skirts with colourful cholis and odhni) of a few woman labourers paints to their being part of the banjaras cast-group. This is among the earliest depiction of the banjaras as a work-force. (plate V).

**BIRD-TRAPPER**

The bird-trappers are depicted in numerous miniatures painting\(^{46}\) (plate XVI). All these, bird-trapper are wearing a jama of full length coming down to the middle of the skin-bone, and short trouser, jama is tied with a patka round the waist some trapped are wearing shoes. A Tutinama miniature\(^{47}\) shows a slight variation. It depicts, a birds-catcher climbing up on these to collect the birds trapped in his net spread amongst the branches, prominent amongst which is the green parrot of the story. A basket and two poles can be seen on the ground. The hunter wearing a heavily modeled scarf around the shoulders. Its has green colour, and wearing a short trouser and little pagri of red colour.

**WEAVERS**

Mughal painting providing information about the weavers and their work, because India is justifiably famous for cotton and silk fabric. Many miniature paintings are depicting the weavers at work. The IOL paintings (c.1590 A.D.) depicting detail of loom and weaver's work. The yarn is stretched across a wooden beam and tied to a stake driven in the ground, while over head hang bundles of yarn, with the rod heddle forming part of the Thatched roof. The weaver is in act of throwing the shuttle, as he sits, weaving in the shade of this simple hut so constructed\(^{48}\). Other paintings of the 17th century, showing Kabir at his loom, do not depict treadles but Kabir's legs hidden in the pit must obviously be working on these foot-boards. The weaver-
saint prepares to throw the shuttle, while his left hand guides and comb. The woven cloth is shown wrapped around the cloth-beam, while the warp is stretched out to a distance, tied to a wooden peg driven in the ground.

**WATER-CARRIER**

Water-carriers have also been shown in almost all painting depicting, building, construction as part of the labour force. They have been shown standing ready with their maskhs near the heap of mortar to provide water whenever necessary. They provided their duties for town and villages. In *Razmnama* painting, a water carrier showing wearing a turban (pagri), a short trousers and shoes. *Razmnama* has two depictions of water-carriers in two different settings. In first, a camp, scene, he is shown sprinkling water from his mashk (slung as usual over one shoulder) on the dusty surface of the ground the royal personage’s open court the second painting has a formed court scene as its them; here the ubiquitous water-carrier can be seen engaged in the same task, the other dips similar bag in a stream. Both bags are painted light brown and have broad straps, but its difficult to ascertain whether the latter were made of leather like the mask (leather bag) (plate III).

**Sweepers**

An early 17th century miniature depicting the hermitage of Sheikh Phol shows a sweeper at work (plate XXXVI). Barefoot, and clad in a simple knee-length garb, the sweeper bends down as he sweeps the path with his broom the broom consists of numerous fronds of equal length tied at the top (to from its handle). Mannucci describes about the condition of the sweeper in Hindustan, “These blacks, then live outsides the inhabited palaces and towns occupied by
all the other castes, including, the learned, whom they call chares (acharya),
and the monks, whom they call saniaras (Sannyasi), and all these better classes
may not even speak to the outcaste. Should by accident one of these low fellows
touch any pots or vessels used by any of other casts for cooking or holding
water the owners can be no longer touch them or use them.

CARPENTER & IRON-SMITH

Carpenter has been portrayed in Mughal painting, both as particular
and professional engaged at his own place of work as well as attached to a
construction site with other craftmen. The Iron-smith is seen in the Mughal
paintings depicting building construction activities, but has not been shown in
the individual capacity of his trade. The carpenter is shown working with a tool
having a short handle and a flat, sharp blade triangular in shape. A miniature
depict , The carpenter, sitting with his right leg half-stretched and a rahl (a
wooden book stand) held against the bent knee of the right foot. He is shown
using a tool to cut the timber into two flaps of the rahl. The carpenter at work
has been also shown as part of book-binding operations depicted in a Jahangiri
painting (plate IV).

Besides, many other lower classes depicted in Mughal miniatures like:
boatmen, kahar (palque-bearers, porter), labourer etc. Another important class,
Coozars (potter, known as kumhar) has not depicted or appear in the miniature
painting during 16th-17th centuries. Peter mundy refers about the potter's work
to the “(kahar) cahares, with coozars or gurgaletts, are fine, thin earthen potts
to drink coole water with of their there be excellent good made in (goglet or
kuza, a long-necked earthen water bottle) cheanare (chunar) above mentioned”
ASCETICS ‘BAGGERS & JOGIS’

These ascetics were not a class, but individuals, in matters of dressing. Source wore a tall *dorwish cap*, the *qahnsuwa* on their head and wooden sandals on their feet and wrapped just a sheet of unsewn cloth round themselves. *Sadhu* and *jogis*, wore a deer-skin for a robe, but the nobler spirits distained such ostentation and vanity. Some of the ascetics contented themselves with a simple loin-cloth (*langota*) and a dried ground to supply all their head of clothing and other necessities. Carrying an ochre, a deer-horn, a chakra a necklace of Jujubes, an umbrella, a trident, a rosary, and a begging bowl, *langoti* or a *dhoti*, which was sufficient for purposes of clothing. They used tabacco-pipe (*hugqa*)\(^{59}\). Their hair grows down below the waist, their nails equal their fingers in length. Night and day, winter and summer, they remain quite naked in this position (only used scantily cloth)\(^{60}\). Thevenot describes about the ascetics “the community will consist of bramens, raspoutes, comris, Banians and other gentiles, and it is the same in convent of vartias, or a company of Faqirs\(^{61}\). ”Thevenot refers again” The Faquis and santons carry commonly two of them pices together: They make use of them, as of a little staff”\(^{62}\) (platesXXXI,XXXV).

SARAI

The *Sarai* were serviced by a particular caste group known as *bhatiyarans*. A Mughal painting (dating to the second half of the seventeenth century) offers valuable evidence on this profession, a women is seen making chapattis on a earthen oven (*chullah*). A man, probably her husband, sits outside kneading dough in a big vassal. Three man can also be seen in a pose of expectancy, apparently waiting for their obviously these were travelers\(^{63}\).
RURAL MARKET

A miniature depicting a rural market and two travelers buying food in a village. The miniature shows that a village shop could be looked after by women. This painting shows a man being enticed on the one hand by the female sweetmeat seller and on the other by a fish-monger with a basket full of fish. The milk from the village dairy is also being sold by female members of the family. The miniature reminds us of any actual present-day village mart.

AMUSEMENT AND PASTIMES

The age of the great Mughal's (16th and 17th centuries) appears to have been marked by its many fold joys and pleasures, different kind of games were in vague, are depicting in miniature painting. Some of the games like chaugan (polo), hunting, animal fights, racing etc. were showing, practically the monopoly of the aristocratic few, while others like chess, chaupar, playing-cards, Pigeon-flying, kite-flying, wrestling etc. were accessible to the rich and the poor alike.

The painting of the period portray different kinds of entertainments, music, singing and performances of physical feats and acrobatics by men and women provided entertainment to commoners.

The game of blind man's buff (Ankhamichavni) was probably a source recreation of the village lads. Another folio shows a street entertainments with a bejeweled, elephant and two men as the star performance (plate XXIV). The elephant, no doubt a trained one, has two men atop it-one of them sits on its back, while the other prods it in the neck with an ankus. Musicians on one side play on drums and pipes as the two other performance nats in fancy clothes and
Wrestling (kushti) was a favorite game among the people. The commoner and high society, both received some kind of training in this art. They, in fact earned their livelihood by flattery and exaggerations. The Bahu-rupis (or Bahu-rupiya) also entertained the commoners by their interesting performances. They moved from door to door in different costumer and poses, both male and female. The Bazigars (jadugars or magicians), likewise amused the masses by their wonderful feats.

FESTIVALS AND CEREMONIES

The festivals (teohars) of the Hindus and Muslem's were observed by the people in Mughal India. Numerous festivals of the Hindus is, Vasant-panchmi Shivaratri, Rakshabandhana, Dashahra, Holi, Dipwali etc. The Basant-panchmi: famous for melodious & songs and the throwing of coloured powders, and worship of Lord Shiva. Holi was a important festival of Hindus. Depwali. Festival of lamps, was one of the most popular and colourfull festivals of the Hindus. They were, indeed delightful occasions in the dull and dreary life of the commoners.

A brief mention, likewise, may be made of the important festivals of Muslims First of all, Nauroz, held normally on the Persian new year's day. The Nauroz was a spring festival, Shab-i-Barat (The night of record). The other important festivals were that Id-ul-Fitra and Id-ul-Qurban' which were also observed in Mughal period.

Sati is an ancient custom of India. The wife or wives of the deceased person, burnt themselves along with the corpse (pyre) of their husbands. This custom of burning or self immolation came to be known or Sati. Painting is
portraying of the custom of the *Sati*, which was so greatly in vogue in Hindu society\(^4\) (plate XXIV).

**MEANS OF CONVEYANCE**

Carriages (*baht*), were used both, for traveling and carrying loads, (plate V), the standard type of which seems to have been employed by the common people. Its main seat was sometimes built with side supports\(^5\). The carriage used for traveling purposes depicted in *Razmnama* painting is embellished with four bent sticks over the frame, arranged crosswise for shade\(^6\). These carriage are shown to have been drawn by a pair of bullock. Boat, were used for crossing river and loading and unloading material, and travel. Commonest and simplest in form was a boat used for crossing rivers\(^7\). It had a small square platform at an end. Each side gradually narrowed to a point. Seen from above, the boat appeared like a long leaf. The end was mounted with a cusped flower, or a pinnacle, or a knob, or sometimes with the head of a dragon. The boatman rowed it with a paddle\(^8\).

Besides, boats, beasts of burden were also put on to use\(^9\). One miniature depicts an ox-cart bringing stones slabs to the site (plate V). While other miniatures show oxen carrying panniers full of lime\(^10\). Horse work commonly used for mounted travel in Rajasthan, camels were also similarly used. The use of bullock-cart and horse-cart\(^11\) by the ordinary people\(^12\). Women of the middle and lower class had to content themselves with the doli which looked like the Palkee but was much smaller in size and could accommodate only one person\(^13\). The poor women carried their loads on the head.
VILLAGE HOUSES

Village houses of the 16th and 17th centuries shown in the background of the painting, but painter are not describe about house structures, shape and design. A village scene of the Anwar-i Suhaili, three houses seeing one made of grass and other two built of mud wall with thatch roof. In background of the painting, two Rajputs visiting a recluse, houses of a village are shown. "the recluse house"; A small hut with a thatched roof and a unostentation terrace on the bank of a river, far from the other side where life lives out its normal course. Similarly a miniature of Harivamsa depict the houses of the villages. One another miniature of Jahangir’s times (1607-27), “two travellers buying food in a village”, in this painting, two houses are seeing one are hut of total grass and second made of grass wall supported by boombo with thatched roof.

Dwelling or hut-settlements shown in a few miniature may be taken as representative of its medieval village landscape. The best among these is a miniature of Bichitre: “Rubab player his companion and a peasant”. The information gathered from the Mughal miniatures reveal the settlement of huts with low mud wall with or without doors, thatched roofs, low mud boundaries, boombo fancing or shrub screens meant for cattle shown under shady trees with a well in the neighbourhood occasionally with pulley. The simplest of the shelters were thatched roof reclining over the bamboo or wooden poles.

The peasants or villager’s mostly lived in mud houses. In Bengal the ordinary type of huts of very small size, covered with straw were found. The
CHIAMPON, A VILLAGE OF FEW MUD HOUSES\(^{99}\).

K.M. Ashraf mentioned, this village was composed of cottages adjoining one another, for the various classes, those of the untouchables and low classes lying on the outskirt. It represented the minimum that a human being wants for protection from cold, rain or tropical sun. Four low mud, walls probably enclosed a small space with a roof of thatch supported by a few wooden long resting on wooden stand or rough pillars\(^{91}\).

Babur mentions that, in Hindustan hamlets and villages, towns indeed, are depopulated an set-up in a movement: if the people of a large town, one inhabited for year's even, flee from it, they do it in such a way that not a sign or trace of them remains in a day or a day and a half on the other hand, if they fix on a place in which to settle, they need not dig: water courses or construct dams because their crops are all rain-growth and as the population of the Hindustan is unlimited, it swarms in they make a tank or dig well; they need not build houses, or setup walls Khas-grass (andropogon muricatation) abounds, wood is unlimited, hut are made and straight way there is a village or a town\(^{92}\).

The village, the houses of the immediate necessary of life\(^{93}\). The common peoples lived in mud or brick houses usually having roof of thatched called chapper with a verenda and a few room\(^{94}\). Peter Mundy observed "Laboureres, who are (generally Hindu), whom they call Gauarerers. (Gamwar, gawar, gwar, a rustic). Their labour, living them nothings but their badd mudd walled it thatched covered houses and a few cattle to till the ground, besides other miseries"\(^{95}\).
Mannucci observed that their dwelling very small excluding the temple of their false goods, all other houses are constructed of earth and pieces of wood bound together with ropes, without much regard to appearances. These wooden posts serve as supporting pillars and the roof is of thatch. In this way they build a houses are not a single nail. The floors of the houses are not stone-paved, nor covered with the sort of the cement, they make in this country of lime, eggs and other ingredients mixed together. The floor are of founded earth only, spread over with a wash of cow’s dung.

The ordinary dwelling of the people were not good, no table, or chairs every body sit upon the ground. They did not have table-napkins, table-cloth, knives, spoon etc.

Almost houses are thatched with straw or grass, many poor person lose their lives as well as their properly. Tavenier described about the banjara dwelling, “They naver dwell in houses, and they take, with them their women and Children”. These people dwell in tents. The merchant who visit the mine to by remain their dwellings, and every morning at from 10 to 11 ‘O’ clock the master of the miners, after they have dived (for the Banians never leave their houses till they have washed and eaten), take their diamonds to show to them.

The poorer are made of bough or olean of the palmeroes, or leaf of take, and thatched both side and covering; the middle fort of the gentues with mud and story; floored with cow-dug which they do afresh every day, after, they have swept and cleansed them.
The village or poor or common people used to make houses according to the climate conditions, utilizing the material which was easily available to them. The houses having earthen walls, mingled with straw, stood very firm. In case of catching fire, these houses, could be rebuilt quickly.

Ralph Fitch writes that the tree is called palmer, which is the profitablest free in the world: of the leaves are made thatch for the houses: of the branches they make their houses. Edward Terry Mentions "Indus and Ganga area: Their building are generally base, except it be in their cities, which I have observed many faire piles many of their houses are built of high and flate on the top, from wherence in the cool reasons of the day, they take in fresh ayree." Edward Terry Mentions "Indus and Ganga area: Their building are generally base, except it be in their cities, which I have observed many faire piles many of their houses are built of high and flate on the top, from wherence in the cool reasons of the day, they take in fresh ayree." 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7. Album No. 1/2a, Raza Library, Rampur


9. Verma, S.P.: India at Work, op.cit, Plate IX

10. Ibid, Plate XI, Das, A.K.; opcit, Plate VII

11. Verma, S.P.: India at Work, op.cit, Fig. 8


15. Verma, S.P.; Art and Material Culture, op.cit, P.115

16. Ibid, P. 14-17, Verma, S.P.: India at Work, Plate X

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23. Hendley, T.H.; The Razmnama, op.cit, Plate CXXXIV, XII, Verma, S.P.; India at Work, op.cit, Plate XX, Thevenot, op.cit, Page 53


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26. Hendley, T.H.; The Razmnama, op.cit, Plate XII

27. Leach, L.Y.; op.cit, P. 225, Fig. 2.74, P.160, Plate 121 (Fig. 2.14)


29. Verma, S.P.; India at Work, op.cit, Plate IX, XI, Fig. 8, Hendley, T.H.; The Razmnama, op.cit, Plate CXXII.

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39 Hendley, T.H.; The Razmnama, op.cit, Plate CXL.
40 Sulieman, H.; op.cit, Plate 12
42 Hendley, T.H.; The Razmnama, op.cit, Plate CXL.
44 Folio 218, Anwar-i Suhaili (Varansi), J.Marik and Knizkova; the Chengis khan, Miniature from the court of Akbar the Great, CZK, 1963, Plate 29
45 Geetiseen; Painting from the Akbarnama, Varansi, 1984, P. 91 (see detail, Plates 31, 33)
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49 Acc. No. 79.444, National Museum, New Delhi. (Saint Kabir with Saint Ravidas Ji)
50 Album No. 1/1a.2, Raza Library, Rampur
51 Hendley, T.H.; The Razmnama, op.cit, Plate LXXXVI, LXXXIII
52 In the Position of Bharat Kala Bhawan; Varansi (House of Shaikh Phoul)


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CHAPTER-3

Artisans and Professionals
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ARTISANS & PROFESSIONALS

The various artisons and professional, as depicted in Mughal miniature paintings during the 16th-17th centuries. Paintings, are representative to a certain degree of the level of medievel culture, of the lower sections of society, the middle-class men, the artisans, the traders, the entertainers, the jugglers, the dancing, the dancing-girl, the musicians, the wood-cutter, the washer-men, the mason and labourer, the water carrier, the fisher-man, the bird trapper, the boatman, the royal attendents too. The various categories of the people may be distinguished by their occupations; there are many miniature paintings in which they have been shown these include shepherds grazing their sheep, goats and buffaloes in the fields singers and dancers accompanied by their companions giving fodder to the animals, masons, water-carriers with musk, labourers to carrying building material and their loads, bird-catcher intently crouched near the net, boat-man rowing their boat etc. Babar mentioned about the Indian labourer and artisans, "Another good thing in Hindustan is that it has unnumbered and endless workman of every kind. There is a fixed caste (jami) for every sort of work and for everything, which has done that work or that thing from father to son till now. Mulla Sharaf writing in the Zafarnama about the building of Timur Beg's Stone Mosque, Lays Stress on the fact that on it 200 Stone culture's worked, from Azarbajan, Fars, Hindustan and other countries. But 680 men worked daily on my building in Agra and of Agra stone-cuttors only; white 1491 stone-cuttors worked daily on my buildings in Agra, Biana, Dulpur, Gwaliar and Kuil. In the same way there are numberless artisans and workman of every sort of Hindustan"1.
CARPENTERS

The carpenters have been portrayed in Mughal paintings, both as a particular professional engaged at his own place of work as well as attached to a construction site with other craftsmen. It is obvious though that in both cases he was performing a skilled job which marked his profession as a specialized craft.

The carpenter at work has been also shown as part of book-binding operations depicted in a Jahangiri Painting. Detail from margin-painting (plate XV). A carpenter sitting with his right leg half-stretched and a rahl (X-shaped book stand) held against the bent knee of the right foot. He is shown using a tool to cut the timber into two flaps of the rahl. The tools can be identified as the straight hand-saw (ari). Three others tools can be seen: one is the basola, and the other is the carpenter's barma for making round holes, but the bow-drill (kamani) which operates the barma has not been shown. The third tools is shaped rather like a chisel, used for minor chipping operation. The Second types of carpenters (i.e. one attached at work at the construction-site) can be seen in the foreground of a miniature depicting a building under construction. Two carpenters can be noticed here, sawing a beam stationed at an angle over a wooden stand made of boomboo-poles, known as the ataki. The tool used is the saw (ari) but one having handles at both ends, held by the two men. The tools of the carpenter as we have already seen, consisted of the axe, the basola, barma, and a single-edged, double handled saw. This saw has also been depicted in a Razmnama miniatures.

In a folio from Jami's Baharistan, a man is shown driving small stakes in the ground with the help of a hammer. A bag is kept nearby, probably
containing the tools of the carpenter. An another men, possible is assistant, can be seen putting up a tent in the foreground (right).

MASONS

Masons have been shown, along with other craftmen, in the Mughal painting depicting building construction. Abul Fazl terms as the beldars, and further specifies the nature of their work. Akbarnama and other painting shown masons building walls and towers, laying bricks and using the trowel (karni) to spread mortar on bricks. The other tools is evidence are a small hammer and a wooden board (girmala) the latter used to smoothen the cemented areas. The masons are seen with a turban, a short jama, short trousers, and wear shoes (plate III).

Masons can also be seen plastering the completed walls of building under construction. In one depiction two men and shown at work. The first craftmen work on the floor as he spreads the plaster-material on the face of the wall with the help of a trowel-a tool identifiable as the girmala. This was a hand-tool with a pointed, triangular blade. The other craftman is shown sitting on a wooden stand and seen to be smoothing the surface of the wall with a small tool, probably the muhrah (polisher).

STONE CUTTER

Stone-cutters (santarash/sangtarash) have often been mentioned in literary tracts of the period, perhaps reflective of the high regard these professional commanded. These craftmen were responsible for not only fashioning slabs out of the quarried stone, but also for the construction of tanks and other edifices built of a single mass of stones. These Sangtarash as
professionals, have only been shown in connection with building construction activities. Mughal paintings depicting building construction show stone-cutters clearing stones into the desired size by putting in long nails at regular spaces in straight lines, the hammering at them to get neat slabs used in construction of the palaces and other buildings. Though the *Ain-i Akbari* the different classes of stone-cutters, painting show only the men doing plain work. Among the tools shown, only the hammer, chisel and nails (*tanki*) are in evidence (plates III,IV).

**IRONSMITH**

The Ironsmith is seen in the Mughal paintings depicting building construction activities, but has not been shown in the individual capacity of his trade.

In a painting showing the construction of a wall, the presence of a small roofed forge attested to the iron smith's craft being practised. Two men are seen engaged in making flat metal sheets: one sits on the ground, resting a big square piece of metal (with pincers) on an anvil, while the other man stands nearby, holding aloft a hammer. Preparatory to bringing it down on the metal sheet a few other pieces of metal and a big Pan (containing water) are also seen the fired metal was probably dunked into the water to be cooled. The forge itself is a small enclosed structure with narrow inverted triangular opening along the top edge. A fire can be seen at the mouth of the forge. A somewhat similar depiction can be seen in the other painting. The Ironsmith is seen sitting on the ground hammering a flat length of metal.
UN-SKILLED LABOUR

Unskilled professionals are usually employed in various odd jobs. However, Mughal painting shown them as mostly engaged in building construction, a part from carrying out sundry works. In the paintings depicting building construction, the labourers are seen involved in all allied crafts—collecting mortar, carrying loads of bricks and stones (the latter on a make-shift sling called the bandhej), to the various craftman at work. Women too were part of this labour-group (plate III). The paintings show them at work at construction sites, engaged in breaking bricks, collecting its fine dust (Surkhi) to be used in mortar making, and carrying pans of mortar to the bricks-layers, walking up the rapta to search—the craftmen working on the top. But they have not been shown taking part in the more heavy and arduous work which was left instead to their make co-workers. Also, to case their bonden, on their heads men and women wear a small pad of cloth to cushion the load. Unskilled labourers are depicted in a few other painting. In a Babarnama illustration, men are shown loading and unloading sacks of almonds while trader do their business. Some labourer worker shows at hunting expedition, men carrying an empty cage, probably for the pet/trained leopards which were hunting out blackbucks (plate XIX).

Labourers have been generally shown barefoot, clad in minimum clothing (langhoti, pagri & patka), while the women labourers have been shown wearing full length robes with odhni, or short lehngas (skirts) with choli and odhni. Also noticeable is the fact that all of them have had their heads covered. The particular dress (short skirts with colourful cholis /brassiere and odhni) of a few women labourers points to their being part of the banjars-cast
group. This is among the earliest depiction of the *banjaras* as a work-force (plate V).

**BOATMEN AND RAFTMEN**

Boatmen (sailor) have been depicted in numerous Mughal painting, ferrying across the water their distinguished and not so distinguished passengers. The miniatures also reveal a different kind of seaman- The professional who formed part of the crew of any vessel, the particulars of which have been described by Abul Fazl. Abul Fazl, described 12 categories of boatmen, only four are instantly recognisable by the nature of their work.

*Baburnama* seems to possess the maximum depictions of boats and boatmen. In a miniature showing the crossing of the Sind river, two coats can be seen partly. The boatsmen, one in each boat, row their boats with oars which have extremely long handles. They stand white doing so—one stands at the edge of lies boats, while the other stands or the square platform at the end of the boat.

Boatmen can also be spotted in another miniature painting, fully dressed and wearings turban. There is no uniformity in the dress of boatmen who are shown fully clad or half naked a piece of cloth fastened round the waist. The shoulder is sometimes covered with a cloth thrown over the back or tied over the head like a turban.

There boatmen are shown in *Baburnama* miniature. All three are dressed will, with their sleeves rolled up as they row, one using only one hand while his companious use both hands. But the boatmen in a *Darabnana*. Painting presents a different pictures. Dressed in the fashion of the day, with a
dagger at his waist, he sports a rakish cap instead of the customary turban. Boatmen are also depicted in the *Anwar-i Suhali* miniature, rowing in the latter with oars having heart-shaped paddles.

*Babarnama* miniature depicts the *panjari* climbing to the top by aid of a rope which seems to be knotted at intervals, probably to give the *panjari* a better grip while climbing. Common sailors were termed *khalasis* and *kharwas*. Among their various tasks was the setting and furling of sails, and a miniature from the *Razmnama*, painted by Miskin, shown the task being performed by one such *kharwa*. The Gumti belonged to the class of *Khalasis*, and it was his job to bail out water from the ship in the event of a leak the use of buckets for bailing out water. Manually is established by *Babarnama* miniature in which the gumti is shown throwing out the water by this slow process.

According to Jahangir, the raft constructed of bamboo and flated by help of leather skin filled with air, was safer than boats in rocky streams and rivers. A miniature (A.D. 1519) show Babar floating down the *Panjhara* river on a raft five raftmen can be seen propelling the raft forward, wear only short drawers, and are bare headed. However, one of the raftmen at the track is shown pushing at the raft, being himself some distance away from it. The leather skin by which he remain afloat is not attached to the raft (as in the case of other skins) but to himself (plate XXXVIII).

**ARTIST (PAINTER, SCRIBES AND CALLIGRAPHER)**

That artist and painters enjoyed royal patronage is evident by the very existence of the Mughal school of painting (plate XIV).
Artist depicted in Mughal painting broadly belong to two group: the first consist of some famous Mughal artist shown in painting (self-portrait and otherwise), while the other include various anonymous artist for whom it was a mere profession and who as a class were different from the painters of the royal atelier. The paintings also reveal the technicalities and trends of the art itself, which have been discussed earlier.

The earliest portrait of a painter in Mughal painting is that of Mir Mussawir by his son Mir Sayyid Ali. The trend of self-portraits however, seems to have begun in 1575, with Keshavadas self-portrait. He did it again in 1590. In one composition, painter and calligrapher have been put together working at one place\(^{37}\). Their professional tools are shown lying around them. The miniature dated 1581 A.D. Portrays Manohar with Muhammad Hussain the Caliigrapher, while a folio from the Khansah of Nizami shows the Jahangir painter with Abdar Rahim amber-kalam:\(^{38}\) pots of paint, brush, sheet of paper and pen box are shown kept on the ground. Majority of the painters depicted belonged to the royal atelier. There is little or no information how ever on the ordinary professional painters of the period. Court painter also received titles of Nadir-uz-zaman (wonder of the age).

Women Painter: women must have also taken up this profession. This is proved by a rare Jahangiri depiction of a women painter\(^{39}\). The young artist is shown in the inner courtyard of a house, with another women sitting behind her. The three models, sitting in a line, including a young women all covered up with a shawl, a female child holding a lotus flower in her hand, and an old women. The painter herself is young and comely, dressed in a long skirt and odhni. She keeps the painting board (on which the drawing-sheet is tacked).
over one knee, and is shown sketching with a pen. Small sea-shells of paint are kept on the ground, and another woman is depicted in the background. Looking on at the scene in the courtyard (plate XI).

This scribe (katib) included two different professions. The first was that of the court chroniclers scribes who was kept records of the court proceedings (The institution founded by Akbar). They were distinct from the scribes who wrote/copied manuscripts, and usually specialized in calligraphy and the art of decorative writing: These held an honoured and privileged position by virtue of calligraphy's religious association (plate X).

Court scribes have been depicted variously in Mughal paintings. A Babarnama miniature shows ascribe noting down gifts being presented at the court. He is shown marking down the items on a long roll of paper with the aid of a quill. He is dressed in the usual fashion in a long coat, turban, and a wide sash (patka). Of the other kind of scribe, there are numerous depictions, some being portraits of the leading calligraphy of the day. Another 17th century painting shown Babur dictating his memoirs to a scribe. The scribe is shown sitting down on the ground (below the emperor who sits on a plateform) in a pose of great concentration as he takes the emperor's dictation on a long roll of paper. Besides him is a bound volume and a box which could be for keeping sheets of paper. Inkpot however, can be seen. The scribe, dressed in the conventional style, sits on his haunches, resting the paper on his knees.

A miniature dated 1581 A.D. Portrays Muhammad Husain the calligrapher (together with Manohar the painter) who according to Abul Fazl, having become the “Master of calligraphy”, was honoured with the title of Zarrin Qalam. An other portraiture is that of Abdur Rahim ‘Amber-Qalam’
in a miniature which shown him at work along with the Jahangiri painter, Daulat. The calligrapher is shown writing on a sheet of paper held on his knee, with a box containing pens, on inkpot and a roll of gold-sprinkled paper kept on the ground near him with pots of paint and brushes.

Calligrapher Mir Abdulla katib is depicted working under the shade of a tree. He sits on a sheet-draped platform, on which are kept pens, inkpots and bound volumes. A young assistant is shown polishing paper for the calligrapher's use.

A rather unusual painting depict a royal atelier of calligrapher, dated c.1590-1595 A.D. the miniature shows the chief librarian (darogha -i kitab khana). Listening to the discussion of the scribes sitting in the varandah, while at the same time examining a sheet of paper. A young calligrapher is shown at work in the courtyard while another person near him examines paper and stocked between wooden panels. Inkpot, Pen box, book, paper and bound volumes kept on the floor add to the vividness of the depiction.

MUSICIAN, SINGERS AND DANCERS

Musician and dancers were an integral feature of court life in the Mughal period. Royal patronage of these arts encouraged many musicians of the day which is born out by unnumerable painting of the period depicting musicians and singers with their instruments (plates VII,VIII).

In spite of the interest taken in and patronage extended to music and musicians, it is surprising to note that very few mughal paintings portray a wholly musical theme. For the greater part, musicians are shown as part of the festivities of a royal nature, at court, or on the battle field, inspiring the soldiers
with their frenetic drumbeats. They can also be seen in informal garden scenes, at feasts and as part of entertainment in the royal private apartments. Court seen depicted musician with playing on the *daftli* and stringed instrument called *rubab*.

Court musician can be spotted in a *Razmnama* painting playing music on the occasion. A *Babarnama* miniature, depicting Babar's coronation and accession to the throne of Ferghana, shows musicians in the fore-ground, playing on their dafli and rubab with almost tangible enthusiasm. In a yet another *Babarnama* illustrators in musicians can again be playing variously on a reed-like flute, strumming a *rubab* and a *daftli*.

Musician have also been portrayed as part of bottle-scenes, albeit unobtrusively. Numerous miniatures reveal them in the background, seated on horses and camels, beating the war-drums or blowing the *qarna* and *surna*. In a slightly different setting, musicians can be seen around a camp-fire, entertaining Babur's troops as they take-rest, scene of victory too included the musicians, drumming vigorously and trumpeting their success. Women musician have been mostly shown in scenes of informal setting, entertaining both male and female patrons. At the celebration in Kabul at Humayun's birth, women musicians can be seen together with their male counter parts. Sitting in a row opposite the other (male) musicians, they play on the *daftli* and on a slender reed like flute. The *daftli* seems to have been a popular instrument with women musicians. A much more informal scene is portrayed in another Akbari painting, Which shows women entertaining a young prince and his lady in a garden pavilion. The instruments being played are the *ektara* and
tambouriness On occasions of birth, marriages and other festivities, the presence of musicians and dancers was customary.

Singers were usually part of the music group. The most famous of these was Miyan Tansen. A miniature records his arrival at Akbar courts, while another shows him participating in the festivities at Jahangir's court. Singing along with shaugi, another famous singer of whom Jahangir says that the sang 'in Manner That clears the rust from all the hearts'.

Other anonymous singer have also be portrayed. Most of them appear to have been wondering minstrels, delighting the common people with their impromptu performances. One such seen depicts, in beautiful detail, the singer squatting by the way side, accompanied by an another man on rubab. A third man by appearance a labourer, comprises the sole audience and completes the Tableau (plate XXI). The musical instrument depicted in Mughal painting could be broadly classified under various categories like, cymbals, bells, lip-blown instruments, drum and stringed instruments (lutes) etc.

The Mughal painting depicting dance and dancers of the period reveals that depicting dance and dances of the period reveals that the male dancers invariably took a back-seat to their female counter part. Secondly, Mughal miniatures also succeed in depicting a few specialized form of dance as district from the general body–movements that symbolized dance.

A Babarnama painting shows enjoying a dance performance in a garden. The dancers are a man and a woman. The latter, dressed in a long flowing robe (peshwaj) with an odhni, her arms spread wide in dance. ghungroo (anklet bells) and castanet can be seen fastened at her ankles and wrists; and the
attire is completed by a Turkish head-dress with a feather in it. However, it is
the male dance who compels attention. Dressed in the conventional *jama* and
calf-length trouser, he can be seen executing a jumping movement, flourishing
a sword in each hand (sword dancing).

Dancer are also shown as part of court entertainment. A *Tarikh-i
Khandane-Timuriya* miniature portrays four female dancers, all dressed in the
customary *peshwaz*. One of them plays the *dajli*. Feast and wedding too
required the attendant of dancers. They are shown dancing in the inner and
outer courtyards of a house, as part of the wedding festivities. Female
dancer’s dress, *peshwaz* (yellow shirt touched in at the waist), with close fitting
red trousers and *odhni* draped over the shoulders.

In an interesting depiction, Akbar is seen watching a dance being
performed by dancing-girl brought from Baz Bahadurs palace at Malwa.
Dress in *cholis* (small bodies fitting under the breast, exposing the midriff),
short flared skirts (ending above the knees) and well fitting traditional trousers,
with a gauze dupatta flung carelessly across the bodice, these dancers perform
barefoot, with hand forming the graceful movements of dance known as
*Kathak*. They have small caps on, and ghungroos over their wrists. The
audience include several women.

It would be interesting to know whether any social stigma was attached
to these dancers who performed for both private and public evidence. Evidence
is found in travellers account of the period (see chapter II).
GOLD-SMITH AND JEWELERS

The gold-smith art is a time honoured craft, and much of the opulence at the Mughal court, and the loveliness of the royal ladies, owed in part to these craftsmen's painstaking work. A late 16th century miniature of the Diwan-i Hafiz reveals, in a margin painting, a gold smith at work. He is shown using a small earthenware oven (The portable hard-baked furnace called borsi, in use even today), blowing air in it through a blowpipe (phukni). At the same time, he fires a small square of the metal in the oven, holding the metal with the aid of tongs. A mallet, an anvil and a pair of pincers are kept near him.

These are no depiction however of the goldsmith engaged in the fine work of making ornament and jewellery. The jewellery depicted in Mughal painting seems to consist mostly of precious stones: the bracelets, ear-rings, nose and hair ornaments appear to be of pearls, emeralds and other precious and semi-precious stones (plate XV, border detail).

TRADERS MERCHANT AND SHOPKEEPSERS

During the 17th century, saw a remarkable development in the trade and commercial activities in Mughal India (plate V).

Painting of this period also offer us varied glimpse of trade activities. A Babarnama folio shows almonds being bought and sold in a town called Kande-i badam (a palace east of Khujand), so called becoz of its famous local produce of badam (almond). The traders shown are the local men who sit around the huge heaps of almonds (plate XIII). One of them can be seen weighting the nuts on a balance-scale. They are distinguished from the Indian merchants by their dress which consists of longe loose robes and huge turban.
The Indian merchants are attired in coat \textit{(jama)}, trousers and \textit{patka}, while one of them wears a \textit{dhoti} instead of trousers. They are shown carrying the various sacks (filled with almond) slung on bamboo poles, to a waiting bullock-cart.

A painting from the \textit{Hamzanama} depict a city and its market-place \textit{(bazar)}\textsuperscript{73}. Where various kind of traders are shown playing their business. The bazar seems to be enclosed with in a wall. A provision merchant is seen at the left, with grain being sold in the open together with other foodstuff. A man, who sits with numerous baskets filled with grain, is about to weight some on a small balances-scale for the customer, who kneeling opposite him takes out his purse for payment. One also notices the cloth-seller in the market merchant are shown with cloth bales hung out near the entrance, in a bid to attract customers.

Melon-sellers can also be seen in a few Mughal paintings. The \textit{Hamzanama} painting shows a melon, of various sizes, displayed all around him. That he has just concluded a sale is evident by the man shown walking away holding a big melon in his hand \textsuperscript{74}.

Batel-leaf sellers, is depicted \textit{Hamzanama} painting\textsuperscript{75}, pan-seller sits in the open by a small round table, its top displaying betel- leaves, some small containers for lime and other condiments. A water carrier is seen pousing water from his mask into a small earthen ware pot kept near the table.

In a Jahangiri miniature, a bread-seller is shown at his shop \textsuperscript{76}, with his ware (nan-bread) kept on the shelves and counter of his small shop. He himself perched atop the counter\textsuperscript{77}. Wood-sellers have also been shown in a few
paintings. Another margin painting shows jewel and gun merchants sitting with their respective wares.

**BHATIYARANS**

The Sarai were serviced by a particular caste group known as bhatiyarans. A Mughal painting (from raza library, rampur) offers valuable evidence on this profession. A number of houses are shown enclosed with a boundary wall. This houses has a varandah in front, which is used as a kitchen: a women is seen making *chapatis* on a earthen oven (*Chullah*). A man, probably her husband, sits outside kneeding dough in a big vassel. Three men can also be seen in a pose of expectancy, apparently waiting for their food-obviously these were travellers. A cot (*charpai*) is also seen. A cort can be noticed near one of the houses, while a horse grazes nearby.

**COOKS**

Cooks can be seen in Mughal paintings in compositions showing feasts and other celebrations. Since the lower classes would ordinary do their own cooking. Published folios show separately the preparation and perfuming of *Sharbat* (a cooling drink), the method of preparing bread (by mixing oil and flower) and the preparation of sweets.

A few Babarnama painting depict cooks tending their pots and pans and serving at feasts. In one of these, the cooks, while otherwise ordinarily dressed, have the lower part of their face, including mouth and chin, covered up with cloth. Hug deg (cooking pots) one shown, but no fires can be seen. The degs are being stirred with ladles, and the food taken out on platters. Two men are shown bringing in a big deg which is strung on a pole carried on their
shoulders. An other Babarnama miniature too shows cooks with their mouths covered, while cooked viands are being brought in by attendants (plate XII). A Razmnama folis depicts a feast in progress, and for the first time women are introduced in the proceedings. They are shown bringing the gabs (dishes) to the saving place, and one of them can be seen with a small piece of cloth as a cushion on her head as she heads over a heavy vessel to one of the men, male cooks be seen near the big deg.

A Jahangiri margin-painting depicts, at the left bottom, a man fanning and turning a spit on which is being roasted a duck or some other game bird. A similar depiction can be seen in another Jahangiri painting, where the margin painting birds on a spit, watched by a man (the bakawal) with a long stick.

GARDENERS

Gardeners, like cooks, must have been employed mostly by the royalty and upper classes. Considering Babur's fondness for gardens, it is not surprising to find numerous depictions of gardners in Babarnama miniatures.

In one of such illustrations, three gardners can be seen in the foreground. Two are using spade for pruning flower-beds. The spades have different designs—one of them has a square flate blade (belcha, Shovel) while the other has a blade with a more pointed edge. Then gardner in the middle is in the act of planting seeds (of flowers) in the rectangular flower-bed laid out in a regular pattern, by using the broadcasting Method he can be seen with one hand outstretched), dropping seeds, with his left hand holding his patka, which served as a rough bag for the seeds.
All three gardeners are dressed simply, in the usual jama, patka, and turban. One of them wears shoes while the other two are barefoot; sleeves are rolled up, so are the trousers up to the calf. A rectangular reservoir in the background provides water for the flowerbeds, which flow around them in a neat and arranged fashion. Gardeners in another illustration are shown altering the course of a stream with the help of masons.

Another Baburnama miniature shows Babur supervising work in the Bgh-i wafa garden in Kabul. A Razmnama folio depicts two gardeners working on a plot. They have leather bags slung at their hips. One of them holds a spade, while the other bends down amongst flower-beds, with a rod in his hand, and it seems difficult to ascertain the nature of his work.

Margin painting of a folio on album of Jahangir shows gardeners engaged in various jobs. A man digging with a spade, another man kneeling on the ground and planting a shrub in the hole dug previously with the aid of a small spade (khurpi). The next figure is of a man carrying a small plant, its roots encased in mud, while another man too carries a similar plant, with the difference that this plant is kept in an earthenware pot. Women are again shown, this time there being two of them. They can be seen carrying plants one in an earthenware pot and the other’s roots protectively encased in mud.

**BIRD-TRAPPERS & HUNTERS**

The hunting profession was one of considerable important and significant section of the animal-hunter’s markets (plates XIX, XX).

Mughal painting often depict the hunter at work, with some details of techniques employed by him. They reveal his quarry also—This included various
kinds of birds, fishes and animals, the latter being represented by mostly deer and elephants. Cheetah (spotted leopards) and rhinocers were also hunted, but these have been depicted almost exclusively in the context of royal sport, as distinct from professional hunting. Babur and Jahangir discuss about their respective memoirs, on the various method of hunting animal and birds. Anwar-i Suhaili (c.1570 A.D.) depicts, the hunter is about to shoot an arrow to the fleeting black-buck 96.

_Baburnama_ miniature shows, the bird-catcher and his assistants (ten in all) sit concealed behind bushes and a thatched screen. A glue-stick, cages and baskets can be seen kept in readiness. Interestingly, a falcon is also shown, probably used for catching birds. Among the many species of birds depicted, The mynah and the hoopoe can be easily recognised. Another _Baburnama_ miniature (A.D. 1504-5) depicts the bird-catcher with his octagonal net spread out some distance away from his hiding place 98. In the middle of the net one can see a small upraised staff, on which sits a bird (a wood-pecker, most probably he decoy). Seeds and other tidbits must have been sprinkled as bait, for the unsuspecting birds can be seen packing at the net.

An Akbari miniature (A.D. 1590) shows birds being caught by three separate group of men 99. The first shows a man shaking the branches of the tree, presumably in an attempt to direct the birds from the branches to the net spread on the ground below. Another man is seen crouching expectantly behind a camouflage screen. The second group, also consisting of two men, shows one holding a bird (the decoy) while sprinkling what must in all probability be seed on the ground. His assistant sits behind a screen, apparently holding a string. A bird sits perched upon a small staff, but strangely enough, the net is
not visible at all. The last group consists of a solitary man who sits behind a screen camouflaged with leaves and flowers, holding the string of the octagonal net various birds can be seen perched on the net, while a basket is kept in readiness near the birds catcher. A Tutinama miniature shows a slight variation. It depicts a bird-catcher climbing up on three to collect the birds trapped in his net spread amongst the branches, prominent amongst which is the green parrot of the story. A basket and two poles can be seen on the ground.

There must have been numerous other (method of trapping) birds, duck and another water-fowl trapper but these have not been depicted in the Mughal paintings, examined through traveller's account.

Mughal paintings depict the hunter of deer, cheetahs and elephants, but the professional hunters have by and large been ignored by painters of one period in favour of the royal hunter for whom it was rarely an exciting sport, thus severely limiting our information regarding their various techniques and stricks.

A miniature of Anwar-i Suhaili depicts the fishermen. They are rarely depicted and are shown wearing only langotas (loin-cloths). A miniature of Babarnama also represent the technique of catching fish with a net. Fishermen could also be included as part of the hunting profession.

Falcon, who too were an important part of hunts, also required a great degree of training. A miniature (dated A.D. 1600) offers a fine study of a falconer, who holds his falcon (Shaheen) on his right hand protected by a glove.
The services of skinners were also utilized. Mughal painting show skinners working on the spot at royal hunts\(^{106}\), amidst a confusion of slain and bloodied animals. They are showing big knives for the purpose.

**ARTILLERYMEN**

Mughal paintings have consistently depicted Indian men manning heavy cannon\(^{107}\), with one exception—a painting from the *ShahJahannama*\(^{108}\), depicting the death of khan Jahan Lodi and his companions, shows a European, his identity revealed by his fair colouring and head-gear. He could well be the gunner held in such great regard by the Mughal rulers.

**SHOEINGSMITH**

Two Mughal painting depict the shoeingsmith \(^{109}\). In the earlier illustration (dated c. A.D.1575)\(^{110}\), a horse is showing being shod. One man holds the reins while another assists the shoeing smith as he pares the horse’s hoof with a sickle-shaped instrument (sumtarash). A hammer, several nails, and horse-shoes of various size and a tool-bag can be seen lying on the ground. The farrier has a small bag, probably containing more tools, tied at his waistband. The another painting from mid-17th century\(^{111}\) depicts a shoeingsmith, here the farrier is shown fixing the shoes by hammering on it. The tools strew on the floor including a hammer and a tool bag also visible. Here two men are shown assisting the shoeing smith: one holds the reins while another helps lift up the horse leg placed in a loop of roop.
WRESTLERS AND ACROBATS

Wrestlers and acrobats have also been depicted in Mughal painting. A miniature depicts an old wrestler 'who kept back his best trick in order to defeat his arrogant pupil' 112. It shows a wrestling match in progress at an open-air court, with Akbar as the royal spectator. Two other pairs of wrestlers can be seen watching the old wrestler lift up his opponent, preparatory to throwing him down. The wrestling ring consists of an open space in the garden, in closed by numerous spectators. Interestingly enough, one man of each pair is painted dark, while the other is shown as being fair. All wear just a pair of striped trousers reaching up to mid-calf length, and sport a small tuft of hair on an otherwise bald head.

Another folio shows a street entertainment with a bejeweled elephant and two men as the star performance113, the musicians on the side play on drums and pipes as the two other performance nuts in fancy clothes and ornaments, dance to the assembled crowd. Yet another Mughal miniature (National Museum, New Delhi, later period) displays acrobats performing various feats114. Out five women and six men can be seen in acrobatic poses standing on heads and shoulders of each other, and in upside-down position. All the acrobats are necessary barefoot.

BARBERS

A miniature from the Baburnama depicts Barber, amongst other activities, a man standing and shaving the head of another man who is shown kneeling down 115, but the instrument used for the shaving cannot be distinguished. The clothes worn by both men are different. The man having his
head shaved is clad only in a loin-cloth, while the barber wear a long robe and a turban. It cannot be established however the men doing the job is a professional barber. There are no other Mughal paintings depicts barber at work. However, literary sources do take notice of barber. Mannucci wrote about their profession the “They are Employed only as tailors-being good at needle work-as barbers and they are excellent cooks”\(^{116}\).

**ASTROLOGERS AND ASTRONOMERS**

Astrologers in Mughal India seen to have been much in demand, with king and commoner alike relying heavily on their predictions and prohecies: Mughal paintings portray astrologers at work, particularly on occasions of royal births where their presence seems to have been almost mandatory. Peter Mundy refers that, These astrologers were. We are informed, commonly Brahmins or Mulas \(^{117}\) (plate VIII).

In an Akbari painting depicting the celebration in the imperial palace on the birth of Prince Salim\(^{118}\), royal astrologers can be seen seated in the upper panel, conferming with each other on the particulars of the horoscope-one of them holds up a ring-dial (armillary) for that purpose. Dresses of astrologers, the full sleeves of the *jama* were wide and they were either a *shawl* round the shoulders or donned a *qaba* on top of it with turban.

The sand-glass is further seen in a Jahangiri margin painting of an astrologer\(^{119}\). He is seen consulting an armillary held high in the air, with pen, paper and a book kept nearby for this calculations. Together with the portable time-measuring device, an as trolabe on a stand is also part of his 'equipment'.
Besides, the common people who placed great faith in the men (astrologers) of this profession. Such astronomers is depicted by Govardhan, the painter of Shahjahan, (plate IX) in a rural setting. Like the bazar astrologer, he sits in front of his hut consulting a book, surrounded by a rural clientele. In other paintings, the astronomers too are depicted along with their instruments—the sand-clock, the books, the astrolabe and most important the ring-dial. Basically depicted a board vessels, the astronomer wear the long flowing jama with full sleeves and dastars.

**Physician**

Mughal miniatures also show the numerous physician involved with medical profession. A folio from the *Hamzanama* shows a character treating the sorcerers. The depiction of this scene leaves no doubt that this character is meant to represent a physician. Muzammil is shown feeling the pulse of a 'sorceror', who is propped up in his sick-bed by an attendant nearby sits another men, pounding (what must be medicine) in a small mortar and pestle. A *Baburnama* miniature shows a sick Babur in bed, surrounded by attendants amongst which must have been physician. However, difficulty is presuming the identities of physicians of Mughal period could not be identified by virtue of their black bags or stethoscopes. In this miniature, one is hard put to identify Babur's doctors: The person administering medicine (or water) from a spoon to Babar may be the physicians attendant. Another person on the left who shown grinding (medicine) in a small mortar and pestle is yet another physician's assistant.

In a Mughal miniature, a sick man is shown, resting in bed. An attendant pounds medicine in a pestle and mortar, with the physician once
again including identification amongst the two men confirming near the bed. Despite numerous literary reference, one does not find comprehensive painting relating to this profession. Medicines from herbs must have been largely in use, as established by the use of mortar and pestle. Another Mughal painting, painted by Manohar depict a princes on her death-bed. Here the identification of the physician is made possible only through the text—the man who is shown falling backwards with a bowl slipping out of his hands is the physicians.

Women Physician (Midwives), Normal births were supervised in the muslim society by female mid-wives called gabila. Caesarian operation was usually conduct by male physicians do not figures in the paintings depicting royal births, a Shahnama miniature depicting the birth of rustom does show two men physicians attending to a caesarian birth. This persian painting is all the more notable because it highlights the absence of any such depiction in Mughal paintings. The profession of Nurses and midwives is also mentioned in our sources. The statement of Fryer. That the services of midwives and nurses were needed only by the rich, is also partially supported by our paintings. The royal birth sees depict nurses and midwives. Their garb consisted of a long flowing dress from neck to ankles known as peshwaz and a chadar. Sometimes they would also wore a kuloh (cap) like a Turkish cap (plate VII).

WASHERMEN

They have not been depicted very often in Mughal painting, but wherever shown, are instantly recognisable as such by the nature of their occupation. Depictions of washermen at work in other paintings are almost identical. Two of these paintings shown two washerman engaged in their tasks by the river-bank, one beating clothes on the stone platform and other wringing
out the washed articles\textsuperscript{132}. Another miniature however, shows three washermen at work by the side of a river; one of them seems to be using soap on the clothes he is washing, the other scrubs a piece of clothing on a stone platform, and the third is shown beating out cloth on another stone platform. A dish kept near the bank of the river contains some articles, squarish in shape, which may be cakes of soap\textsuperscript{133}. A washerman has been shown in Anwar-i Suhaili miniature\textsuperscript{134} (plate II), here is a man and a women (presumably a married couple) are shown washing clothes by the bank of a stream. While the man beats clothes on the stones washing-board, the woman is shown wringing out water from a washed article of clothing, after having wrapped it round a stump for support. A big basket and a forked tree-stump are shown nearby. The woman wears a red skirt touched above her knees and a brief blouses, while the man wear a \textit{dhoti} which too is by necessity hitched above the knees.

Yet another miniature has for is theme the famous incident of Ram's servant listening to the \textit{dhobi} berating his wife. The \textit{dhobi} is shown shouting at his wife who sits cowering in the inner doorway, while a knot of people standing in the courtyard are shown listening to him. Near him stands another may, busy hanging out clothes on the clothes line secured at one end in the branches of a tree. A pile of clothes can be seen on the ground, near which lies a big wooden mallet, with a handle and a flat base\textsuperscript{135}. Thus while the professional washermen have been shown at work both at the river as well as home, a notable omission has been the depiction of the traditional washerman's donkey who in the small towns and villages of today still continuous to maintain its close associations with this profession\textsuperscript{136}. 
PALANQUIN BEARERS

The service of palanquin-bearers were much in demand during the Mughal Period. The palanquin bearers (Kahar) have been shown in various painting (plate XXXIX). A Razmnama miniature shows four kahar carrying damayani in a palanquin (palki, doli) held aloft on their shoulders\textsuperscript{137}. Similarly, an Akbarnama painting reveals two palanquins of different design, being carried by two men each\textsuperscript{138}. Taverniers observed: "A custom still common in India, where the 'Kahar' bearers are provided by a (Choudhari) or head men of the caste; but palam keen travelling is rapidly disappearing."\textsuperscript{139} According to Abul Fazl: "They from a class I foot-servants peculiar to India. They carry heavy loads on their shoulders, and travel through mountains and valleys with their 'Palkis', Singhasans, chaudols, and dulis."\textsuperscript{140}

Apparently, the services of these palanquin-bearers came exceedingly cheap. They thus provided a relatively comfortable and inexpensive mode of travel. The Kahar's speeds and stamina owed much to the training he received from his early age for this profession.

WATER-CARRIERS (SAQQA OR BHISHTI)

Water-carriers have been depicted in numerous miniature painting. (plate III)Among the earliest illustrations of the water-carrier\textsuperscript{141} is a Babarnama miniature, which shown a water-carrier guiding with his left hand the downward till of the water-bag (mask) as a man, kneeling on the ground, drink from it, cupping his palms as he does so. The water-carrier's right hand clasps loosely the neck of the mask made of goatskin. Abul Fazl use terms "The Abkash or water-carriers"\textsuperscript{142}. Water-carrier filling up his leather beg, slung
across his shoulders by scooping up water from the river, using small container for the purpose. Al Badaoni gave information about the term of water-carrier

"Here the origin Arabic word, "saqqa' is used. But in India the common word is bhisti".\(^{143}\)

Women could also be given the duty of giving water to the thirsty. An Akbari painting, displying a camp-scene at night, shows a woman sitting before a row of matkas (earthenware pitchers). There are three of these, kept on a wooden stand, and a candle burns among the vessels. The women sits there patiently her duty presumably was to give water to the inmates of the camp.\(^{144}\)

*Razmnama* has two depictions of water-carriers in two different settings. In first, a camp scene, he is shown sprinkling water from his mask (slung as usual over one shoulder) on the dusty surface of the ground the royal personage's open court. The second painting, water-carrier can be seen engaged in the same task, the other dips a similar bag in a stream. Both bag are made of leather like the mask.\(^{145}\)

Water-carriers have also been shown in almost all painting depicting building construction on part of the labour force (plate III). They have been shown standing ready with their maskhs near the heap of mortar to provide water whenever necessary.\(^{146}\) Similarly, water-carriers were a necessary part of camp life, water-carrier supplied water from his maskh for horses and peoples of camp.

**TEACHERS & MAULVIS**

Religious education was imported to children at tender age. The persons who were intrusted with this important task were the Maulvi, teacher whose
responsibility it was not only to familiarize children with their religion, but also acquaint them with aspects of calligraphy, recitation and poetry. The maulvis, by and large, were also scholars in their own right, who spent their lives in pursuit of religious knowledge. A miniature dated 1585-90 from the *Khamsa* of Nizami, depict the laila and majnu with three other boys at school. The lessons take place in a domed building, with a garden visible beyond an open door. Laila sits on a carpet before an old maulvi (teacher) with a woman seated behind near. Three of the boys are shown reading from the books, fourth boy busy with writing board to address a woman who approaches carrying a covered vessel. *Rahl* (wooden book stand) are also shown.

In another depiction, (c 1595 A.D.), a school scene is again depicted in which a maulvi is shown teaching his young charaies. A lively atmosphere prevails—pupils are being cajoled, a maid is seen driving a small bay to the classroom with a stick, one boy is being caned on the soles of his feet (no doubt as punishment) while *rahl* and book lie scattered on the ground. The pupils consists of both boys girls. It is to be noted that the princely charges sit on the carpet which is on upraised ground, the more common pupils sit on the ground below.

Another madrasa can be seen in the upper half of a Jahangiri painting, in which about nine pupils are being taught by a lone maulvi who is seen upbraiding the child sitting in front of him, while the rest study and talk amongst themselves. An attendant standing behind the teacher holds a chauri (fan). The lessons take place in a big room with pillars, and rahl can be seen being used. For a change, a maulvi can be seen teaching four young princesses. The venerable looking maulvi has small round, dark-coloured spectacles which
he is shown wearing perched low on his nose. The four young ladies sit with their books open on the *rahl*\[^{151}\].

**AUTHORS AND POETS**

Authors and poets were held in great esteem in the Mughal times. Babar, with his passion for books, and himself gifted with extraordinary literary talents, Jahangir wrote his memoirs, a book which is as important for its wealth of information on naturally history as it is for the events of those times. Similarly, Shah Jahan and Aurangazeb too had official histories written of their reigns.

The most famous of official chroniclers Abul' Fazl, is depicted presenting the first book of the *Akbarnama* to emperor Akbar\[^{152}\]. The court scene shows the author kneeling before the emperor and preferring one volume—The other volume is kept on the ground beside him\[^{153}\]. Authors were also commissioned to translate certain well-known works in various languages. The aim tells us that *Mahabharat*, the Hindi epic was translated in Persian, with the help of certain authors the most famous among them being Abdul Qadir Badaoni\[^{154}\], the translated version was called *Razmnama*. The hindi legend of *not* and *damayanti* was translated into *Masnavi* metre by poet Faizi, and was known as *Nal Daman*. Translation apart, authors were also ordered to write histories, the most famous example being the *Tarikh-i Alfi* written by a conclave of writers including Naqib Khan Mulla Ahmad, Jafar Beg, Asaf Khan and Abul Fazle.

Poet Faizi and Tulsidas (The latter not mentioned in *Ain-i Akbari* probably because he was not attached to the Mughal Court ) have been
depicted in Mughal painting. Faizi has been shown with his royal ward Prince Salim.

SUPREMTENDENTS

It is interesting to observe that in all scenes of building activity depicted in Mughal painting certain men have been shown supervising the work and workmen alike. A part from doing mere supervision, they are also shown writing down on paper perhaps a complaint about a labourer who pleads case imploringly, and also variously remonstrating and ordering the labourers about their work. In a painting showing various pockets of action, superintendents are visible near each group, exercising their authority. There superintendent, who must have posessed detailed knowledge of construction methods, were perhaps entrusted with more responsibilities than more supervision, their dress is better standard than other craftmen (plate IV).

PORTER

Babur used the term kahar for men whose job it was to carry various loads, including that of bringing fruits from far-off Kabul. Though a few Mughal paintings do show men carrying loads, here we designate them as being different from the palanquin-bearers, in accordance with Howkin's description who states that the doors at the court and palaces were kept by "many porters, who have white rodes to keep men in order." Mughal paintings show these porters in numerous instances, standing at doors of palaces, garden enclosures and maintaining order in court proceedings (plate XXXIV).
SWEEPERS

Sweeper, a *Tarikh-i Khandani-Timuria* folio show a barefoot sweeper collecting the dust in front of the court. For this purpose he uses two iron shovels—the one with a long handle and a small semi circular blade is used to transfer the garbage in the flat square short-handled shovel (belcha).

An early 17th century miniature depicting the hermitage of Sheikh Phol shown a sweeper at work (plate XXXVI). Barefoot, and clad in a simple knee-length garb, the sweeper bends down as he sweeps the path with his broom, the broom consists of numerous fronds of equal length tied at the top. Thevenot and Caseri wrote: “The Halalcour are the Gold-finders of the towns: they make clean. The public and private houses of office, and are payed for it monthly.”

COWHERDS /SHEPHERD

Shepherd have been depicted in Mughal paintings mostly as part of the background regardless of the actual theme of the painting. Thus in *Babarnama* illustrations the cowherd can be seen herding his charges (cow and buffaloes) away from the scene of bottle, or sitting atop cliffs while goats graze nearby. Other miniature too depict cowherds, with stick in hands, seen dressed scantify in a lion-cloth and a shawl covering their heads, though they are also shown fully clothed, wearing a cap worn by the Iranions. This was a high oblong cap having a base-living of fur.

ATTENDANT AT COURT

Of the many men who comprised the Mughal durbar there were atleast three men who spent their entire lines under the shadow of the throne (plate
XXVII), serving their emperor in their own humble way. Mughal court-painting faithfully recorded. These men at work—one fanning the emperor, one holding his sword/gun in a bag, and the third bearing aloft the royal standard\textsuperscript{168}. While in some of these paintings an attendant holding a quiver of arrowed and bow has also.

The attendants, job was not confined to the court alone: they have been shown with their emperor at various places. In illustration showing Babur and Akbar surveying various construction works\textsuperscript{169}, attendants can also be seen standing behind the emperor, with one of them having the inevitable fly-whisk. They can also be seen on horseback following Babur who is also riding a horsebook \textsuperscript{170}, they present aboard ships and refts \textsuperscript{171}. Serving their royal master whenever he went.

Female attendants, too, served in a similar fashion. In paintings depicting female royal personages, these women can be seen fanning and standing ready to serve their mistresses \textsuperscript{172} (plate VIII). In one interesting depiction, a royal lady travels in a covered palanquin while two women ride by its side.\textsuperscript{173} Notable is the fact that these women, probably the royal lady's attendants have been shown on horse back while being completely covered in long veils (\textit{Burqa}). These attendants have been shown dressed in the fashion of the day (plate XXXIX).

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CHAPTER-4

Sports and Pastimes
CHAPTER-4
AMUSEMENT AND PASTIMES

The miniature paintings of the period 16th century-17th century portray different kind of amusement and pastimes of the Indian people. Some of the games like, chaugan (polo), hunting (shikar), animal-fights (tiger and elephant fighting, deer-fighting, camel-fighting, buffalo-fighting), racing etc. were practically the monopoly of the aristocratic few, while others like chess, chaupar, playing-cards, pigeon flying, deer and gck fighting, wrestling etc. were most favorite modes of entertainment of the rich and poors, which is depicted in miniature paintings during 16th century-17th century. Performances of physical feats and acrobatics of men and women provided entertainment to both aristocracy and commoners. The performances were known as nats and natnis. They developed into a separate caste. The game of blindmen's buff (Ankha michauni) was probably a source of recreation for village lads¹.

POLO/CHAUGAN

Polo had always been a favourite game of the princes/nobles. Chaugan, called in Arabic Soulajan, the modern name of this game is polo². In the Mughal paintings of the Akbar school, polo scenes were quite common³. This was proof positive of the fact that the Emperor was intensely fond of the game. Contemporary records also bear testimony to Akbar's great passion for polo⁴. Abul Fazl observes thus: "Superficial observes look upon this game as a mere amusement, and consider it mere play, but men of more exalted view see in it a means of learning promptitude. It tests the value of man, and strengthens bonds of friendship. Strongmen learn in playing this game the art of riding, and the animals learn to perform feats of agility and to obey the reins. Hence, his
majesty is very fond of this game. Externally, the game adds to the splendour of the court, but viewed from higher point, it reveals concealed talents. And, again, he shows in the various ways of hitting the boll, he aften manages to strike the ball while in the air and astonishes all. In contemporary historical records, too, the references to polo were now rarer. The popularity of the game seemed to be confined to a few younger princes and noble's sons.

The polo, paintings shed a great deal of light on how the game was played. An equal number of played on each side was selected --- the maximum number shown in paintings generally being three or four on either side. There are some paintings in which Mughal princes and princesses are depicted as playing the game together. The strict observance of purdah in Mughal times precluded the possibility of mixed games being organized obviously, these paintings were prepared in imitation of persian paintings showing the participation of both sexes in the game and not as a mirror of Mughal life. Not a few of these paintings include vivid representations of drummers and naqqarra- players, who used to announce the victories by the loud beatings of the musical instruments.

HUNTING (SHIKAR OR CHASE)

Hunting of the wild animals and birds was the most absorbing and exciting sport in Mughal times, which is depicted in miniature painting. There appears to have been a ruling passion for hunting among the monarchs and the upper sections of the society during 16th century-17th century. The emperor was also very much interested in a special kind of large-scale enclosed hunting known as 'qamarpha' and such pleasant hunts were frequently arranged for him, in which the important nobles of the state and, sometimes, even the
commoners also participated. Numerous miniatures depicted scenes of hunting-
the flying animal with in (deer), the tiger, are killed with arrows, swords and
spears. A hunter shoots a leopard by arrow, A hunter engaged in hunting of
duck with gun. Hunting deer with a trained leopard. In one painting the
hunter is about to shoot an arrow to the fleeting both rendered with care and
live lines. Deer hunting in Afganistan—part from deer of different varieties,
rabbits, Foxes and wild sheep are also depicted. The practice of hunting was
also prevalent among the women (princess) during the 16th Century—17th
Century. In Akbar's days themes of elephant chase became particularly
common in Mughal art, showing that the Emperor was more inclined towards
this sport than others. This is Emperor was more inclined towards this sport
than others. This is emphatically corroborated by historical evidence. Such
paintings are not common in his school probably the emperor found little
interest in hunting, but that he followed the family tradition might be proved
not only by contemporary records. But also by artistic evidence. Auranzeb's
interest in hunting found expression in his oft-depicted chase of nilgaos. The
hunting of these animals and of deer at night were interesting themes to the
Mughal artist.

The chase and hunting of wild animals did not catch the imagination and
hold the interest of the royalty alone. They also appealed irresistibly to the
nobility and official class that used to be depicted as engaged in them along
with the emperor or separately. Occasionally the royal ladies were taken by the
emperor on hunting expeditions, but invariably elaborate measures were
taken to maintain the purdah and preserve their privacy. Even Nurjahan Begam
had to observe purdan when she once shot a tiger for which Jahangir praised
her highly and rewarded here heavily. She did it from "Inside the howdah (imbori)."

DIFFERENT TECHNIQUES OF HUNTING

There are many paintings which have such a wealth of detail that it is quite easy with their aid to grasp the different techniques of hunting then in vogue in India.

ELEPHANT HUNTING

An excellent example of an elephant hunt (by Jahangir’s artists), represents Akbar chasing wild elephants in the forests of Narwar in the year 1564 A.D. when the Emperor was still young. He can be seen standing in the midst of mountainous rocks with a golden nimbus surrounding his head, while his personal attendants are standing behind him with various insignia of royalty. The hunters, both on horse back and on foot, have been divided into different groups and provided with trained elephants and strong, ropes with which they are to catch the wild elephants. They have surroundings a roving herd on three sides, while one side is open. The hunters would hotly pursue the wild elephants with trained elephants until some of the former get so completely exhausted that their legs become heavy like iron pillars and refuse to move. Then they would throw the well twisted ropes round the massive bodies of the tired animals and drag. The captives to the town in the company of trained elephants. Here they will be systematically tamed. In the above mentioned picture a wild elephant can be seen in the process of being captured. This process Abul Fazl describes in his Ain-i Akbari as K’hedah.
ANTELOPE AND DEER HUNTING

An interesting painting of Akbar's time, though illustrating the traditional theme of Khusrau's hunting sports, shows how wild-antelopes and deer were caught with the help of trained leopards. The lower portion of the picture shows a tame leopard standing on a small cart chained to it. The two keepers who have trained it to assist the hunters in their game can be noticed standing near it. The sight of this ferocious beast has created a tremendous furore in the herd of deer and the poor little things are running pell-mell in all directions. Instantly the cart will be drawn in the opposite direction and the leopard will be released to leap forward and seize the nearest prey. Meanwhile the hunters on horseback and their bloodthirsty dogs (called Tazi) are feverishly pursuing the panic-stricken fleeing deer. When the game is over the success will be celebrated with the distribution of rewards not only among the hunters but also among the keepers of hunting dogs and trained Cheetahs.

This was, however, not the only mode of deer hunting. In the seventeenth century themes of deer hunting with night effects became particularly common in Mughal paintings. They illustrate an altogether novel hunting technique. The hunters generally dressed in green or chocolate-coloured clothes, may be seen slowly approaching the feeding ground of deer. As they approach the goal, one of them marches ahead with a basket or a shield with its concave side turned from him. He holds a lantern in one hand which is put in his concavity of the basket or the shield, while with the other he goes on tinkling a small bell. The light of the lamp and the sound of the bell so enchant the animals that they are easily attracted to the place where hunters lie in ambush, when all of a sudden they rise from their places and shoot the
decoyed deer with their arrows. This mode of deer hunting, as Abul Fazl tells us, was called ghanta herah.32

Scenes of bhils hunting deer at night were almost equally common in Mughal painting in the seventeenth century.33 Groups of hunters, generally consisting of two men and two women, clad in green leaves and twigs from head to foot and thus completely camouflaged, can be observed approaching the hunting ground. While one of the women walks ahead slowly tinkling a bell another follows her with a torchlight or a small lantern in her hand. They thus boldly move to the place. Where deer generally live and the male-hunters following them closely and continuously take the spell-bound animals unaware. This technique of deer-hunting is defined by Abul Fazl as ajarah.34

LION OR TIGER HUNTING

Lion or tiger hunting, and encounters with wounded animals were favorite themes of the Mughal artist of the Jahangir school.35 Some of his paintings are so rich in minute details that their study may reveal all the niceties of the technique of hunting in Mughal times. Elephants on account of their extra-ordinary height, size, courage and intelligence were considered the most appropriate animals for use in such expeditions. Big open howdahs were placed on their broad back and the hunters sat in them armed with match locks. The part of the jungle infested with lions or tigers was hemmed in by means of net, leaving a single narrow opening. Inside the net was a circle of close hunting attendants of the Emperor. His majesty, mounted on the biggest elephant and accompanied by his Amirs and Mir-i-shikar (grand master of the hunt), formed the centre of this circle. Of course, the gourze-berdars on horse-back and the game keepers on foot armed with staves and spikes were there to complete the
royal hunting party. It was the privilege of the emperor to shoot the lion or the tiger when it was espied\textsuperscript{36}. A miniature\textsuperscript{37} painting depicted (plate XVII) of a lion hunt in which emperor Jahangir is the central figure.

**HUNTING OF NILGAOS**

Scenes representing the hunting of nilgaos were quite common in the 17\textsuperscript{th} century paintings \textsuperscript{38}. Nilgaos were generally found near ponds or rivers. High nets were spread round their regions and the animals this enclosed were cornered and killed with match locks, arrows, swords etc.

**WATER-FOWLING** \textsuperscript{39}

Scene of water fowling are not frequent in Mughal painting. But that water-fowling was also a favourite sport in Mughal times. There must have been numerous other method of trapping birds, duck and another water-fowl, but these have not been depicted in the Mughal paintings examined by me through traveler's account. Thevenot and Careri says, "The Indians are very dexterous at Game: they take water fowl with great facilities, as thus :- The fowlers swim almost upright, yet so, that they have their head above water, which they hide with a pot full of holes, to let in the air, and give then sight. Besides, this pot is covered with feathers, to cheat the Ducks and other fowl, so that when the Fowler drawn near them, they are not in the least scared, taking that floating head for a sowl, and then the Fowler makes sure of them by fect, which he catches hold of under water, and draws them down"\textsuperscript{40}.

**HAWKING**

Falcon, who too were an important part of hunts, also required a great degree of training. A miniature (dated A.D. 1600) offers a fine study of a
falconer^41, who holds his falcon (*Shaheen*) on his right hand protected by a glove.

In India, as in Europe, trained falcons, eagles and hawks were used to hunt^42. As in Persian life so in Mughal life, hawks and falcons were evidently ubiquitous. If there are innumerable picture of Persian princes and noblemen carrying these birds of prey, whether they are out on hunting expedition^43 or on a pleasure trip^44, there are also innumerable paintings of Mughal kings and Amir's keeping these majestic birds with them wherever they may be, as symbols of their grandeur^45. In the foreground of many elaborate Mughal paintings in which the kings or princes are shown engaged in some activity will be discerned attendants or keepers carrying hawks or falcons on their wrists^46. Even on the terraces of their palaces Mughal princes and noblemen can be detected in the paintings and amusing themselves with these pet birds^47. Of course, they carried flocks of them while proceeding to forests in the pursuit of game^48. It is on record that Akbar was very fond of these kings of birds and possessed such a large number of them. That he had to keep a pretty big staff to look after them^49. As Abul Fazl says, "His majesty allowed dealers every reasonable profit, but from motives of equity he limited the rices"^50. That they were greatly valued by the Mughal kings, and the best amongst them were sought to be immortalized would be evident from their vivid representation by the famous artist, Ustad Mansur. One of his such striking paintings is probably the likeness of the falcon (*Shunqar*) which was received by Emperor Jahangir from the king of Persia as a present and which he asked his favourite artist to portrarry^51.
PIGEON-FLYING (ISHQBAZI)

Pigeon-Flying was a popular pastime which amused the rich and the poor alike. From many Mughal paintings it would appear that pigeon flying was a favourite pastime of princes, noblemen and ladies. Even Rajput ladies in Rajasthani states amused themselves with the feeding and flying of pigeons. According to Abul Fazl, Akbar learnt the art of pigeon flying in his boyhood and when he became Emperor he collected more than twenty thousand pigeons which were divided into ten classes, the khacah pigeons having a great reputation. Akbar fondly pigeon flying as Ishqbazi (love play). That Jahangir was also interested in pigeon flying may be proved by Hawkin’s statements saying that the Emperor had a large number of birds, including ten thousand pigeons. Jahangir himself records in his memoirs that while at Mandu in the sixth year of his reign, he bade his pigeon fanciers to train pigeons for letter carrying and they taught some of them with such diligence and skill that when let fly from Mandu early in morning, they could reach Burhanpur by the end of two and half pahars of the day. Akbar also had such letter carrying pigeons and he called them Rat’h. Mannucci makes a reference to this game, and he informs us that the pigeons were also engaged for carrying messages from one place to another. This game appears to have been very popular with the aristocracy as well.

ANIMAL FIGHTS

The fighting between animals of different varieties afforded an important means of popular recreation. Since the common man could not afford to maintain elephants, lions, leopard or tigers, he had to satisfy himself with the less expensive fighting of rams, cocks, birds, bears, buffaloes and bulls. Buck
fights were common and the boys generally entertained themselves with *bulbul*-fighter, which is depicted in the miniatures painting, similar point out by the numerous travelers account and our persian sources.

To excitement-seeking and sensation-loving Mughal Emperors, animal fights were an ever-welcome entertainment. But they were not an innovation in India. Long before the Mughal artist painted such subjects, the buddhist painter had expressed the vigour and action of fighting bulls in the ajanta caves through his eloquent art. Rhinoceros, elephant, ram and bull fights constituted one of the most important parts of the birthday celebrations at the court of chandragupta. In persia paintings too, scenes of ram and camel fights could be detected. Under the Mughals the two traditions combined and animal combats of different types formed a favourite pastime of the royalty. Thevenot and Careri described about different kind of animal fights, "There are a great many at Agra, who are curious in breeding up of beasts, to have the pleasure to make them fight together. Wheather Rams, Cock, Quiles, Stages, and antilopes, to entertain their friend, with the fighting of these beasts".

**ELEPHANT FIGHTS**

Elephant fights were, undoubtedly, of the most spectacular of all these sights and formed favourite themes of the Mughal artist, particularly in the form of line-drawings with the decorative details done in gold. Akbar was specially fond of elephant fights. The privilege of holding them was confined to the royalty. Animal-training must have been a highly specialized work, involving dangerous risks. A miniature depicts a combat of elephant, with trained elephant, all bejeweled, grappling with their wild counter-parts. The
Mahabat (trainer) is seen sitting on the royal elephant, guiding the fight, while numerous men can be seen watching the spectacle\(^68\) (plate XXII).

These elephant fights were invariably held in the large open space of which the king and his courtiers could have a full view from the Jharokha\(^69\). There are some paintings which give us a vivid idea of how these elephant fights took place\(^70\). A small mud wall could be seen separating the contending elephants, each having a mahaut or two on its back. As they would roll forward, goaded on by their drives with small painted spikes (kanari), the wall would go down and they would be locked in a furious combat. In one of the paintings\(^71\), we seen the two elephants thus engaged in a terrible fight while foot-soldiers are trying to separate them by means of fireworks or charkhi\(^72\). Monserrate says, "Indians trains elephants to fight. There are indeed extraordinary numbers of elephants in the royal camps and cities. They are taught to carry baggage as well as to fight, though the baggage is mainly by the females"\(^73\).

CAMEL-FIGHTS

Scenes of camel-fights, though not as common as those of elephant fights, are quite frequently met with in Mughal paintings\(^74\). Abul Fazl tells us that for the diversion of his court, Akbar also ordered the organization of camel fights and for this purpose several spirited animals were kept in readiness\(^75\). Camel fights, it appears, did not find much favour with the succeeding rulers and such subjects became fewer and fewer in Mughal paintings with the lapse of time (plate XXII).
BUFFALO AND RAM FIGHTS

Besides elephants and camels, other animal like buffaloes and rams used to have their contests. Abul Fazl tells us that deer were also trained for fighting purposes and that deer fights were arranged for the amusement of the king's assembly on which occasion betting was also allowed. The subject is, however, uncommon in miniature paintings. Sometimes two or three different kinds of contests were held at the same time and at the same place and as the contests went on the royal drummers went on playing on naqqarrahss celebrating the victory of each animal by loud beatings.

COCK-FIGHTS

Cock-fighting was a very pastime, particularly of the upper middle class, Abul Fazl mentioned, "The fighting cocks are famous Game is abundant." Cock-fighting, though known in Mughal times, was not much in vogue. Naturally such scenes are rarely noticeable in Mughal paintings. A miniature painting represent a cock-fighting scence, young Khusro watching cock-fighting. Peter Mundy says, "Our pastime of cock-fighting is not here in use; only among young men and boyes. They have certain small black birds called bulloulbs, and sometime (s) Quailes, which make some sporte."

WRESTLING (KUSTI)

Wrestling (Kusti, dangal) was a favourite form of diversion in Mughal times. The princes, noblemen and even the commoners received some kind of training in this art. In Mughal times the royalty and the aristocracy evinced as much interest in wrestling matches as in animal fights. Nothing new was introduced in India by the Mughals of course, wrestling formed on essential
and attractive part of life in the land from which they hailed as paintings of the
persian style would indicate. But it was no less an important and spectacular
part of life in India. Babar, the founder of the Mughal Empire in India, has
repeatedly referred in his memoirs to the wrestling contests held in his
presence. While he was in Hindustan^\textsuperscript{84}. The imperial establishment in Akbar's
time included wrestlers from many places — \textit{Pahalwans} from turban and Iran
and Mals from Gujrat. Everyday wrestling matches were held in his majesty's
presence^\textsuperscript{85}. Jahangir also took extra ordinary interest in wrestlers and sought
them and extended his patronage to them When in the eleventh year of his
reign on Embassy from the king of Bijapur visited the Mughal court, the
Emperor made a special request that one of the best wrestlers might be sent to
him from the Deccan. The Emperor's wishes were immediately complied with
and a wrestler named Sher Ali was sent to the Mughal court, who, by the
display of his impressive skill an strength, won royal favour and the little of
"the athlete of the capital"^\textsuperscript{86} . Mannucci states that Shahjahan was always eager
to have at his court wrestlers of all kinds who frequently staged wrestling
contests^\textsuperscript{87}. The winners used to be given robes of honour or caparisoned
horses. Artistic confirmation of these historical facts can be found in Mughal
paintings (plate XXII). A miniature depict an old wrestler "Who kept back his
best trick in order to defeat his arrogant pupil". It show a wrestling match is
progress at an open air Court, with Akbar as the royal spectator. Two other pair
of wrestlers can be seen watching the old wrestler lift up his opponent,
preparatory to throwing him down. The wrestling ring consists of an open space
in the garden, enclosed by numerous spectators. Interestingly enough, one man
of each pair is painted dark, while the other the shown as being fair. All wear
just a pair of striped trousers reaching up to mid-calf length, and sport a small tuft of hair on an otherwise bald head.

**ACROBATS–FEATS**

There were different classes of acrobats, who performed a variety of strange tricks, both with or without the help of animals, and they, sometimes, exhibited a very high degree of technical skill and precision. They amused the people in general, by walking on a rope, or by performing various kinds of physical feats, thus, they earned their livelihood. Some of them were also employed by the rulers as the nobles for their own amusements, or for that of their guests. There are Mughal portrayals of acrobatic feats, though exiguous, which go to show that the roving performers of antics were welcome at the Mughal palaces and that kings and nobles used to entertain themselves with their bewildering, breath-taking performances. Babur speaks of Hindusthani players who, he states, could perform wonderful feats hardly ever shown by tramontane ones. Abul Fazl refers to them as Nats and says that they danced on ropes and played upon tala and dhal. It appears that the best players in Mughal times came from the Deccan who, as Peter Mundy asserts, moved up and down the country exhibiting their antics in different styles. From the type of paintings mentioned above, it is evident that not only men but also young girls performed acrobatic feats for the entertainment of their royal patrons. Peter Mundy giving a pen-picture of the girls's performance says that "the daunceing wenches doe it with of grace, turneinge, traceinge and winderinge their bodies, and with it head, ormes and hands, acte many wanton womanish and some lascivious gestures...". An interesting miniature depicting a acrobat activities, The most interesting aspect of this painting is the depiction of the
multifarious acrobatic activities conducted simultaneously, and yet the artist has managed to focus the attention on the principal acrobat, who is supporting two others on his shoulders with another one standing on his head beating a drum, as also on the prince at the window, though the attention of the Prince himself is focused on the principal acrobat (plate XXII).

A *Razmnama* miniature \(^95\) shows a street entertainment (plate XXIV) with a bejeweled, elephant and two men as the star performance the elephant, no doubt a trained one, has two men aloft, one of them sits on its back, while the other prods it in the neck with an *ankus*. Musicians on one side play on drums and pipes as the two other performance nuts in fancy clothes and ornaments, dance to the assembled crowd. Yet another Mughal miniatures through of a much later period, display acrobats performing various feats. About five women and six men can be seen in acrobatic poses—standing on heads and shoulders of each other, and in upside-down positions. All the acrobats are necessarily barefoot\(^96\).

**JUGGLER’S TRICKS, BUFFOONERY AND MIMICRY**

Like acrobatic players, jugglers carrying animals trained to play pranks and gambols, and knowing how to perform conjuring tricks, were common in Mughal India. A juggler with a bear that is frolicking at his bidding and a monkey is sitting a side awaiting the master’s command \(^97\). Pelseart, describes, "*The roads and open places were full, too, of Jugglers, dancers, players, and such rabble, the noise was deafening, and the crowd made it even more impossible to see, or find room to move*"\(^98\). Edward Terry refers also, "*Sometimes they make themselves merry with cunning jugglers or mountebankes, who will suffer snakes they keepe in baskets to bite them, and presently cure the*"
swelling with powders: or else they see the trickes of apes and monkeys\textsuperscript{99}. Jugglers were traveled from place to place with their wives and children\textsuperscript{100}.

Buffoons (bhands), who used different kinds of tricks and antics, witticism and caricatures to provide laughter and to amuse their patrons or the public in general. When we think of the lighter side of entertainment in Mughal times, bhands and \textit{bahu-rupis} immediately come to our mind. Bhands used to provide plenty of mirth and merriment at marriage parties by exhibitions of buffoonery and mimicry. Mannucci refers to the court-buffoons of Dara Shikoh who has invested various witty jokes and antics to amuse their patrons, and dressed in peculiar fashion, acted in laugh provoking manners\textsuperscript{101}. Paintings of \textit{bahu-rupis}, quick-change artists, are not noticeable but references to them in historical records bear testimony to their popularity in Mughal times\textsuperscript{102}.

The bazigars (jadugars or magicians), likewise, amused the masses by their wonderful feats\textsuperscript{103}. Taverniers described that jugglers immediately came to ask him whether he desired them to show him some examples of their art: These he was curious to see. The firstly thing they did was to kindle a large fire, and heat iron chains to redness; These they wound round their bodies, making believe that they experienced some pain, but not really receiving any injury. Next, having taken a small piece of stick, and planting it in the ground, the asked one of the company what fruit he wished to have. He replied that he desired mangoes, and then one of the conjurers, covering himself with a sheet, stooped to the ground five, six times. I had the curiosity to ascend to a room in order to see from above, through an opening of the sheet, what this man did, and I saw that he cut himself under his arm-pits with a razor, and anointed, the piece of wood with his blood. At each time that he raised himself, the stick
increased under the eye and at the third time it put forth branches, and buds at the fourth time the tree was covered with leaves and at the fifth we saw the flowers themselves.\footnote{104}

**MUSIC & SINGING**

Musicians are shown in painting as part of the festivities of a royal nature, at court, or on the battlefield, inspiring the soldiers with their frenetic drumbeats. They can also be seen in informal garden scenes, at feasts and as part of entertainment in the royal private apartments. ‘Singers’ were usually part of the music group (plate VII).

Singing and music, other suitable means of popular amusements in 16\textsuperscript{th} and 17\textsuperscript{th} centuries. Most of them appear to have been wandering minstrels, delighting the common people with their impromptu performances. One such scene depicts an anonymous singer have also been portrayed (plate XXI). The singer squatting by the wayside,\footnote{105} accompanied by an another man on rubab. A third man by appearance a labourer, comprises the sole audience and completes the tablean. Another such scene is painted by the Jahangir artist Govardhan,\footnote{106} in which a singer is seen near a tent on the outskirts of the imperial camp, with a man accompanying him on a stringed instrument. The audience here includes a yogi.

Dancer are also shown as part of court entertainment. A *Tarikh-i Khandani Timuriya* miniature\footnote{107} portrays four female dancers, all dressed in the customary *peshwaz*. One of them plays the *dafl*\textsuperscript{i}. While the moving with others in vigorous position. It would be interesting to know whether any social stigma was attached to these dancers who performed for both private and
public evidence. One can quote at length here the views of travelers of the period. Manucci refers about women dancer and singer "Kanchani, Canchany, who were under obligation to attend twice a week at court, for which they received pay, and to perform at a special place which the king had assigned to them."..... "ordinarily the dancing women dance in the city, beginning at six O' clock in the evening and going on till nine, lighted by many torches, and from this dancing they earn a good deal of mone"."108

CHESS

Chess has remained, through the ages, one of most popular diversions of the Indian people, and it has been regarded as the most aristocratic of all indoor games. The Indian origin of this game is indisputable 109. Under the Mughal Emperors in India chess gained such a notable popularity that it struck even foreign observers. Edward terry who visited India in Jahangir's time says that the nobles in their houses, play much at that most ingenious game we call chess or close at tables110. When Mannucci visited India in Aurangzeb's reign, he also noticed that "all the great are fond of amusing themselves with chess playing, by which as they say, they learn to govern, place and displace, give and take, with discretion to the glory and gain of their projects"111. It seems that chess requiring extra-ordinary concentration and intellectual exertion was popular mostly amongst men. Paintings of women playing this game are seldom noticeable.
CHAUPAR

Chaupar with its simple technique was a greater favourite of women than men. The game was played by your players--two pitted against two--on a cloth-board in the form of a cross, each arm of the cross divided in twenty four squares in three rows of each.\textsuperscript{112}

Akbar took special interest in chaupar and invented three allied games- phansa which was played with dice, pachisi/pacci which was played with cowries, and chandel Mandel which was played on a cloth-board consisting of sixteen parallelograms, arranged in a circular form round a center.\textsuperscript{113} Paintings of women playing pachisi (pacci)\textsuperscript{114} and chaupar are available in large numbers. Card playing was also very popular in Mughal times. Prince Khurram as Sir Thomas Roe Says, was particularly ‘earnest at cards’.\textsuperscript{115} Strangely enough, paintings depicting this game in process are hardly noticeable.

FIRE-WORK

Another exciting amusement of the ladies was the display of fire-workds. Mannucci states that they used to spend large sums of money our such thrills.\textsuperscript{116} Rajput ladies fondness for fire-works was no less keen. This is proved by the popularity of this flaming, blazing theme amongst the Rajasthani artists of the Jaipur Style (plate XXVI).

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CHAPTER-5

Festivals and Ceremonies
CHAPTER-5

FESTIVALS AND CEREMONIES

In the observance of festivals and ceremonies—of the religious or semi-religious significance—this highly pleasant phase of Mughal time was colourfully reflected in miniature paintings (16th century-17th century) and many Mughal miniature paintings representing vividly various Hindu and Muslim festivals and ceremonies, the most frequently depicted are.

NAUROZ

The Nauroz was a spring festival, held normally on the Persian new year’s day. The Persian festival Nauraz held to mark the beginning of the spring. Season or summer solstice, at the vernal equinox when the sun enters the sign Aries, was an occasion of great rejoicings at the Mughal court. From the few available paintings of that period, it would appear that the chief feature of the celebration was a special audience at the court accompanied by the receiving and bestowing of presents and gifts and feastings and music and dancing, besides spectacular animals fights. Du Jarrie says, that “In particular, at the feast which they call Neroza (nau, roz, or, new year), an infinity of present of great value are brought to him from all parts.” Peter Mundy tells us that the celebrations included the organization of a mina bazar or fancy fair in the Harem. No evidence to this effect is, however, traceable in paintings. Peter Mundy refers again, “But to return to our Naurose, There was also the fighting of purious cammells, called budganees (baghdadi). The after noone hee feasted all his cheife favourits and followers. Att night all the tank was sett
round about with 3 rowes of lights. They keepe his feast as their New Years tide”.

**AB-PASHI (GULAB-PASHI)**

The Mughals had not only imported the hilarious, sunny, nauroz festival into India, but they had also imported into it the fragrant, refreshing, Ab-pashi (Gulabpashi) ceremony. If Nauroz was perian festival, Gulab pashi was a Timurid ceremony. Jahangir writes in his memoirs that ninth year of his reign ; “In the 14th assembly of Gulab-pashi (sprinkling of Rose-water) took-place, from former times this has been known as ab-pashi (water-sprinkling) and has become established from amongst customs of former days”.

The Festival was depicted in all its grandear by one of Jahangir’s artists, Govardhan in the year 1614 A.D (plate XXVII). While gaily-dressed attendants are noticeable scattering rose water (Gulab) from be-jewelled silver and gold vessels over the assembly, a select band of musicians is discerned playing varied instruments and singing in chorus. This miniature is of special importance as it is a fine truthful representation of how Gulab-pashi (Ab-pashi) feast was performed in Jahangir’s court.

**ID**

The celebration of Id (Id-e-Zuha and Id-ul-Fitr), as today so in Mughal times (16th century, 17th century) was for that Muslims an important means of earning religious merit. The royal/rich peoples programme on this occasion included the solemnization of a grand feast, the distribution of alms amongst the poor and a visit to a mosque. Plesert described “at the end of this month of fasting comes the great "Id" of which I have spoken, in the morning they go to
the great mosque named, Idgah which are usually outside the city, where the Kazis, who are their lawyers, offer prayers, people of all classes gather there, and return home in great joy. The other Id comes 70 days later, and during the interval few or no marriage are allowed to take place”. This feast commemorates God’s Mercy to Abraham, when he was about to sacrifice his only son Isaac, who was obedient to him relying on his compassion. (Id-ul-Juha or Bak-ra-id). The absence of such an important festival in Mughal paintings—at least we have not come across any—is not easily explicable.

SHAB-E BARAT

Shab-e barat was another important festival amongst the muslim, which fell on the 14th day of the month of Sha’ban. Thevenot and Careri describes “they call it the feast of chaubret, and believe that on that day the good angels examine the souls of the deported, and write down all the good that they have done in their life-times, and that the bad angels run up all their evil actions the same day. They end the festival with lights and Bon-fires kindled in the streets and public places, and a great many fire-works which flie about on all hands, whilst the rich mutually treat one another with collations and feasts which they make in the very striels or shops”. A painting is showing at celebration in the places by means of illuminations and fire works. It is noteworthy that in almost all such pictures the women figure more prominently than men. If the Mughal painter knew how to interpret fully the mysteries of the light and shade, he would have left for us an extremely fine story in lines and colours of enchanting faces and imposing mansions.
DIWALI

Diwali or Dipawali, Dipawali means a row of lights and is the great festival of illuminations. Diwali, was one of the most popular and colourful festivals of the Hindus and was celebrated in the palaces both by Hindu and Muslims Princes and Princesses. The universal appeal of this festival lay-as it has even today-in the sumptuous feast of lights it provided to the see thing mass of humanity and made billions of eyes glisten and sparkle; billions of hearts throb and leap with joy. Huts and hamlets and houses and palaces were alike lit up and resounded with song. Peter Mundy mentioned, “Then Deewally (Diwali), a holly tyme among the Hindooes, when they sett lamps and lights in their windows and Tarrasses etc”. Jahangir writes in his memoirs, “on the 8th of the month the festival of the Dewali came on. I ordered the attendants of the palace to have games with each other for two or three nights in my presence, winnings and losings took place”. But Mughal artist has not given to any picture of how the peoples celebrated Dewali.

HOLI

Holi was, as even today, a very important festival of the Hindus. It fell on the last day of the month of Phalguna (February-March), and the celebrations continued generally for two or three days. Pietra Dalle Valla described, “The celebrated very solemnly at the entrance of the spring, with dancing through the street, and casting orange water and red colours in just one upon another, with other festivities of songs and mummeries”. Even Mughal Emperors were enthusiastic participants-of course within the precincts of their palaces in the tumultuous merrymaking that characterized the celebration of Holi. An interesting painting of Jahangir's school showing the
holi celebration in full swing in the Emperor’s palace (plate XXV). While the Emperor is proceeding towards a well-embellished masnad, supporting himself on the dedicate shoulders of two beautiful damsels, a bevy of girls are engaged in playing Holi pranks. There is a riot of colors-dry and wet. Some belles are spurting colored water by means of big syringes on their companions and others are applying colored powders to their faces. This painting speaks volumes.

VASANT PANCHAMI

The Vasant Panchami, festival occurred in the month of Magha. It was the forerunner of spring and was famous for melodious songs, litting folk-dances and the throwing of coloured powders. Earliest Rajasthani School painting (c.1577 A.D.) showing ‘Season of Basant’, the gestures are those of dancers and there is a dance rhythm through out the compositions. Baramasa are songs describing the pleasures of lovers and the pangs of separations according to the moods of the well-marked changer of the Indian seasons, month by month. The intensity of relief at the coming of the rain is seen in the movement of the two standing girl and the birds in the tree rain can be seen falling from the black storm-cloud.

SHIVARATRI

The Festival of Shivaratri fell on the night of the fourteenth day of phalguna. Siva-night is a fast day on the fourteen day of maga (February), for twenty four hours the sairote should abstain from food, drink and sleep. Puja (offering of flower, fruit and water) is offered to Shiva every three hours of the day and night. It was celebrated by the commoners with fire-works and various
kinds of amusements, whereas the more religious-minded people observed with night vigil and constant Prayers. A painting a depicting two women offering Puja at eight night.

RAKSHABANDHANA

Another great festival was Rakshabandhana which occurred on the last day of the month of Shravana (July-August). On this occasion Rakhis (strings or cords of silk thread), were fastened on the right wrists of the rich and respectable people by the brahmans, for which they got handsome presents. These rakhis were also tied round the wrists of young men or brothers by the maidens or sisters, as the case may be, as a token of their love and affection.

Al-Badaoni, Says “It become the current custom also to wear the rakhi on the wrist, which means amulet formed out of twisted Linen rags”. But Mughal and Rajasthani artist has not given to any picture of how the peoples celebrated Rakhi Festival.

SATI

Sati, is an ancient institution and custom of the India. Sati was sure means of reunion of wife with here dead husband. The greatest tragedy in the life of a Hindu woman was the death of her husband. A widow had to burn herself with the death body of her husband or had to lead a life of suffering and misery and was treated with contempt by the other member of the family.

Society looked down upon the widows who did not perform Sati. They were not allowed to grow their hair long or-to put on ornaments and good dresses. Widowhood was considered a punishment of the sins of previous lives. Almost all the foreign travelers who visited India during the Mughal period
mention that women used to burn themselves with the dead body of their husband. Still there were many ladies who refused to perform it. Tavernier described "the custom among the Gentiles of burning bodies of after death is very ancient, they generally burn them on the bank of rivers, where they wash the bodies of the deceased to complete the clearing of those sins from which they have not been purfied during life-a living woman to be burnt in the fire together with the body of her deceased husband". Monsorret also refers that, The wives of the Brahmans-a famous class of nobly-born Hindus are accustomed, in accordance with an ancient tradition of their religion to burn themselves on the same pyres as their dead husband. A miniature painting showing (plate XXIX) the Sati system-Prince Diniyal watches as the flames consume the Sati and her dead lover.

JOUHAR

Jouhar, is a current form of Hindi term jiv-har literally means, taking one's life. According to this custom ladies committed suicide by throwing themselves in the fire (self immolation) without waiting for the death of their husband. This custom was performed only at such time, when the Rajput enemy, and the Rajputs were unable to defend themselves. Then at the movement of despair, they usually resorted to the acts of setting fire to their belongings and their ladies along with children also jumped in that fire and committed suicide, so that they might not fall into the hands of their enemies. This custom of committing suicide was known as Jouher. Abul Fazl refers to this custom performed by the Rajputs of Chittor, on its. Fall, thus,"for it is an Indian custom that when such a calamity has occurred a pile is made of sandalwood, alone etc. as large as possible and to add to this, dry firewood and oil. Then
they leave hard hearted confidants in charge of their women. As soon as it is certain that there has been a defeat and that the men have been killed these stubborn ones reduce the innocent women to ashes." A miniature painting of Akbarnama depicted the scene of Jouhar custom (plate XXVIII).

**MARRIAGE**

Marriage was a eventful items-The *marriage* was primarily a family affair. Thevenot and Careri says, "The maid are very early marriageable, and so they are in many other places of the Indies, where most part can enjoy man, at the age of eight or nine years, and have children at ten." A miniature of Rajasthani school painting (A.D.1680) is representing the marriage scene: The marriage party of Rama is being according a traditional welcome at Ayodhya. Rama's mother Koushalya hold a big lamp in her hand, Rama and bejeweled Sita followed by Laxaman, Bharat and Shatrughna are standing beneath a *Mandapa* in the large panel, while three ladies are standing in another small compartment, which is a part of the double storied-Palace, city of Ayodhy playing musical instruments like maridanga, dholak, drum, symbals, turahi and veena. A painting of Akbar's period (c.1580, tutinama) showing weeding ceremony: All the figures are seated on a blue carpet, perhaps on a terrace. An old man with a white beard in the centre of the picture listens to two men, both with black beards, who express themselves with rather forceful gestures of their arms. Beside the old man sit the groom and the bride with one made and two female companions. The couple is distinguished by the manner in which they sit on their haunches rather than as the others and the transparent veils over their heads. A number of golden dishes and pots containing refreshments are scattered on the carpet in the foreground.
BIRTH OF CHILD

The birth of child in a family was an event of great importance. If it be a male one, the joys were unbound. In the case of any great man having a male child born to him, the feasting and banqueting are prolonged, with much music and sounding of instruments, and the relations assemble to present congratulation to the new born child. Early 17th century Mughal painting depicted the scene of birth of child.

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CHAPTER-6

Ascetics and Saints
CHAPTER-6
SAINTS & ASCETICS

Miniature paintings inscribed portraits of sufis, saints and yogi or Sannyasi's, Who can be identified as historical, legendary or symbalic figures, expressions of popular religious beliefs and practices of the Indian masses during 16th and 17th centuries.

Separate studies of Indian life in its different aspects, had already come into fashion, and the enormous number of often itinerant sadhu, bairagis and faqir—ascetier, both Hindu and Muslim mendicant or other wise, who frequently all Indian are reflected in many early mughal paintings. These include portraits of holy men. Scenes of them coverings or receiving visitors in a hermitage or walking in a land scap, and representations of rapturous sufi dancing. In most Akbari and Jahangiri paintings, these odd colourful creatures are shown in ways that emphasize their exoticism and poverty. In Shah Jahani pictures on the other hand, something quits different and very predictable happens. They are often show as well-bold and prosperous gentlemen, who, dressed in flowing robes \(^1\), discuss religious topics with stately dignify. Among the learned of various faith, Jesuit missionaries were invited from God- to participate in religious debates and European pictures engraved for the print sellers of Antwerp were brought to the court as present or as illustrations of the gospel.

Secular subjects were undoubtedly the Mughal artist's forte. But such an excessive emphasis has been put on the temporal aspect of his art that the value of the religious elements in his productions has failed to be adequately and properly assessed. For instance, Mr. Smith observes that "There is hardly a
trace of religious sentiment unless it is to be detected in the occasional sympathetic delineation. But even holymen are caricatured occasionally. In these generalizations an under-estimate of the religious contents of the painting and a misunderstanding of the expression of spiritual ecstasies may be involved. There are many pictures in which clear and abundant traces of religious elements can be detected. Devotional songs (Sama) with complete concentration on their rhythm used to be sung, and devotional dances (wajd/Jikra) involving rhythmic bodily movements used to be practised for the attainment of union with God or an intuitive perception. These different means adopted by the Muslim devotees to connect their own lives with the life unseen created such fantastically joyful poses that to an alien eye, not used to them, they might have looked unnatural-almost comic. In fact they are deeply expressive of the ecstatic life of Islam permeated with divine light and energy.

Religious prejudices, prohibitions and taboos against the representation of animate or inanimate objects could not operate as effective factors against such influences as:-

(i) The mystic philosophy of sufis’m,
(ii) The spiritual idealism of Hinduism,
(iii) The cult and creed of spiritual teachers then in vogue.

Moreover, the Mughal Emperors did not adhere to the religious tradition with blind fanaticism. They were guided more by its spirit than by its letter. They did not permit art to be a stimulant to the spirit of devotion or idolatry which Islam had sought to suppress and crush, but they permitted it to have full play in its own realm. The artist freely painted portraits of holymen, saints,—
e.g. those are Sahikh Saleem chisti⁴ and Shah Bari⁵, Shah Mir of Lahor and Mullah Shah of Badakshah⁶, Shaikh Phouf⁷, Sufi Abdul Abbas Qacab⁸.

In India the Muslim mysticism was enriched by Hindu idealism. The influence of this mystic marriage was bound to be felt in art as well as literature. The painting of ‘priests sitting in council’⁹ outside a cottage on a fenced platform is an unforgotten example of pictorial expression of inexplorable moods and inscrutable modes of contemplation and meditation. Saints and savants portrayed with dreamy eyes and thoughtful faces and in solemn poses are idealized types of religious fervors and emotion. The white flowing beards, the scriptures lying on the floor, the aimly burning candle, deepen the solemnity of the conclave. The subtlety of the colours in the background which is in perfect consonance with the spirit of the central theme is an additional proof of the Mughal artist’s capacity to grasp and represent the mystery of mysticism. The backgrounds of such paintings stand out in glaring contrast to the backgrounds of paintings of hunting or durbar scenes. While the former are marked with solitude and solemnity, the latter have an air of are and activity about them.

Another remarkable example of the expression of religious urges and emotions by means of lines and colours is presented by the picture of a jogini preserved in the Raza Library Rampur. This painting reveals an unidentified Hindu woman-devotee, surrounded by a number of disciples belonging to both sexes. The sacred fire burning in the centre of the congregation emphasizes the advent of night and the musical instrument on which disciple’s dexterous fingers are playing, proclaim the progress of sankirtan in which all appear to be fully wrapt up. The whole scene--the background, the foreground and the
central figures—is instinct with those living qualities which only an artist initiated into the mysteries of religious pursuits can impart to his art.

Such examples can be easily multiplied. The paintings of dervishes and priests absorbed in the mystic, ecstasy under a tree or lost in mystic dances, and visits to spiritual teachers and holy men, which are all replete with religious enthusiasm, zeal and devotion, form a group that draws its main inspiration from the mystic movement. In them mystic lines and colours are clearly visible and through them Muslim spiritual feelings express themselves effectively.

DIVISION OF SAINTS

(i) Muslim Saints,

(ii) Hindu Saints (Jogis and Sanyasi),

(iii) Jain Monk or Yatis,

(iv) Christian Missionary.

MUSLIM SAINTS

In this group we may include the pictures of religious men (saints, dervishes, faqirs), dervishes dances, dervishes congregations, their mystic contemplation under trees, visits or offerings to teachers and holy men, the pictures of "The Prophet Elias saving the Prince Nur-ad-Dar from the river", rarely commends itself to him.

Dervishes, They are mostly to be found in persia and are not numerous in India. The ascetic of the Sufis is known as a dervesh in Turky, Egypt, Arabia and Persia, and in India, he is classed among fakirs. Tavernier writes "There
are different kinds of Musalman Fakirs Some are almost naked, like the Kakier of the idolaters who have no regular dwellings and abandon-themselves to all kind of impurity without any sham ---There are other fakir who are clad in garments of so many pieces of different colours that one is unable to say what they are. These robes extend half-way down their legs and conceal the miserable rags beneath. These Fakirs generally travels in a company. Some fakir have more than 200 disciples, whom they assemble by sound of the drum and with a horn similar to the horns of our huntsmen. When marching, the disciples carry their standard Lances, other arms, which they stick in the ground near their master when he halts to rest anywhere."

"The third class fakirs of the East Indies consists of these who, being born of poor parents, and wisheing to know the law thoroughly, in order to become mullah or doctors, take up their abode in mosque, where they live on whatever charity is bestowed upon them. They occupy their time in reading the Koran, which they learn by heart, and when they are able to add to this study some little knowledge of natural things, with the example, of a good life, according to their ideas."

These faqir ordinarily travel in troops, each of which has its chief or superior. As they go perfectly nude, winter and summer session. The young fakir, make many large fires and faqir seated themselves around fire. Their hair grows down below waist, the their nails equal their fingers in length and have the pipe of tobacco. Many little gardens with a cottage, where lives a Faqir. Tavernier writes that the some of most gusture fakir dwell in miserable huts near their pagotas. Several of fakirs under takes long pilgrimages not only naked, but lader with heavy iron chains, such as are put about the legs of elephants. Their baggeges, consisted of four boxes full of Arabic and persian
books and some cooking utensils, and they had ten or twelve oxen to carry those among the troop who were invalids.\(^{23}\) (plate XXXI).

Portraits of holy men or saints, identified or unidentified, are plentiful in Mughal painting. The most frequently represented in Mughal paintings are Shaikh Muhyddin Abdul Qadir Jilani (1078-1165),\(^{24}\) Khwajah Muinuddin Hasan Chishti (1142-1234),\(^{25}\) Qutubuddin Bakhtiyar Kaki (--1235 A.D.),\(^{26}\) Shaikh Farid-u-din Ganj-i-shakar (--1269 A.D.),\(^{27}\) Nizamuddin Auliya (--1325 A.D.),\(^{28}\) and Shaikh Sharafuddin of Panipat.\(^{29}\) It is interesting to note here that these saints are generally represented in family-like groups with a few scriptural books scattered about in the middle,\(^{30}\) — probably an imitation of the family-groups of “the Princes of the House of Taimur.”

Besides the portraits of saints of the pre-Mughal period, those of the saints of the Mughal period formed favourite subjects of Mughal artists. Shaikh Salim Chishti\(^{31}\) was the most highly venerated of the sixteenth century saints in India. He was greatly esteemed by Akbar who built a handsome mausoleum at Fatehpur Sikri to keep his memory green. Prince Salim (later on known as Emperor Jahangir) was named after this great saint at whose sacred abode he was born.\(^{32}\) Portraits of Jahangir sitting with this holy saint have been identified.\(^{33}\)

Portraits of Mian Mir and Mullah Shah sitting together are frequently seen in Mughal paintings.\(^{34}\) Shaikh Mir Muhammad or Mian Mir (1550-1635) was born in Sistan. He came to Lahore where he had a large number of disciples. He belonged to the Qadirite order of dervishes.\(^{35}\) Mullah Shah (1584-1661), a native from Badakhshan, was a disciple of Mian Mir.\(^{36}\) He was a saint of national fame who lived through the reigns of Akbar, Jahangir, Shahjahan and
Aurangzeb. By his personal magnetic charms he attached many disciples (including Dara Shikoh) who were intensely devoted to him.

There have been a number of woman-saints in Islam. In the ecstatic religious life the distinction between man and woman does not exist and a devotee is not precluded from participating in ecstatic practices and attaining sainthood simply because she happens to belong to the weaker sex. So, the portraits of any Muslim woman-saints are not frequently met in Mughal painting, only Foster described, "They report this pagan deity to have beene o women (if a holy virgin may have that name) Yea, that shee still lives (the divell shee doth). But will not shew her selfe. Divers Moores also resort to this peer (Pers-Pir, a Saint)."

Besides these famous saints, the Mughal artist frequently painted fakirs gathering under trees, dervishes congregations, their mystic performances, princes, visits or offerings to teachers and holy men. muazzins summoning the faithfully and namazis performing ablutions and offering prayers—such representations constitute an eloquent medium for the expression of the fervent religious feelings of the Muslims.

House of Shaikh Phoul (c.1603) from Bharat Kala Bhavan Varansi, (plate XXXVI) his attendents and the large number of anlookers is quite effective the rendering of nature, as represented through the finely drawn neem tree and a pair of birds sitting on the roof-tops, is with feeling. From the naturalistic portraits of Shaikh Phoul along with the large number of unidentified devotees, worshipers, astrologers and nobles show in the picture. A painting from Bostan of Sadi (c.1605) by Daulat, depict old sufi crossing the water on his prayer mat after he had been refused a passage by the ferryman.
The passager include a khanaphat or split-earred yogi and a European. A painting from kulliyat of Sadi (c.1600-1605) depict, at the edge of a stream where two learned men of God engage in a conversation over a point in a book that lies open between them, and another devotee, also with a book by his side kneels at the edge of a stream, performing ablutions apparently in preparation for his nimaz-prayer. Here also higher than the three other persons in the foreground, the sinner sits devoutly on a rocky parapet, his knees tucked under him. A gathering of mystics, seven dervishes of different ages, orders, gathered at night around a fire that burns near a field of red flower; refreshments-fruit on leaves, sweet, and bhang in vessels are on the ground before them. Two thatched shelters and a thicket of trees lie in the background, shroudeol in evening mists and silvery moonlight.

Sufis and Mullas in conversation, also characteristic of some Mughal paintings of holy men in conversation, is that some figures, (plate XXXIV) although seemingly very sharply observed, were taken out of one setting and incorporated into another so convincingly that they seemed to have always belonged to that group. A painting of Shah-Jahani period (c.1640) depict, four Muslim divines are engrossed in a philosophical discussion a atmosphere surcharged with serenity. In another miniature, a dervish and yogi holding an excited discussion on the terrace of a small domed pavilion in a garden near a town. Among the on lookers are other yogis, a man washing his feet and three bystanders. A herdsman and his boy milk a goat and there are two gardeners, of whom one tends a persianwheal. Another painting depicting of gadhering of mystics: Seven dervishes seated round a small fit at night in front of two thatched shelters erected among some tree. The group includes men of different ages and the variety of their dress suggest their membership of several
mendicant orders. Refreshments placed before the chief members of the group include fruit on plantain leaves, sweetmeats and vessels which evidently contain a decoction of hemp. A square of earth in the foreground has been cultivated to grow flowers. Although the moon is not shown. The sky has been painted to show the effect of moon light upon clouds. Extended at the top and top right-hand-corner replaced. Foster says, “The molas of Mohomett know some what in philosophy and mathematiques, are great astrologers, and centalk of areistotle, euchyde averroes (l.e. averrnoes) and other outher. In his thatched hut the mullah received the emperor and discourses with him, while all around the immemorial life of Indian field goes on equitly. Havell writes,” The subject an Shah Mir of Lahore, Dara Shikoh spiritual guide, conversing with his disciple, Mullah Shah of Badaksham.

**Jikra (Shama), Sufi Dance:** The Mughal Miniature paintings represents the ecstatic singing and dancing of sufies, *sama*, Mughal court familiars watching *sama* (plate XXX).

*Sama*, literally hearing, is the Sufi term for the frenzied music and dancing which often accompanies *dhikr*. Through ecstatic dancing inspired by music and recitations of religious and nonereligious poetry, sufis achieve *wajd*, (ecstasy, lit., finding God”). According to the Sufi belief, the universal soul; is found only when the individual soul is lost, ecstasy is the only means by which the soul, can communicate directly with God. The dance of the dervishes is one of the most impressive features of the mysticals life in Islam, with music accompanying it is of exquisite beauty. The Mughal court familians watching *Sama*, the ecstatic singing and dancing of Muslim mystics. These miniatures of superb quality, an abvious product of the imperial Mughal workshops.
Because, Mughal Court familiars watching sama. A painting represents the sama and wajd dance of Shaikh Husain Sir Hindi and Shaikh Mustafa as described in the Tuzuk. Jahangir described sufis dancing during the fifth year of his reign (c.1610): “On the night of Monday the 8th (Safar), having sent for Shaikh Husain Sirhindi and Shaikh Mustafa, who were celebrated for the adoption of the ways of dervishdom and the state of poverty, a party was help, and by degrees the assembly engaged warmly in sama and wajd. Hilarity and frenzy were not wanting. After the meeting was over, I gave money to each and gave him leave". Another miniature painting (c.1650-1655) by an unknown artist, deviates from the norm. This fascinating work depicts sufi saints and Mughal courtiers in the shrine of Muin-ud-din chisti at Ajmer, viewing a sama-ritual under taken by dervishes who attempt to attain mystical states and achieve wajid (finding God) by ecstatic dancing, music and chants, amongst the onlookers are three muslim saints-Qutb-ud-din Bakhtiyar Kaki (d.1235); his name is inscribed in persian over his turban, Muin-ud-din chisti (d.1235) and Mulla Shah Badakhshi (d.1661)-whose presence at this imaginary assembly stresses the spiritual lineage linking the sufis to Muhammad and hence to God. Darvishes dancing, the abandon with which the two elderly dervishes or turning is implied by their turbans fallon to the ground. A third old man sings and he plays on the quitar to the accompaniment of a arms around the shoulders of a youths seated close beside him (plate XXX)

HINDU SAINTS

The miniature paintings, which is unique among survivals of Indian art for its inscribed portraits of Saints (Yogis and Sanyasis) who can be indentified as historical, legendary or symbolio figures associated with the un-orthodox,
eclectic movements of medieval Hinduism, expressions of popular religious beliefs and practices of the Indian masses - which thrived in the Mughal India during 16th and 17th centuries.

The correct Sanskrit words are योगी, lit. a man who performs yoga, which means union (with the suprem spirit by various exercises), and सन्न्यासी, a man who has abandoned all worldly desires and ambitions, but the word are now applied indiscriminately to religious mendicants of various kind. kurkhet (कुर्क्षेत्र) is a corrupt form of कुर्क्षेत्र, kurakshetra. Thevenot and caseri mentioned “the jogis are people of all tribes, who have imposed on themselves a most painful sort of penitent life. Besides, being continually naked, some hang themselves up with ropes, and hang a little bell to it, when the silly barren women hear they run to see, and touch him, hoping by that means to become fruitful.” Mannucci writes “The monks, called sannayasis, are excepted also asectic, called tavagi (tapasa), and Brahmanns, and all castes up to about the age of eigthen.” Abul Fazl, Meansend about the cloth of yogi’s that, he may not wear more the four coverings for his person. These are: 1 langoti or waist cloth, which is worn to cover only two part of his body, 2. A small lung warm above the other, 3. A sheet without suture, over his shoulders, 4. A small cap for his head.

Mughal artist's painted, Hindu Sadhus, Jogis, Sannyasi etc. figured conspicuously. Most of these are unidentified. But there can be little doubt that the figures are those of Hindus. Some wearing loose garments with coloured patches, some wearing yellow-ochre garments with begging bowls and sacks in their hands, yet others wearing only small loin cloths with their bodies smeared with ashes, their unkempt hair falling in long strands over their
shoulders, their ears pierced with large round rings, sitting under trees or marching with their disciples carrying horns and bunches of peacock feathers (morchal), all bear distinctive marks of Hinduism.

In this group of Jogis, we can also occasionally catch a glimpse of a Hindu jogini here and a Hindu jogini there, dressed in yellow-ochre saree, wearing her hair loose, with round rings in her ears and a rosary in her hand. Sometimes she can be seen sitting under a tree accompanied by a disciple or two.

The influence of popular bhakti (Vaishnava) movement in north India manifested itself in the representation of Krishna's dance with the gopies-i.e. Ras Lila which was one of the most favourite subjects of the Mughal and Rajasthani painters (In Rajasthani painting). It also revealed itself through the portraits of Hindu spiritual teachers and reformers. Of all the religious teachers and reformers, Kabir was most popular with the Mughal artist. He seems to have been portrayed with great enthusiasm and zest and his pictures in which he is generally represented as sitting at his loom in his cottage can be easily identified in any collection. Kabir was a disciple of Ramanand. But he is also said to have met Sufi teachers like Shaikh Tagi Summardi and Shaikh Bhika Chishti. Thus he imbibed the essentials of both Hinduism and Islam and developed a synthetic philosophy of life which no preacher with the ardent persistence of an inspired reformer. He was, indeed, the first great apostle of Hindu-Muslim unity in the religious sphere. No wonder that his message was used by broad-minded and catholic Mughal Emperors like Akbar to remove discords and disharmonies and cement national unity in the country. Portraits of other exponents of the Bhakti movement are also noticeable in the Mughal
art-collections, e.g. Rai Das, Pipa, Nam Dev, Saina, Kamal, Nanak, Pir Muchandar and Pir Panth Swami.

Baba Gorakhnath who was one of the earliest literati to add to the Hindi literary treasure-gems of Bhakti thought, and Keshava Das (1617 A.D.) who produced one of the most admired works of his time Kavi-Priya, were also immortalized by the Mughal artists bursh. Besides these, other Hindu subjects such as visits to spiritual teachers, yogis, tortoise posture.

Besides, the miniature were produced by painters, perhaps hindus, who knew enough about ascetic life to give not only convening portrayals of the yogis, but also to show their few typical accessories. Each of the quite different yogis subjects is surrounded by humanising details, such as pet dogs or cats, staffs meditation crutches, cloth begs and water vessels. The huts, shrines and platforms for meditation are basic, but are distinguished from one another and likewise help to give character to the scenes.

Miniatures of Behr-ul-Hayat, depicts the yogis and their hearts, tortoise posture or yogic position. Abul-Fazl gives a basic discription of the eighty five positions and theories of breath control discussed more fully in the Bahr-ul-Hayat. He says, “The writer of these pages, who his witnessed many of these postures, has gazed in astonishment, wondering how any human, being could subject his muscles, tendons and bones in this manner to his will”. A painting depicts, the kanphat yogi kneels on a platform in front of a shrine with his left hand on his right knee, his doubled right arm resting on this and his chain supported by his right first. A cat is his companion. Immediately in front of him are the ashes of hisfire; beside the yogi are bags, a begging bowl, a ewer and a crutch. Another painting depict, the yogi kneels with his crossed hands resting
on one thigh and his head turned to the left. A standard has been set up in front of him and a straw hut crowned with vines is behind. He sits between his reed hut and the ashes of his fire. These poses are Kurma or tortoise. But by the 19th century seems to be called guruda pose.

The yogi, wearing a kanphat necklace, kneels with palms on thighs and head turned upward. He is before a rectangular hut with a ewer and a begging bowl near him. The yogi supports himself on his hands while his legs are wrapped around forearms in a lotus position. He is depicted in front of a small cave with a dog as companion. A ashes of a fire on one side and his possessions, including a vina, are on his other side. The khechari mundra posters, the yogi loses consciousness and may die or alternatively gain Samadhi (plate XXXVII).

A group of Hindu ascetic seated outside a vine-covered hut at night the principle figure seated on a grass mat has long matted hair and wear only a pink dhoti. Next to him is an old kanpata yogi seated in meditation with his knees supported by a yogapatta. Facing them on the other side of a fire are two pink-clad monks the older has his left hand raised in a gesture of exposition while the younger tells his rosary.

Besides these, two figures is a peacock feather fly-whisk together with a crutch for meditation and a water-pot. The hut is situated on the bank of river with buildings beyond. Another drawing is possible by Goverdhan (c.1620 A.D.), depict A beasd Hindu ascetic dressed in a loin-cloth its on the bank of a river outside his cell, in an outcrop of rocks. He support him left armpit with a crutch, and hands. A water-vessed is standing in the cove. The scene represents a hermitage in the woods where a young ascetic stands before a
leafy hut below a banyan tree. He holds a large rosary (*mala*) with both hands. A group of deer are infront of the hut, and a stream is indicated in the foreground. Three women on the right are approaching hesitantly or watching him discreetly. Asetic wore *mala* in neck and *tilak* (A mark) on forehead and dhoti only to below to knee and weared mala in wrest.\(^{80}\)

A miniature from *Ramayana* depicts, four *yogis* seen, Sita and Rama in centre and four *yogi* are seen in south sides. They are nude only covered their private part by a little clothes and have *mala* (*tasbi*), wore *mala* in necked.\(^{81}\) In other miniature, five ascetics, are covered their private part with little cloth, wore *mala* on neck and right hand, and one mala in hand. Long hair and long beared, hair hanging on shoulder. They are in possition of professional acrobat-doing *yoga*.\(^{82}\) In miniature of *Ramayana* (Mughal provincial) depict two ascetics are also seen in *dhayana-mudra* seated under the same tree.\(^{83}\)

The dispute between two groups of *yogis*: The dispute between the *kur* and *puri* sects of *sanyasis* at Thaneshwar in 1567 A.D. This incident is represented in the Mughal painting of *Akbarnama* (Victoriya, Albert Museum, London, plate XXXV). Khwajah Nijamuddin Ahmad described, "Town of Thanessar, a body of Jogis and sannasis were assembled on the bank of a reservoir, which they call kurukhet, and which is a place of worship of the Brahmans, and to which the people of Hindustan come from all directions, on the days of solar and lunar celipess to both : and these are great crowds, and they bestow gold and silver and gems and money and various kind of cloth to brahmans; and They also throw some of these things into the water. The jogis and sannasis also get the share of these alms. On account of a quarrel, which these two sects had between them, they came to complain to the emperor, and
asked for permission for a fight and mutual slaughter. The Sannasis were more than two hundred, and less than three hundred in number; and the Jogis who wore tallered garments, numbered more than five hundred when the two parties stood facing each other, in accordance with ordered, some of the soldiers having rubbed themselves with ashes went to reinforce the sannasis, who were fewer in number; and there was a great fight between the two bodies, and a number were killed. The noble mind (of the emperors) had great pleasure from this wonderful spectacle. At last the Jogies were defeated and the sannasis were victorious.

JAIN MONK OR YATI

Mughal miniatures represent the Jain Mong. A painting (159-1595 A.D.) depict, A Jain asetic holding a water-bowl in hand and a stick and wore a lungi reached to knee wrapped a thin muslin (transparent) cloth round the shoulder, a book in armpit, ring weare in ear, and barefoot. Another painting by Basawan (A.D. 1585) depict, a portrait of a Jain ascetic or yati or Jain monk. The gossamer treatment of the garment of the monk, who belong to the order of Shvetambara (clad in white). From 1582 onwards, Hiravijaya, an eminent Jain Guru from Gujerat, and two other Gurus after him, won great influence with the Emperor (Akbar). It was at his instigation that Akbar released prisoners, renounced his beloved hunting, gave their freedom to caged birds, restricted the practice of fishing and prohibited slaughter of animals during periods covering approximately half the year.
CHRISTIAN MISSIONARIES

With the advent of christian missionaries at the Mughal court, Mughal art had a new inspiration. These christian missionaries brought with them a number of pictures representing devotional subjects which not only found their way into royal albums but were also invariably ordered to be copied by court artists. In 1580 A.D. the Jesuit Fathers, Ridolfo Aquaviva and Antonio Monserrate visited Akbar's court. They brought with them a number of books and pictures—including those of Jesus and the Virgin Mary—which were received by the Emperor with fondness and respect. Christian subjects, such as the Madonna and the child, the virgin and child seated by a tree, the Virgin under the tree, and the good shepherd, became increasingly popular towards the latter part of the sixteenth century. The interest which Akbar took in christian subjects found eloquent and abiding expression in the fresco-paintings on the interior walls or one of his queens' palaces at Fathpur Sikri. Emperor Jahangir also had cordial relations with Jesuit missionaries. The copying and exhibition of christian paintings in the artistic decorations in his palace-chambers can be traced to these relations.

HOLYMEN AND SHRINES AS A SPIRITUAL GUIDE

For learning the essentials of mysticism, devotional contact of the pupil or the disciple with the teacher or the spiritual guide was considered absolutely essential in Islam. Thus there grew up a regular system of homage to preceptors and saints.

Almost all Mughal Emperors visited holymen and dervishes and sought light and inspiration from them. They were deeply impressed by the sublime
simplicity and transparent purity of the lives of these godly men living in their solitary retreats—far from the disturbing gradeur and magnificence of Mughal courts. Babar speaks with remarkable devotion and respect of Mir Sayyid Ali Hamdani\(^94\). He is also said to have written a book called *Walidiyyah Risala* in favour of the famous saint Khwajah Abdullah\(^95\). There is a painting of this founder of the Mughal Empire in India squatting in a respectful posture before a grey-haired saint doing obeisance to him\(^96\). Humayun was also a devotee of solitary seekers in the path of God. Muhammad Ghaus was his preceptor\(^97\).

Akbar continually sought consort with holymen and recluses which he regarded as the most appropriate service to God\(^98\). Jahangir took no less delight in the company of pious men\(^99\), and in this respect he was perhaps more inclined towards the Hindu religion. The reverence to spiritual teachers and holymen was obviously an important feature of the socio-religious life of Mughal India. Not only princes and nobles, but common people were also devoted to them of which occasional evidence in Mughal art is traceable. A Mughal miniature is showing, Prince Salim, son of Akbar, afterwards the Emperor, conversing with some muslim scholars. But more favourite subjects of the Mughal artist were naturally those where he showed a prince or a noble paying visit to his teacher\(^100\), or again losing himself in divine music in the company of dervishes\(^101\). An interesting example of such painting has come down to us showing “Emperor Shahjahan visiting a learned mullah”\(^102\). The Emperor, divested of all his pomp and splendour, is sitting by the side of the mullah and is reverently drinking in his works. There is another equally interesting picture showing a Mughal Prince engaged in an animated religious conversations with a learned teacher\(^103\).
Visits to shrines and tombs was also a striking feature of the people's socio-religious life in Mughal times. It was not uncommon to raise memorials to holy men and saints or to build their tombs after their death. Men and women would flock there from far and near to seek fulfilment of a wish or to pay their tributes to the holy men's and saints memory. Uncanny, miraculous powers were attributed to their last resting places, and prayers were offered there and heard, and desires were expressed there and realised. From the references made to shrines and tombs in records of those days, it may be concluded that their number must have been large. But not many of them were painted. The most popularly represented shrine is that of Shaikh Muinuddin Chishti at Ajmer. It is said that Akbar would generally make a pilgrimage to this shrine before he would undertake any new enterprises. The distribution of alms and presentation of offerings were considered essential religious duties and their performance was taken notice of by the Mughal painters. In this contact, a miniature is showing Emperor Jahangir is seen holding a feast at Ajmer. The Emperor dressed in a white jama is sitting on a raised platform under a vermilion-coloured awning. His principal courtiers and officials are standing on both sides of the dais. In the foreground we see a number of priests and recluses sitting on the floor covered with carpets and white sheets. Trays on which are placed bright golden brocades are lying on the carpets. The Emperor's attendants are serving food to the guests with great respect and courtesy.

Shaikh Salim Chishti's shrine was another venerable relic in Mughal India. Jahangir writes in his memoirs that in the fourth year of his reign he sent four thousand rupees to Fathpur Sikri on the occasion of the Khwajah's death anniversary at his mausoleum. Jahangir must have at least once paid a visit
to this famous shrins to which he was so much attached, but the event does not seem to have been commemorated by any artist.

Sadhus and sanyasis occupied the same exalted position amongst the Hindus which faqirs and dervishes occupied amongst the Muslims. They attracted Hindu devotees—particularly woman—devotees who would either seek blessings for their children or pray for the fulfillment of their fondly-cherished desires. We frequently come across painting showing some hindu women placing offerings at the feet of holy men.

In the upsurge of religious thoughts and emotions all sex distinctions were submerged and joginis (woman saints) were as great objects of admiration and adoration as jogis were. A number of widely and highly respected joginis lived in the Mughal period. There is quite a sprinkling of paintings of such joginis with their admirers in the Mughal collections. But while paintings of Hindu jogints are frequently noticeable in Mughal art, those of Muslim woman saints are practically absent.

This devotional system was not without its germs of inflation and morbidity which later on developed into faith and superstition and destroyed its originally spiritual magnificence and sublimity. From contemporary paintings it appears that even portuguese women, though christian, could not remain unaffected by the swelling wave of superstition and approached them with the object of securing their blessings for their children. In one of the late paintings we see an old portuguese woman visiting a holy man with her child who is seen prostrating before him. A miniature painting of Razmnama (c. 1600) showing, a hindu king of the epic period seated in discussion with a hermit outside a small white shrine in a land scape with rock, a river and distant
buildings. The king is attended by a groom in the foreground. An elephant with *Mahout* waits behind the rock. Another miniature painting showing a prince visit a hermit in a cave as his attendants return from a hunt. The asceticism and probable vegetarianism of the hermit, who is seated next to a large bird, a doe and her fawn, and his companion at the right edge of the painting, contrast with the worldly, animal-hunting, meat-eating prince and the symbol of his power, the horse. Similarly, a painting of early 17th century is showing the Hindu Prince and nude *Sadhu*, both seated, the former with folder hands in respectful attention, the letter speaking, with a rosary in the right hand and a yogi’s crutch under the arm. Behind the *sadhu*, a disciple, standing, with a peacock flywisk, the prince has muttonchop, whiskers, bala earrings, white *jama*, and long-long decorated *kamarband*, on the whale, therefore, dressed according to the Jahangir mode.

**SAINTS FAMOUS AMONG THE HINDU AND MUSLIM**

The paintings which represent a colourful confluence of Hindu and Muslim belief and customs. The teachings of spiritual teachers and reformers on both sides brought the two communities closer and closer. Their sympathetic efforts resulted in a splendid synthesis of Hindu and Muslim cultures which was in evidence both in the Rajasthani and the Mughal painting.

This artistic and cultural synthesis can be further traced in paintings showing royal visits to Hindu *jogis* and *sanyasis*. Akbar is said to have frequently sought enlightenment from Hindu *jogis* and *sanyasis* and also paid visits to Hindu shrines for inspiration. Sometimes he interested himself in the life of *sadhus* to such an extent that he would intervene in their internal quarrels. A detailed reference to his successful intervention in the dispute...
between the *kur* and *puri* sects of Sanyasis at Thaneswar in 1567 A.D. is made in the *Akbarnama*¹¹⁸. This incident is vividly represented in a *Akbarnama* painting (Victoria Albert Museum, London). Akbar made a pilgrimage to the famous Hindu Shrine of Balanath Tillah in 1581 A.D., situated near rohtas¹¹⁹. He is also said to have waited on Gosain Jadrup while on his way back from the Deccan to Agra in 1607 A.D.¹²⁰. But Emperor Jahangir did take care to have his historical visits to Gosain Jadrup¹²¹, in his memoirs. He walked about 1/8 Kos. on foot to interview the spiritual teacher who lived in a small cave which had neither a mat nor straw. Nor did he wear anything except a loin-cloth¹²² (plate XXII). Jahangir was much impressed by his spiritual attainments and repeated his visits to him to earn religious merit¹²³. Sir Thomas Roe also refers to Jahangir's visit to this Hindu *jogi*¹²⁴.

Another royal figure who often paid homage to Hindu *sadhus* or *sanyasis* was Prince Parviz¹²⁵. Prince Dara Shikoh was another who sought peace at the feet of Hindu Saints. His paintings have often been depicted by the artist's brush. The prince was well-versed in the sufi lore. While on one hand he (along with his sister Fatima) placed himself under the spiritual guidance of the Sufi Saint Mullah Shah of Lahore¹²⁶ and took religious lessons from him, on the other he sat at the feet of the Hindu teacher Baba Lal Swami or Lal Sahib¹²⁷ and drank deep at the fountain of Hindu philosophy. Prince Dara Shikoh was one of the greatest admirers of Baba Lal Swami. His meetings and discussions with this Swami which took place in the garden of Zafar Khan in the twenty-first year of Shahjahans reign have been frequently painting by the Mughal Painters¹²⁸. Prince Dara Shikoh's life, indeed, represented in art the high-water mark of that cultural unity which has been the most valuable heritage of Hinduism and Islam. Not only the Mughal princes and kings, but the Muslim
commoners respected, honoured and adorned Hindu spiritual teachers and holy men\textsuperscript{129}. The mutual goodwill is again typified in those innumerable paintings (later 17\textsuperscript{th} century) in which Hindu women are depicted seeking blessings from a Muslim \textit{fakir} (Such painting are more in vogue in 18\textsuperscript{th} century).

Chhari Shah Madar (i.e. the bamboo-banner of the saint Shah Madar) throws some light on its subject. Badi-ud-din Shah Madar, popularly known as Zinda Shah Madar or \textit{Zinda Pir}\textsuperscript{130}, was a disciple of Shaikh Muhammad Tayfuri Bistami. He came to India in the time of Sultan Ibrahim Sharqi and passed away in 1433 A.D. His tomb is situated at Makanpur. Abul Fazl tells us that the rich and the poor—all paid homage to this saint and when his doors opened every Sunday, people came to him from far and near to seek his guidance and help\textsuperscript{131}. He was esteemed by the Muslims and the Hindus alike.

**CUSTOMS OF RELIGIOUS MEN**

The customs of religious men, i.e. \textit{sadhus, sanyasis, fakirs}, dervishes and mullahs, differed according to the religion they belonged to. Sufi saints and dervishes and mullahs for the most part wore a loose flowing gown descending to the feet, with inordinately long loose sleeves going beyond the fingers' tips, and fastened in the front with a string or two\textsuperscript{132}. A long-sleeved \textit{farji} was also used by them. These garments had long sleeves so that when the disciples presented themselves before their teachers they concealed their about these disciples was that when they squatted before their teachers they tied a piece of cloth or a string round their legs\textsuperscript{133}. For their headwear they mostly used a loosely-folded wide turban (\textit{dastar})\textsuperscript{134} or a small cloth or skull cap or a \textit{qalpaq}\textsuperscript{135}. The burik was particularly popular among dervishes' orders\textsuperscript{136}.
Hindu ascetics wore nothing except a small-loin clothes or a decency cloth (dhoti or langhoti). Their head were generally close-shaven which they sometimes covered with a small cloth cap (headwear). There were others called jogis and sanyasis. They wore on ochre-coloured dhoti - a long unsewn cloth or scarf drawn up at the lower parts and thrown over the shoulders. They had distinctive marks of their sects painted on their foreheads. There were some jogis and sanyasis who, like certain dervishes, dressed themselves in garments of coloured patches called khirqa, and wandered from place to place with their sacks and begging bowls, accompanied by their disciples carrying horns and bunches or peacock-feather. Lastly, there were the fakirs - with their bodies smeared with ashes and their ears perforated and provided with big rings and their dishevelled hair or locks falling on their shoulders.

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CHAPTER-7

Transport
CHAPTER-7

TRANSPORT

Transport was not much indulged during the 16th and 17th centuries in Mughal India. The ordinary people, marchants, travellers preferred to company a caravan- ‘great multitude of people’ travelling together with camels, mules, carts, on which they carried their luggage or burden from one place to another.

Chief problem both for merchant and traveller’s was security of life and property. A journey by boat was full of risks, river Ganga and other rivers contained crocodiles sink. The crocodiles caused the boats to sink, and sometimes they lifted passenger’s from the boats in their mouth. The road and routes was passed through dense forests, and also the roads and routes were inferred by robber’s and bad characters. Besides, there were also wild beats and ferocious animals. Discomfort were also caused by lack of proper facilities to the traveller’s. Thevenot observed about Delhi “Though the road I have been speaking of be tolerable, yet it hath many inconveniences. One may meet with panthers and lion upon it, and one had best also have a care of Robbers, and above all thing not to suffer. The cunning robbers in the world are in that country”.

MEANS OF TRANSPORT

The Mughal and Rajasthani miniature exhibits the means of transport by land and water, include pac-oxen, bullock-carts, horse, mules, camels, planquins, doli, litter’s ships and boats, etc. The accents of foreign travellers through light on these means of transport use for travel, trade, and commerce during the 16th -17th centuries. All of these, the pack-oxes and the
bullocks-carts were most common and useful, horse and mules were employed because of their swiftness also. The camels were mostly used in Malwa and Gujarat and sometimes elephants were pressed into service by the nobles and the king the dollies generally meant for women and was carried by two men, and the palanquins usually carried by four or six persons, were often used.

Means of transport were the beasts, of burden, and bullock-carts. these formed one of the means of transport. Probably, for the poor section of the people. Journey was also carried on the back of camels. Kahar’s were available to carry doli and palanquins. Dola or Doli was used by women travelling. It was overhung with curtains. It was used to cover short distance and were carried by two men on their shoulder’s. Palki was comfortable means of transport, but its was used by nobility class and princesses, etc for covering long distances. Kahar, carried on their shoulders about a hundred kg weight balance at each end of a long bamboo.

For an ordinary journey wheeled carriages of great variety were in use. Traveling was either by land and water. For this purpose there were bullock-carts, horse, mules, elephant, camels, bullock-carts of several design, besides, litters and palki or doli of various type were the common means of travel. Heavy luggage was transported by camels and bullocks, while the very poor travelled on foot and carried their loads themselves. Foster observed "the inferior sort of the people ride on the oxen, horse, mules, camels and used two wheels coaches (carts), covered on top and back. Ordinary people merchant and travellers preferred to company a caravan which traveling
together on the way with camels, mules and oxen. It was safe and gave protection from the robbers.

Besides, rath, was used in India from ancient times. The Razmnana, invariably, depict the horse drawn rathas (chariots), and two wheeled carts. Abul Fazl has mentioned two wheeled horse-carts called Ghur-Bahl (Horse-Drawn Carriage), The carts driver was called bailwan.

Ship and boat were the principle means of water transport. A large section of Mughal miniatures depict the ships or boats.

BANJARA, CARVANS AND CAFILLA

A few miniatures depict the carvans or caffila with pack-ox camels. The very poor travelled on foot and carried their loads themselves. Peter Mundy observation "the small towers and villages as wee passed were stored with grain in the streets or bazaars, and all the way as we went wee meet with many thousand of oxen laden with corne goeing for Brampre." Tavenier writes that peoples of towns and several villages assemble and traveled together in company. Similar observations is by Jarria, "Fathers, usually travelled in companies, which is known as kafilla or caravans. These gave protection from the robbers, the chief kafilla consisted of such a multitude carts and people that it drew to great length. Peter Mundy observed the banzara or carrier cast with their oxen laden with grain.

"Wells" were to be dug at different places along those routes or provision of drinking water was to be made in sarais. Sarais or rest houses were to be built for sheltering the travelling marchants special it night food
were available to them easily. Bridge were built on river wherever the river interacted the roods. Tavenier observed, that in India people travelled in cafilla (company) the poor who came from afar, sometimes 300 to 400 leagues. Some travelled on foot and others on oxen the mother carrying her child and father with cooking utensils. They loaded their luggage on oxes. This manner of travelling in India, is not less convenient than all the France or in Italy. Differing from the custom in Persia they used oxes, and not the asses, mules, or horses. It is notable that an ox carried a load weight 300 or 350 lives, and it is an astonishing sight to behold carvans numbering 10,000. or 12,000 oxen together, for the transporting of rice, corn, and salt-in the place where they exchange these commodities carrying rice to where only corn grows, and corn to where only rice grows, and salt to the places where there is none they use camels also for carvans, but rarely. A miniature of Akbarnama shows a caravan of camels being led with their bells Jinglling. Numerous miniatures show the oxen engaged in various activity like carrying loads, and for riding, woman riding on the bullock with her child and a few miniatures show the oxen carrying luggage. and building material. Akbarnama miniatures shows the bullock carrying the pans (basket) full of lame. Another miniature of Baburnama depict oxen transporting almond to India from the Central Asia. The oxen was the conveyance of the poors in the village, and town as well, and were used to carry burden. Terry and thevenot both observed that some of them would go as fast as a horse and covered 20 miles a day and people rode on them with panels, girts and bridles. It was the practice to shoe the oxen
especially when they were to cover long distance. They put a thick scarf around their necks and a collar of leather a little above, before they were yoked to the wagons. Peter Mundy observes the banjara or carrier (merchant class) carried their load of grain on the oxen. Tavenier observes that an oxen carried a load weight 300 or 350 liters, and numbering of oxen, 10,000 or 12,000 together, for transport of rice, corn, and salts etc. Terry observes that inferior sort of people ride on oxen and poor women, also ride on an oxen. So, journey was also on the back of oxen.

**CAMELS, MULES, ELEPHANTS**

Numerous miniatures depict that the camels and mules, elephant were the beast of burden and were an indispensable part of camp-paraphernalia. The camels were employed for travelling. The camels were employed to carry loads, as well as, engaged during the Gujrat expedition. Akbar’s camels covered the distance between Fatehpur to Ahmadabad in nine days. Tavernier also observes that the camels were used also for carvans.

Mules were used practically for travelling on uneven ground. It was also a best animal for carrying burden, and it has a very soft step. Abul Fazl write that the mules posses the strength of a horses and the patience of an are. For the poor; a saddle and a rope or a chain sufficed as the equipment for riding a mule. The rich men had a large number of accessories which included a palam (pack saddle) a shaltang (showl strap), palastang (blanket strap horse hair saddle), a sardoz (common head stall)a magasram (to drive aware flies), a curry comb, a hair glove etc.
Elephants were used as conveyance by king and nobles. Princesses would also move on the elephants. Elephant was employed in battlefield as well.

Foster observes "The chief force of the king is in these elephant. And when they go into the war they set a frame of wood upon their back, bound with great cords, where in sit four or six men, which fight with gunnes, bowes and arrows, darts and other weapons."^61

**HORSES**

Horses were preferred to other beasts (like mules, camels, elephant), for their swiftness, impressive and comfortable ride. Pictra Della Valla, observes "Abundance of people was traveled on horse-back."^63 Drawing carriage,^64 trade, war, recreation, and communication depend to great extent on horses, as primary means of transport in India they are ubiquitous the trapping of horses included an "artaka" or quilt, Artaka,-i- Kajem, main armour of the horse which cover the back down to the chest, a yalposh (a covering for the mane), a wollen towel, the saddle cloth, a magas-ram (a horse-tail to drive away flies), a hukhta and gayza (the bit) and the ghadoni, This was one piece armour made of iron plate and chains hinged together, etc.^65

**CARRIAGES OR WHEELED CARTS**

Carriages were used both for travelling as well as to carry luggage, the simplest type of which seem to have been employed by common people. Its main seat was sometimes built with side support. Abul fazl mentioned that "the usually vehicles are two wheeled drawn by two oxen."^67
Terry observed "the poor people used slight coach with two wheeled which covered top and back. They drawn by oxen camel yock." For an ordinary journey, people traveled in wheeled carriage of great variety. Numerous miniatures depict the various type carts, like mostly oxen-carts, horse, etc. Besides, ratha, were used in India from Ancient times. Razmnama, invariable depict the extinct horse-drawn rathas (chariot).

Miniatures depict the various type of bullock-carts, or the traditional bail-ghari, were much more in use, which drawn by oxen, it could be covered 20 miles a day. Peter Mundy observed that the carts of this country was generally drawn by 2 oxen, never above 2 oxen, which had 2 wheeled, and covered, which is like to that of a coach in England. "Jahangirs, to, has to say that " as the chief way of riding of this country is in carts, I also wished to travels in a cart." Thevenot and Careri observed that Seeing the oxen, in the Indies are very tame, many people make use of them in traveling. These beats are made use of generally all over the Indies, and with them only are drawn wagons, coaches, and chariots, allowing more or fewer according as the loads is heavier or higher.

Bullock-carts were of two types. Bahl and Araba. Bahl was again of two kinds one shaded, in which four or more stick were bent over the frame and their two end tied to the side of the frame the shade being arranged over these sticks. This was known as Ghur-Bahl or 'Houses,' most probably because it was considered either as comfortable or as commodities as a house. The other type was known as ordinary Bahl, Ghur-Bhal was drawn by horse also. Bahl
was a fine and light cart and a few people could sit it with easy and comfort.

Araba were evidently cart of an inferior types as compared with the Bahl.\(^75\) Jahangir's mention too, "which is a kind of cart (araba) or Bahl (two wheeled cants)."\(^76\) Ratha was a name used loosely for both the types (Bahl and Araba).

Another carriage, used to carry tamed leopards during hunting expending was identical to the former.\(^77\)

Abul fazl Mentioned "Bahls, or carriages are of two kind: 1- chatridar or covered carriage having tour or more poles (which suppor the chart or umberalla); 2, without a covering carriages vited for horses are called Ghur-Bahal,"\(^78\)

The carriage used for travelling purpose, depict in the Razmnama, is embellished with four bent stick over the frame, arranged crossing for shade.\(^79\) Another Akbarnama miniatures shows, carriage which is more ornamented and seems comfortable, but without a provision for shade. Its main seat has railing all round it.\(^80\) Besides, a miniatures of 16\(^{th}\) century by Aqa Riza, depict the bullock-cart, on which the cheetah is to transported. All carriage are shown to have been drawn by a pair of bullocks.\(^81\)

The carriage "ratha" depicted in the Razmnama.\(^82\) Is highly embellished and provided with a domed conopy support on four thin cylindrical poles and side railings all round the seat. The conopy seems to be an integral part of this carriage which is drawn by a pair of bullocks. The carriages the Deccan were covered like the rooms of a houses, their windows adorned with gilded leather or silk hangings and the mattresses made of silk quilts.\(^83\)
The women moved about in covered chariot. Even a beautiful canopy was used sometimes as a protection against the ray of the sun. Edward Terry observed that slight coaches with two wheels, covered on the top and back but the fore-part and side open, unless they carried women. They were drawn by oxen. Peter Mundy had similar observation “Various carriage and other equipages excited his curiosity and interest, especially the numerous vehicles for “transporting of women in India.”

All these carriages were almost identical in their mechanism the whole structure was supported on a horizontal axle provided with spoken on solid wheels on either sides. Which could carry many persons when uses on even ground. Foster referred about carts, “which be drawn with two little bulks about the bigness of our great dogs in England, and they will runner with any horse, and cares two or three men in one of these carts: they are covered with silk or very fine cloth, and very much march rubies, diamonds, and pearls”. Careri writes about the Damon carriage, “these coach are of it is commonly covered with silk, there of the side open, the back closed with canes interwoven one with in another. Du Jarri Mentioned “the bullocks which drawn the carts.”

Special carriage with solid wheels were designed to carry cannons. A miniature of the Akbarnama depicts bullock, dragging cannon uphill during the siege of Ranthambor. Bullock-carts were also part of conveyance for poor people and middle class, too.

THE HOWDA OR CHAUKHANDI
A beautiful *Howdah* ⁹³ with elephant was used as conveyance, mostly for king and nobles.⁹⁴ Princesses would also move about on elephant.⁹⁵ The elephant, when driven to the battle field, a seat fastened on it back for riding, it was called Howdah. The seat was generally square and large enough to accommodate four to six soldiers it was made of wooden plank, high enough to protect a soldier sitting in it. It was uncovered seat, though sometimes it had a conopy to provide shade against the sun.⁹⁶ Foster mentioned that The elephant was chief force of the king in the war, the *Howdah* fastened on ties back, where in sited four or six men, which fight with gunnes, bows, arrow, and other’s weapons.⁹⁷ Besides, princesses would also move about on elephant, but common peoples were not riding on it.⁹⁸

Travelling by elephant also could be quite comfortable, most common types of seat was *howdah* with conopy with pillars, decorated with colours and gold. Another kind of *howdah* was *chaukhandi*,⁹⁹ it resembled a turret in shape. Yet another was the *meghdamber*.¹⁰⁰ According to Abul fazl it was invented by Akbar and was a tent which was spread over the elephants back and provided shade for driver.¹⁰¹ *Meghdamber*, was small houses or square wooden tower gilt and painted each *meghdamber* accommodated eight women, four on a sides. It latticed and covered with a silken net and yields not in richness and splendour to the *chandaule* or the *takht-rawan*.¹⁰²

*Howdah* was commonly used. It was fastened on back of elephant, Abul fazl describes “*they also put comfortable turret on the back of swift-paced
elephant, which served as a travelling apartment. An elephant so caparisoned is always ready at the places. 

Abul Fazl has mentioned that the various item used in connection of elephant when driven to the battle field, carried a howdah, (a seat for riding) fastened on his back. The seat was generally square and large enough to accommodate four to six soldiers. It was uncovered seat, though sometimes it had a conopy to provide shade against sun.

The conopy rested on four thin cylindrical columns. It was made gold and silver, Jahangir describes that the howdah, made of gold worth Rs. 30,00. The howdah, furnished with a quilt and a bolster seems to have been used for traveling. A shamyana, supported on two poles, could also be connected to the front to provide shade, and the side of conopy were furnished with curtains.

IMARI OR ELEPHANT LITTER’S

The imari similar to the former with difference of a conopy. A seat with conopy is called imari. Both the imari and howdah are shown mounted on elephant back. The imari is consist a comfortable seat a support at the back. The conopy rest on four this poles. It may be flate or fixed at top a shamiyane, supported on two poles fixed on either side, to provided the shade occasionally side are covered with hanging.

Peter Mundy refers be that “imari or elephant litter as a “little coach made fast with strong ghirnees (grine or pully) and ropes on the things of purpose, at least a foot above his china which is a great hight from the ground.
These litters were used by the king and nobles, and were decorated highly with all sort of silk stuff and jewellery.\textsuperscript{109}

The *imari* was a turret with a conopy for riding an elephant. The seat was rectangular or hexagonal, with a conopy and sides covered with cloth. The *imari* was most comfortable seat and served as a sleeping apartment during the journey.\textsuperscript{110} Abul Fazl has mentioned, that it served a travelling sleeping apartment. A elephant so caparisoned is always ready at the palace.\textsuperscript{111} When the ladies of harem of followed the emperor during the hunting expedition, they travelled in *imari*. The royal ladies watched the game from the *irami* and sometime partook in the hunt from there. Jahangir describes that Nurjahan could shoot tigers while sitting in the litter (*imari*)\textsuperscript{112}

**MIHAFFA**

It's was covered from all side like. *Imari* was carried by two camel. Abul Fazal mentioned that always kept ready for riding, together with two for carrying a mihaffa which is a sort of wooden very comfortable, with two poles, by which is suspended at, the time of travelling, between two camel.\textsuperscript{113} It’s a seat is rectangular in form. It is a litter in which women travelled.\textsuperscript{114}

**PALANQUIN AND DOLI**

Palanquin (*palki*) was a most comfortable means of transport. The most commonly used for covering short in *doli* and long distance in palanquin; *doli* was commonly used by common people, but palanquin, used by nobility, princess etc. For small distance they usually hired a *doli* for women.\textsuperscript{115} It was rectangular seat provided with conopy,\textsuperscript{116} carried on the shoulder of two to six
men. The litters used by ladies, are covered on side with cloth. One or two window may be provided for cross ventilation. These are covered with wooden blinds. Seat are mad comfortable with cushions and gaw-takylas etc. long poles are connected with the bottom lengthwise on their shoulder. The held crutches in their hand for support. the top a crutch is provided with a wooden piece having depression in middle so at to fit the arm-pit.

*Doli* or *dola* were ordinary types of *palki*, which was inferior to palanquin (*palki*), specially hired women to cover short distance. It is still customary to carry home the bride in *doli* which is covered with a red cloth. It was hung on a single pole. Peter Mundy observed "*Dowlere (doli) are of the same manner but not on third soe big, carried only by two men.*" Edward Terry observation, "*Doli are the same like palki but was one third in shape, carried by two men, where in only one person sitt with cross legs, commonly for women used for covered closely distance.*"

Other types litter was *sukhpal*, which were more comfortable than ordinary *doli*. Edward terry observed "*sukhpal,* are carried upon mens's shoulder alone, in a shight thing they call a palankee (palanqui) which is like a couch or standing pallet, but covering with a canopy." Tavenier observed "*It is a kind of bed, six or seven feet long and three feet wide a small rail all-round. A sort of cane called bamboo, which they bend when young, in other to cause it to lake the form of a bow in the middle, supports the cover of the palankee which is satin of station or brocade; and when sun sines on one side an attendant, who walks near the palki, take care to lower the covering.*"
Abul Fazl mentioned, "shukhpa" as a boat of dry land. It was conveniently adapted for sitting in lying at full length or sleeping on during travel. Desires to travel with honour in India, whether by carriage or palki, ought to take with 20 or 30 armed men, some with bows and arrows and others with muskets.

"Chandal" was most luxurious litters. It was closed and covered like the room of a house windows were adorned with gilded leather or silk hanging: The mattresses were made of silk. Some decorated them with plates of carved silver while others had them pointed with flower and other curiosities or set round with gilt balls. There also hung in the palanquin a beautiful vessel containing drinking water. The roof of plaque was covered with a pieces of thick silk precious gems decorated its skirts. Peacock feather were used to adorn the plaque the silk tufts around it gave it a dazzling look.

This litter's had two beautiful decorated pole projecting before and behind and was born on the shoulders of 12 persons, three persons at each pole, i.e., six persons on each side. It was used by a Raja, a noble and rich merchants etc.

WATER TRANSPORT; “BOAT AND SHIP”

Ship and boats were the principal means of water transport in Ganga, Yamuna, Indus and other’s miner rivers. Bernier observed “In travelling the Ganga in small rowing boat, the usual mode of conveyance among these Island which during the night is fastened to free.”

Boat (kashti) or ship (jahaj) are quite frequently represented in the Manuscript illustration. These are engaged in loading and unloading the
building construction, commentarial, across rivers, in the battle and sieges and journey etc. Peter Mundy observed "goods are embarqued to be transported unto ships or junck rideinge at swally or the rivers mouth." Few miniature depicting the mode of transportation of material to building site at Fatahpur, boat carrying stones from the quarries to construction site. The boat shown are of one type, long narrow, with one boatman in each sufficient for their playing. Other miniature depicts carrying passengers or ordinary men. A number of miniatures depict, the various type of boat verging in size and shape are made. Commonest art simple form is a boat engaged for all small Journeys. The stern of the various boat was made in the shape of animal. Each ship had a number of cabins, which were hired out to passengers. A lock and a kistiti (Boat) were provided with each cabin. The lower part of a ship was constructed with triple planke so that it could withstand the tempests. A boatman rowed it with paddle, it is made with a broad flate. Egg-shaped blade attached to a long handle or paddle, called balli in Hindustan. Jahangir mentioned that "boatman the pool with they propel the boat, and which is Hindustani is called balli and thus made the boat unmanageable".

Journey boat were generally made with double dacker are also used. For ladies boats are made with small compartment, covered from all side.

A few name of vassals of different types. Such as fighting vassals, sailing or rowing vassals, of pleasure boats. Others name in persian sources, three term to describe vessels of different sizes, viz kistiti, jahaj and ghurab.
Though, these terms have sometimes been used interchangeably, they did have their own define connotations, *kishti* was a river boat, and *jahaj* a sea-going ship; *ghurab* connoted a river boat, larger than the *kishti* and also vessels (larger than the river *ghurab*) on the sea, mainly playing along the coast.\textsuperscript{146} Abul Fazl mentioned the name *tiwari*;\textsuperscript{147} usually used in western coast, especially in the guel of Cambay.\textsuperscript{148}

At Lahore, Abul Fazl mentions a large *kishti* which could load more than 15 thousand mounds.\textsuperscript{149} Abul Fazl mentions again about the Kashmir, there were more than 30 thousand *kishti*.\textsuperscript{150}

Various type of vessels were used in India during the 16\textsuperscript{th} - 17\textsuperscript{th} century in different parts, like Bengal Assam, Bihar, and Orissa, etc. There names are follows: *kosa, Jalia, ghurab, parentah, bajra, patila, salco, patil, bhar, balam, khatgiri, palwar and tawari*.\textsuperscript{151}

**RAFT JHALA PANJARA**

Besides the raft was used for crossing the rivers a raft was a flate plane made with assemble of boombo and poles fastened together like a mate underneath it several skin bags called *jaleh*’s, distended with air were fastened. Jahangir Mentioned “the jhala, is a structure they make of bomboos and grass and place underneath it skins full of air”\textsuperscript{152}

A few miniatures show the Babur crossing the river sitting on raft, several men draw pulling the raft.\textsuperscript{153} The *jala, jhal* or *sal* were the terms for it in Hindustani. The plateform had sufficient space to accommodate four to eight persons at a time. The raft seem to have been a practically successful means for
crossing small river. It was not rowed but pushed by several men by the logs provided across the bottom.

**MASK OR GOAT SKIN**

Inflated skins were also employed to cross the river. These float devices are known as *mask*. Miniature of the *Akbarnama* represents several men crossing river by skin or *mask*. Jauhar Aftabchi describes that animal skin prepared vassal for crossing rivers.

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CHAPTER-8

Conclusion

Medieval Times: Social and Cultural Milieu
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MEDIEVAL TIMES: SOCIAL AND CULTURAL MILIEU

The great mass of textual and archaeological source-material available to us enable to reconstruct a plausible picture of political and social life of Medieval India, the cultural history of the period remain largely unexplored for the want of adequate source of information. Official chronicles and other historical account concern with this aspect only to the extent of giving biographical notes or at most with the fine art, especially poetry. Princes and Kings are found at time giving casual accounts in their memoirs of experience involving the activities and aspirations of common people: yet their fragmentary evidence are hardly helpful to us in the way of construction a wholesome view.

It is need impossible to make out the confines of the cultural life of a people. The material expression of a people’s achievement in the field of culture may be understood. A better understanding occur from an intimate acquaintance of the manner and customs, the peculiarities of private or public life, attitudes and aspirations. The dresses they wear, the kind of entertainment they have. As a matter of fact it is like one living in the time oneself. It is ultimately on this experience that a correct appreciation even of the art and literature of a people in the past depends.

In the absence of textual evidence nothing can be of greater value than contemporary painting for the purpose. More than any amount of words the visual experience acquired through this medium provided us in illustrated form
the knowledge of a variety of those things that a chronicler would never think of as worthy of report. Fortunately the Mughal period is the richest in this respect. The Mughal kings maintained a whole establishment of painters. A good many of these have been lost yet those that we have, provided us with ample ground for studying the culture of the time.

There are many miniatures in which they have been depicted as common peoples. These includes; Shepherdess /Cowherd with their sheep’s and goats and buffalos grazing in the field or silhouetted against hill; singers and dancers accompanied by their partyman; saints residing in a solitary place by the side of a prayer house, by a river hills; stable attendants giving fodder to animal; cultivators (peasant) with plough and bullocks in field; masons with water-careers, Laborers carrying building material, bird-trapper instantly crouched around the net; young girl pulling water from the well or carrying the pitcher on the head in murky solitude below the robest wall of a foot; boat man rowing their boot etc. the rest are shown performing their works presumably for the king and as such are to be treated as royal servants. Nevertheless all these painting provided us with a good source for the study of the life of the common peoples. However, such a study will be of a very general in nature.

A few observations can be made on the social life of people depicted in Mughal and Rajasthani arts.

As a matter of fact, a grate classer of people from the aristocracy to the peasant. Economic and social status is reflected in the quality, sizes and in the absence or presence or in the degree of external embellishment of clothes.
Thus, if one sought to distinguish the status of a person's clothes, noble men and other well-to-do people would be found dressed in cloth of superfine quality embroidered or brocaded; the coat would be long, well plaited, and in winter well stuffed with cotton. The trend was in favor of covering the maximum part of the body. They wore, *takauchiya* or *jama*, *qaba*, *gadar*, *farji* and *shalwar* or *izar*. The trouser would rise above the ankles even as far as to suffice for a covering for the knee. The *katzeb* would be replaced by a short plain piece of cloth tied round the waist. The *turban* would also lose its fine folds and ornamentations. The modest, simple *cap* would seem become much less frequent. In place of a *shawl*, a coarse sheet would seem to be used for variety of purposes. Royal attendants (guards) had special uniforms which included a tail-coat.

The working class and the peasantry were generally scantily dressed. They put on a decency cloth called *langoti* and threw scarf over the shoulders and added to them a sparse *turban*. Those workers and peasants who were a little better off wore short trousers reaching a bit below the knee and short *jama* tied round the waist with a piece of cloth and ampler *turban*.

Ladies long flowing dresses. The *peshwaz* with round skirts was the common wear. *burqa* or *naqab* was the veil of Mughal ladies. The *duppatta* appear to have been adopted by the Mughal in casual manner. The *shalwar* (trouser) of the ladies does not seem to be different from the gents. Native women, however, dressed, in three pieces including a *lanhga*, a *choli* or *angiya*
(blouse leaving the neck and waist bare) and a *dupatta or orhini* - a heat sheet generally of more or less transparent muslin.

Ornament were in vogue and worn in profusion. The necklace- *har*, *gulubadan* etc; earring - *bali, pilal-patti*, *bunda* etc; *nath, loung, kannthlan* were worn on the nose ornamented cross belt were the common ornament. Ornament, worn on head, round the waist and feet hardly come to our view as these are covered by one or the other dess.

A striking variety of foot-wares is found in illustration, of which boat-shaped slipper seem to be greatly favoured.

Dwelling of common people: The settlement of hut with mud wall with or without doors, thatched roof, low mud boundaries. Foreign traveler observed that there houses of the poors were not modest in their appearance as compared to umaras and nobleman and merchant.

A number of professional and artisans depicted in Mughal miniatures. These are mason, carpenter, water-career, physician, astrologer, midwife, ironsmith etc. The Mughal miniatures representatives of there of these professional classes can only be identified with the work which they are depicting doing in our paintings the work itself gets a meaning only paintings placement of material objects needed for their professions. Thus a physician shown with his mortar and pestle: the architect through his appearance in the middle of a construction site, an astrologer with his astrolabe, sand clock, a painter with his brush and colour plate, the calligraphers with their pen, and paper so on.
The painting of the period portray different kinds of entertainment. Music and dancing, Animal fight, hunting, trapping of wild animal etc. were source of amusement of ruling class, other forms of entertainment gambling, chess, choupar, and kit-flying. Performance of physical feast and acrobatics by men and women provided entertainment to both ruling class and commoners etc.

The various festival and ceremonies were celebrated in Mughal times, they are; Id, ( idul-fithr and bakraid ), celebrated by Muslims, Hindu, observed the festival-Diwali, Holi, Deshshra, and Rakshabndhan etc. Nouroz and Abphasi, both were celebrated during the Mughal times. In the festivals like Holi and Devali, participated of muslin ladies as well as Hindu ladies in celebration of there festivals.

The custom of sati, which was as greatly in vague in hindu society, as well as jouhar (massacre of women on even of battle) too. jouhar, costum was greatly vogue in Rajput society in Medieval times.

The rich and magnificent setting in which palkee (palquies) and chandols have been presented would make one fell that they were favourite conveyances of aristocratic women. The ambari too, had caught they fancy of royal ladies. There was another short of litter suspended between small elephant or camels. Women of the middle and lower class had to content themselves with the Doli which looked like palki but was much smaller in siz and could accommodate only one person. Ordinary men generally traveled on
fact and carried the load on their head. They maintain mules, donkey and oxen for carry loads and traveling as well.

Muslim *walis and qulandars* were honoured in pre-Mughal India as Hindu *sadhu* and *Sanyasis* were honoured. And Mughal king, they not only visited muslim *saints*, shrines but also sat at Hindu *Jogis*, feet. Several times Akbar covered Mui-ud-Din chistis shrine at Ajmer, with Equal visited the Hindu anchorite *Jadrup* in his hermitage. Jahangir was also a frequent visitor to this far-famed Hindu recluse. Artistic evidence does not only proved the existence of complete devotional harmony in the highest strata of society, it also proves its existence amongst the common people. The congregation of devotees depicted in on old painting of *Chhari Shah Madar (Zinda-Pir)* Ka mela include both Hindu and Muslim women.

Lastly, Mughal painting often provide rich and varied fare on social life of Indian masses, for which the literary sources offer comparatively poor evidence.
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A Scribe, (c 1625) private collection, country of Fogg Art Museum

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Representation of bullack-carts (*Behl*), taken from S.P. Verma: Art and Material Culture, Plate LXX
Kashyapa, a poor Brahman, sitting in the roadway and the bullock-cart of a merchant, *Razmnama*, City Palace, Jaipur.