

To whom it may concern

Subject: Completion of Project by HISA students of Semester IV in 2021-22

The undersigned hereby certifies that the students mentioned in the table given below have completed their Projects for the University of Calcutta B.A/B.Sc. Semester-IV Examination, 2022 in CC-10 course of History Honours. These students are mentioned in the modified template of Metric 1.3.2 (for DVV compliance) as HISA (SEM IV) with pdf link of their projects stated alongside.

SL.NO.	REGISTRATION NO.	COLLEGE ROLL NO.	NAME	SUBJECT
1	013-1211-0318-20	20/BAH/0127	Sreemoyee Sarkar	HISA
2	013-1211-0004-20	20/BAH/0133	Antara Dey	HISA
3	013-1211-0096-20	20/BAH/0140	Tania Banerjee	HISA
4	013-1212-0130-20	20/BAH/0149	Aiotakshi Roy	HISA
5	013-1211-0045-20	20/BAH/0177	Mahanuva Debnath	HISA
6	013-1211-0111-20	20/BAH/0213	Samarpita Das	HISA
7	013-1211-0065-20	20/BAH/0228	Atreyee Maiti	HISA
8	013-1211-0068-20	20/BAH/0236	Swikriti Saha	HISA
9	013-1211-0063-20	20/BAH/0237	Poulomi Poddar	HISA
10	013-1211-0115-20	20/BAH/0238	Madhumita Mitra	HISA
11	013-1211-0311-20	20/BAH/0242	Samprikta Poddar	HISA
12	013-1211-0319-20	20/BAH/0244	Riya Bhowmik	HISA
13	013-1211-0132-20	20/BAH/0245	Aradhana Dutta	HISA
14	013-1211-0101-20	20/BAH/0252	Nistha Roy	HISA
15	013-1211-0114-20	20/BAH/0258	Subarna Saha	HISA
16	013-1211-0034-20	20/BAH/0273	Shreyasi Kundu	HISA
17	013-1212-0331-20	20/BAH/0323	Rita Purkait	HISA


Principal
Gokhale Memorial Girls' College

NAME: SREEMOYEE SARKAR

YEAR: 2ND YEAR, SEMESTER 4

COLLEGE ROLL: 20/BAH/0127

C.U. ROLL: 202013-11-0161

C.U. REGISTRATION: 013-1211-0318-20

SUBJECT: HISTORY (HISA)

PAPER: CORE COURSE 10 (CC10)

Authenticated
Principal
Gokhale Memorial Girls' College
10 APR 2023

AKBAR'S TEMPORARY CAPITAL:
FATEHPUR SIKRI

INTRODUCTION

HISTORY:

The Fatehpur Sikri is located near Agra and it is a fortified city that served as the Mughal Empire's capital in the late 16th century.

However, the city was only used for 14 years before being abandoned completely around the turn of the century. This historic city is now a UNESCO World Heritage site and one of Agra's most popular tourist destinations.

The Fatehpur Sikri was founded in 1571 by Akbar and it is considered as his Crowning architectural achievement. Part of the cities name comes from a village called Sikri which once stood on the exact spot where it was built.

According to Legend, Akbar visited this village and sought advice from a Sufi saint named Sheikh Salim Chishti. The Saint had predicted his heir's birth and when the Prophecy came true, Akbar began building his capital in the village. The Salim Chishti Dargah had also been constructed by Akbar there within the Fatehpur Sikri premises.

The Fatehpur Sikri served as the Mughal Empire's capital from 1571 to 1585. When Akbar return from his Gujarat campaign with victory in 1573, Akbar added the prefix- 'Fatahbad' and by common usage the city was renamed Fatehpur Sikri or the city of victory to commemorate the victory of the Mughals in Gujarat. He abandoned the city when he moved to Punjab in 1585 to fight in his next military campaign. The city is thought to have been abandoned for two main reason- lack of water and unrest in the countries north-western region.

Later Akbar moved his capital to Lahore and then to Agra, and Fatehpur Sikri was completely abandoned by 1610. The Rang Mahal, a small palace built by Akbar in 1569, was the first structure he built on this specific site

The Fatehpur Sikri provided the main route between Agra, the Mughal capital and Ajmer, the heavily visited annual pilgrimage site of Muin-ud-din Chishti's Tomb. It is located on the easternmost tip of Rajasthan. Given the cities thin walls, Fatehpur Sikri was most likely built as an administrative Centre rather than an impregnable Fortress like Agra.



THE FATEHPUR SIKRI

PRESENTATION

CONSTRUCTION AND ARCHITECTURE:

The Fatehpur Sikri Complex was built in 2 phases from 1572 to 1571 when the main buildings were reached and finished and from 1575 to 1585 when passages and corridors but added to the existing buildings to meet the Emperors and his family's needs. For 14 years, the complex served as the Emperors main residential quarters before being abundant. Following the empires political and geographical shift towards Afghanistan in 1585, Akbar and his Court relocated to Lahore.

The great Mosque-the Jama Masjid with Tomb of Sheikh Salim Chishti incorporated into its courtyard, dominates the entire architectural composition by its size, and the small palatial complex known as the Nayabad quarter, are both here.

The palace complexly 250 square metres is built on the two lower platforms. The building complex can be divided into two distinct zones. The northern Palace (the Birbal Palace), the Shaah-i-Isbal (Jodha Bai's Palace), Sonahra Makan (Mariam Begum's Palace), the guest house and the stables are all located on the middle plateau (Shahi Bazar and Meena Bazaar).

The public and sem- public areas of the Palace Complex are located on the lowest plateau and include the public audience Hall or the Diwan-i-Aam, the private audience or Diwan-i-Khas, the Astrologer's seat, the Panch Mahal, the Khwabgarh, the Royal Quarters, the library or Kutubkhana, the State Archives or Abdar Khana.

The following are some of the most important religious and secular structures present within the Fatehpur Sikri premises.

1. BULAND DARWAZA

It is located on the south wall of Fatehpur sikri's congregational mosque. The structure is 55 M high from the ground. The Buland Darwaza was built by Akbar to commemorate his victory in Gujarat campaign. A deep well can be found to the left of the Buland Darwaza's giant steps.



THE BULAND DARWAZA

2. DIWAN-I-AAM

The hall of public audience is a building type found in many cities where the ruler meets the general public. In case of Fatehpur Sikri, the Diwan-i-Aam is a multi-bayed rectangular pavilion in front of a large open space. Turkish Baths are located to the west of the Diwan-i-Aam.

3. DIWAN-I-KHAS

The Hall of Private Audience is a simple square structure with four chhatris on the roof. It is known for its Central pillar which has a square base and an octagonal shaft both curved with bands of geometric and floral designs as well as for its 36 serpentine brackets which support a circular platform for Akbar and it is connected to each corner of the building on the first floor by four stone walkway.



DIWAN-I-KHAS

4. IBADAT KHANA

The Ibadat khana or the House of Worship was a meeting house built by Emperor Akbar in 1575 CE. Here, Akbar laid the foundation of a new faith called Din-e-Ilahi.



THE IBADAT KHANA

2. TOMB OF SALIM CHISTI

Within the premises of Fatehpur Sikri comma there is located the famous mosque dedicated Salim Chishti. A red sandstone Tomb of Islam Khan (I), son of Sheikh Badruddin Chishti and grandson of Sheikh Salim Chishti, who became a General in the Mughal army during Jahangir's reign, stands to the left of the Tomb, to the East.



TOMB OF SALIM CHISTI

5. ANUP TALAO

Raja Anup Singh Sikarwar constructed Anup talao. It is a decorative pool with four bridges leading up to it and a central platform where musical performances were basically held. Another Talao called Hujra-i-Anup Talao is said to be the home of Akbar's Muslim wife.



THE ANUP TALAO

CONCLUSION

SIGNIFICANCE OF THE PLACE:

Victory indeed a word which is apt for the great Akbar. The city has an interesting story to it. It was built to honor the saint Salim Chishti. The entire palace is built around the Sufi saint's tomb. In fact, Akbar had gone to Salim Chishti to get blessings so that Akbar gets a son to ascend his throne. Akbar did have three sons after he took the blessings. Akbar named his first son as Salim as a mark of respect to the holy saint.

It was constructed to commemorate the victory over Gujarat but what this place teaches you is not just celebrating victory but showing tolerance towards other religions.

The main gateway consists of an inscription written in the Persian language which reads 'Jesus, the son of Mary said, "the world is a bridge, pass over it but build no houses upon it, he hopes for a day, hopes for an eternity but the world endures but an hour, spend it in prayer for the rest is unseen." It clearly shows Akbar believed in one religion called humanity.

The love story of Emperor Akbar and Jodha Bai is considered to be one of the most remembered in history and why so? It is simple because Akbar was considerate towards his wife's religious beliefs. One fine example of that is Jodha Bai palace which is the complex where she dwelled and the women of the royal harem were also living in this palace during Akbar's reign.

The palace is a mixture of Hindu Rajputana style and Islamic Mughal style. Akbar would have faced many objections by his own kith and kin but he stood his ground for the immense love he had for Jodha Bai.

In fact, the queen Jodha Bai was allowed to follow her tradition within the palace. The palace is also known Mariam-uz-Zamani. This is one of the places which a good example of the life the Akbar and Jodha Bai lived decades ago.

Music was a significant part of the Mughal Empire, and in particular to Akbar's reign. Akbar, being a music lover, had great musicians like Tansen of Gwalior and Baz Bahadur of Malwa. A musical genre called Dhrupad was practiced in the court of Akbar which is Hindustani music.

It was practiced largely during the 15th to 18th centuries. The golden period of kathak came into existence during Akbar's reign. The music of those times was shared orally not through written materials. Tawaifs were the female dancers of the Mughal era they excelled in music, dance, and theatre.

Therefore, it can be concluded that the Fatehpur Sikri was not a strong military Fort as Agra but it was indeed a marvelous capital which helped in the flourishing of art, culture, literature, music and most importantly Akbar's attitude towards other religions apart of Islam.



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- Steemoyee Sarkar

GOKHALE MEMORIAL GIRLS' COLLEGE

NAME : ANTARA DEY.

UNIVERSITY REG. NO : 013-1211-0004-20 .

UNIVERSITY ROLL & NO : 202013-11-0004 .

COLLEGE ROLL NO : 20/BAH/0133 .

STANDARD: HISA SEM - 4 .

SUBJECT: HISTORY CORE COURSE - 10

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Authenticated
Principal
Gokhale Memorial Girls' College

TOPIC OF THE TERM PAPER

RAJPUT POLITICAL CULTURE &

~: STATE FORMATION :~



❑ ACKNOWLEDGEMENT ❑

I would like to express my special thanks of gratitude to my History (hons) Professor **Mr. Prasanta Kumar Pal** who gave me the opportunity to do this wonderful Term Paper of History Core Course - 10 on the topic **RAJPUT POLITICAL CULTURE & STATE FORMATION**, who also helped me in completing my term paper. I came to know about so many new things and I am really very grateful for that. Secondly, I would also like to thank my parents for their constant support and encouragement. Also I got immense help from different internet sites and books for collecting all the data and pictures for the following term paper.

With regards,

Antara Dey.

Antara Dey
17/6/22

❖ INTRODUCTION ❖

Rajput (from Sanskrit *raja-putra*, "son of a king") is a large multi-component cluster of castes, kin bodies, and local groups, sharing social status and ideology of genealogical descent originating from the Indian subcontinent.

Origin of the Rajputs :~

The term Rajput covers various patrilineal clans historically associated with warriorhood. Several clans claim Rajput status, although not all claims are universally accepted. According to modern scholars, almost all Rajputs clans originated from peasant or pastoral communities.

The Rajputs emerged as a dominant political and cultural community after the death of King Harshavardhana of the Pushyabhuti dynasty in 647 CE. Thus the period between 647 CE to 1192 CE, i.e., the Battle of Terāin which took place between Mohammad Ghori and Prithviraj Chauhan, is deemed to be the "Rajput Age" in Indian history. There are several major subdivisions of Rajputs, known as *vansh* or *vamsha*, the step below the super-division *jāti*. The Rajputs are

generally considered to be divided into three primary vansh :-

1. Suryavanshi denotes descent from the solar deity Surya,
2. Chandravanshi (Somavanshi) from the lunar deity Chandra, and
3. Agnivanshi from the fire deity Agni. The Agnivanshi clans include Parmar, Chaulukya (Solanki), Parihar and Chauhan.
4. Lesser-noted *vansh* include Udayvanshi, Rajvanshi, and Rishivanshi. The histories of the various *vanshas* were later recorded in documents known as *Vamshāvalīs*.

The Rajput population and the former Rajput states are found in northern, western, central and eastern India as well as southern and eastern Pakistan. These areas include Rajasthan, Haryana, Gujarat, Eastern Punjab, Western Punjab, Uttar Pradesh, Himachal Pradesh, Jammu, Uttarakhand, Bihar, Madhya Pradesh and Sindh.

Views on Rajput Origin :~

1. **Tribal Origin Theory:** ▪ propounded by V.A. Smith, it states that some tribal aboriginal groups became

Rajputs like Gonds became Chandelas, Bhar became Rathore, Kharvar became Gaharwal.

- Historian Brajadulal Chattopadhyaya asserts that the origin of the Rajputs may be seen in the context of existing hierarchies of political structure.

2. Through new powerful groups: local tribes of various lineage rose in power and became Kshatriyas.

According to Hermann Kulke, this was the process of Kshatriyatisation and as per H. Sinha, Rajputization.

3. Foreign Origin Theory: propounded by V.A. Smith, Col. James Todd, Ishwari Prasad, etc. This theory states that the Rajputs are the descendants of Sakas, Kushanas, Hunas.

4. Mixed Origin Theory: propounded by Dr. D.P. Chatterjee it states that, some Rajputs were descendants of the Aryans and some the descendants of the Sakas, Hunas, etc.

5. Kshatriya Origin Theory: propounded by Gauri Shankar Hirachand Ojha, he asserts that the Rajputs are actually descendants of the mythological Kshatriya heroes like Rama and they were further divided between Suryavanshi and Chandravanshi.

6. Agnikula Theory: according to this theory, Rajputs descended from a sacrificial fire-pit performed by Rishi Vasistha at Guru Shikhar in Mt. Abu. This in a way proves the Foreign origin theory that they used fire to purify themselves to adopt Hinduism and to get rid of their foreign identity.

Religious beliefs of the Rajputs :~

The religious beliefs of the played a major role in influencing their cultural as well as political development. Historians have established the fact that the Rajputs were majorly **Shaivites** or **Shaktas**. Some minor Rajput vanshas were also the devotees of Surya and Agni. One of the most revered deities of Rajputs is **Karni Mata**, whom many Rajput clans worship as family goddess and link their community's existence or survival in dire times. **Lord Shiva** (who is very popular all across India) and Goddess Durga are popular deities worshipped by the Hindu Rajputs. Lord Shiva's image is found in the shrines in the homes of many of the Rajput families. The fierce form of Goddess Durga, called **Sherawali Mata** or "she who rides a lion" is popular among Rajput women.

cultural beliefs of the Rajputs :~

1. An affirmation of the Rajput's reverence for their sword was the **Karga Shapna** ("adoration of the sword") ritual, performed during the annual Navaratri festival, after which a Rajput is considered "free to indulge his passion for rapine and revenge".
3. Rajputs generally have adopted the custom of **purdah** (seclusion of women). Lower ranked Rajput women were not allowed to attain education.
4. Female Infanticide was practised by Rajputs of low ritual status trying upward mobility as well as Rajputs of high ritual status. But there were instances where it was not practised and instances where the mother tried to save the baby girl's life.
5. **Jauhar**, sometimes spelled **Jowhar** or **Juhar**, was a Hindu practice of mass self-immolation by women and one of the most popular cultural features of the Rajputs. During the Jauhar, the women committed suicide with their children and valuables in massive fire, to avoid capture and abuse in the face of inescapable military defeat and capture. Simultaneously or thereafter, the men would ritually march to the battlefield expecting certain death, which in the regional

tradition is called *saka*. This practice was intended to show that their honour was valued more highly than their lives. The last case of Jauhar seen in India was of ***Roopkuvarba Kanwar*** of 18 years of age in the Sirkar district of Rajasthan in 4th September, 1987.

6. They seek **hypergamous marriages** i.e., a bride marrying into a social group higher than her own.

Features of Rajput-ruling states :~

1) Feudal System: The political structure of the Rajput States was based on the feudal character just like Europe. The king grants land and received grants as tax on behalf of the land. When Zamindar received a king's grant of land for the service and the land was called his Jagir. The Zamindar who takes care of the King's land called Jagirdar and they have to maintain a small army, according to the charger so that they can help the king at the time of war. The King's power lies on the Zamindar and also this army was not regularly trained. This system only strengthens the feudal lords i.e. Zamindars and Kings were nominal head to whom they pay tribute. When a foreign power invaded, the king had to seek the help from them. Often the Zamindars befriended the enemies and rebelled against their masters. The king had to face rebellion in place of help.

whenever the king was weak or the war of succession was continuing, such events occurred. If the king became weak, the feudal lords declared their independence as they had enough time to strengthen their power. It was the general system.

2) Small States: The small and disintegrated state was the main features of the early medieval India and this was just because of political disunity among the Rajputs states and as a result they fought among themselves. The most prominent among them were- Chauhan, Rathore, Chandel, Solanki etc. This was the reason that even in the face of foreign aggressions; they did not jointly face them and could not save the nation from defeat.

3) War-Ridden: The Rajputs states were running with quarrelsome trait and tendency and hence, for them the wars were just a game. Their love of war never allowed them to sit in peace. It led to mutual wars and the enmity always increased among them, even on small issues.

4) Lack of Political Farsightedness: The Rajputs were courageous, brave, zealous and patriotic, but they lacked political farsightedness. They believed that war should fit within the realm of ethics which means-

fleeing enemy and unarmed enemy must not attack. They could protect the ethical and the glory of Rajputs but they never help other rulers who faced foreign attack. The foreign aggressors took full advantage of these customs. They exploited this moral mentality of the Rajputs and used their own diplomatic skill to conquer them.

5) Army: The Rajput army consisted of Infantry, Cavalry and Elephantry. The use of elephant in the war sometimes strengthens the army, but in many occasions, these elephants trampled their own army. Hence, this was one the reason of defeat at a time when they had the upper hand. About half of the revenue was spent upon the army because King's maintain its own army and yet he had to depend upon army of feudal lords.

6) Administration: The administration was moving around the norms of feudal system, but the ultimate supreme power was in the hands of the king. He used to assume the titles of 'Parambhattarak', 'Parmeshwar' and 'Maharajadhiraja'.

❖ CONCLUSION ❖

The Rajputs emerged into political importance as early as the 7th century. From about 800 CE, Rajput dynasties dominated northern India, and the many petty Rajput kingdoms there were among the main obstacles to the complete Muslim domination of Hindu India. After India's independence in 1947, most of the Rajput states in Rajputana were merged to form the state of Rajasthan within the Indian union. Though there are many controversies amongst scholars regarding their administration and cultural practices, it is an established fact that they are historically idolized for their courage, valor and self-respect.

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I have collected all the above mentioned data from the following sites:

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NAME: TANIA BANERJEE

COLLEGE ROLLNO: 20/BAH/0140

UNIVERSITY ROLL NO: 202013-11-0077

REGISTRATION NO: 013-1211-0096-20

SUBJECT: HISTORY

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THE RISE OF MARATHA POWER UNDER
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Ans. 17/6/22.

Authenticated
C. Banerjee
Principal
Golbaha Memorial Girls College



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INTRODUCTION

There is no doubt that the single most important power to emerge in the long twilight of the Mughal dynasty was the Maratha confederacy. Initially deriving from the western Deccan, the Marathas were a peasant warrior group that rose to prominence during the rule in that region of the sultans of Bijapur and Ahmadnagar. The most important Maratha warrior clan, the Bhonsles, had held extensive *jāgīrs* (land-tax entitlements) under the 'Ādil Shāhī rulers, and these were consolidated in the course of the 1630s and '40s, as Bijapur expanded to the south and southwest. Shahji Bhonsle, the first prominent member of the clan, drew substantial revenues from the Karnataka region. One of his children, Shivaji Bhonsle, emerged as the most powerful figure in the clan. Shivaji's early successes were built on a complex relationship of mixed negotiation and conflict with the 'Ādil Shāhīs on the one hand and the Mughals on the other. Based on the principle of *Hindawi Swarājya*, he carved out an independent Maratha kingdom with Raigad as the capital.



AN ARTIST'S ILLUSTRATION OF MARATHAS

BACKGROUND

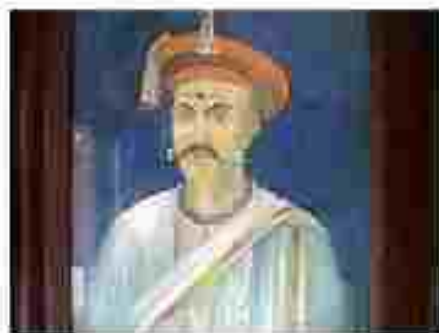
All the Peshwas during the rule of Shivaji, Sambhaji and Rajaram belonged to Deshastha Brahmin community. The first Peshwa was Moropant Pingle, who was appointed as the head of the Ashta Pradhan (council of eight ministers) by Chhatrapati Shivaji Maharaj, the founder of the Maratha Empire. The initial Peshwas were all ministers who served as the chief executives to the king.

After Shivaji's demise, the Maratha Empire continued to flourish under his son Sambhaji. Despite constant threat from the Mughal Emperor Aurangzeb, the Sambhaji-led Maratha forces never lost a battle to the forces led by Aurangzeb for eight consecutive years. However, in 1689 Sambhaji was captured and executed by the Mughals. The Maratha Empire was then ruled by various rulers like Sambhaji's half-brother Rajaram, Rajaram's widow Tarabai, and then by Sambhaji's son Shahu. Under Shahu's rule, Balaji Vishwanath was appointed as the Prime Minister (Peshwa) of the Maratha Empire in 1713. This would later go down in history as one of the prominent events as the empire would later be ruled by the Peshwa clan. Shahu's rule also saw the expansion of the empire in the east. As days passed by, Shahu became more of a puppet at the hands of his Prime Minister Peshwa Balaji Vishwanath, who took major decisions for the betterment of the empire.

FACTORS THAT LED TO THE RISE OF THE PESHWAS

Lasting some four decades, to 1749, Shahu's reign was marked by the ascendancy of a lineage of Citpavan Brahman ministers, who virtually came to control central authority in the Maratha state, with the Bhonsles reduced to figureheads. Holding the title of *peshwa* (**chief minister**), the first truly prominent figure of this line is Balaji Vishvanath, who had aided Shahu in his rise to power.

Several factors led to the rise of the Peshwas. While Chhatrapati Shahu was an ease-loving person, Tara Bai was selfish and narrow-minded. None of them was able to provide peace and security to Maharashtra. The **Asht-Pradhan**, created by Shivaji too had become ineffective in administration. In these circumstances, the Maratha nobles were contending among themselves for power. The Peshwas of Shahu, found solutions to these problems by their capabilities. They rose to be good diplomats and commanders. They provided the Marathas an ideal – ideal of extending their power and influence towards the North. They rose above all other Maratha chiefs by sheer merit and they also led them to become the foremost power in India.



A PAINTING OF BALAJI VISHWANATH

1. Peshwa Balaji Viswanath (1713-1720 A.D.):

Shahu assigned the post of Senakarte to Viswanath so that he could manage the organisation of the army. Viswanath served Shahu faithfully. He attempted to strengthen the position of Shahu in Maharashtra. He became a party to the conspiracy against Tara Bai.

Shahu appointed Viswanath as the Peshwa in 1713 A.D. In 1714 A.D. Vishwanath met the Maratha naval chief, Kanhoji Angria who accepted Shahu as the Maratha Chhatrapati. Viswanath, by diplomacy and war, brought several other Maratha chiefs also in favour of Shahu. Krishna Rao Khataukar, Dhamaji Thorat, Udaji Chauhan etc. were among those who submitted to Shahu. Thus, Viswanath succeeded in consolidating the position of Shahu in Maharashtra. He tried to improve the economic condition of the state. He, however, failed in this respect but this was his only failure. In all other fields,

he succeeded. The one good success of Viswanath was signing of the treaty with Saiyid Hussain Ali on behalf of the Mughul emperor in 1719 A.D. In fact, Emperor Farrukh Siyar was attempting to destroy the power of the Saiyid brothers. With a view to protect themselves, one of the brothers, Saiyid Hussain Ali desired help from the Marathas.

Viswanath advised Shahu to accept the offer and the result was the treaty between the two in 1719 A.D. By it, Shahu was accepted by the Mughul emperor as the master of Maharashtra and the territories conquered by him till then. Shahu was also given the right of collecting chauth and sardeshmukhi from the six provinces of the Deccan and the duty of maintaining peace there.

In return, Shahu agreed to serve the Mughul emperor at that time with 15,000 horsemen and pay him rupees ten lacs annually. This treaty was a grand success of Viswanath. By it, the Marathas became the sovereign power in the Deccan though indirectly. By getting the right of collecting chauth and sardeshmukhi, they got chances of extending their empire as well.

Besides, the Maratha soldiers, under the command of Viswanath and Khande Rao Ballal went to Delhi with Saiyid Hussain Ali, participated in dethroning Emperor Farrukh Siyar and, for the first time, came to know of the weakness of the Mughul empire. That inspired their ambition and, afterwards, encouraged them to move towards the North.

Viswanath himself neither planned it nor aspired for it. But, unconsciously, he became responsible for the Maratha-expansion towards the North. Viswanath died in 1720 A.D. By that time, the power of Shahu had consolidated in Maharashtra, the Mughul emperor had accepted him the Maratha Chhatrapati, the Marathas had got the right of collecting chauth and sardeshmukhi from the six subas of the Deccan and once the Marathas had directly participated in the politics of the Mughul court at Delhi. All this laid down the foundation of the greatness of the Marathas and its credit, primarily, went to Balaji Viswanath.



PORTRAIT OF BAJIRAO I

2. Peshwa Baji Rao (1720-1740 A.D.):

After the death of Viswanath, Shahu appointed his son, Baji Rao to the post of the Peshwa who was hardly twenty years of age at that time. Baji Rao proved himself a capable commander and an ambitious person. He made the Marathas the foremost power in India. Initially, he faced many difficulties.

Pratinidhi Sripat Rao opposed him on matters of policy, Senapati Trimbak Rao was jealous of him, Shambhaji II of Kolhapur disputed the rights of Shahu and, being misguided by Nizam-ul-mulk of Hyderabad divided the power of the Marathas, the Sidis and the Portuguese challenged the Marathas in Konkan, the Angria chief claimed friendly status with the Maratha Chhatrapati and Nizam-ul-mulk who established the independent state of Hyderabad in the Deccan posed a serious threat to the Maratha power.

Yet, Baji Rao met all these challenges successfully. Baji Rao was in favour of attacking the North while Pratinidhi Sripat Rao opposed it. He was in favour of concentrating the Maratha efforts only in the South. However, when Baji Rao succeeded in defeating Nizam-ul-mulk, he came to his side. Senapati Trimbak Rao was jealous of the Peshwa. He also opposed the policy of the Peshwa of keeping the jagirs of Maratha chiefs under the joint ownership of at least two. Finally, the issue was settled by a battle.

In 1731 A.D., the Peshwa and the Senapati fought against each other at Dabhai. Peshwa won the battle while Trimbak Rao was killed. Thereafter, the position of the Peshwa became foremost among the ministers of Chhatrapati. With the treaty of Varna in 1731 A.D., Shambhaji II accepted Shahu as the sole master of Maharashtra and also his suzerainty.

Baji Rao established the overlordship of Shahu in Konkan, settled the succession dispute among the Angria-brothers who also accepted the suzerainty of Shahu and forced the Sidis and the Portuguese for entering into treaty with Shahu. In 1724 A.D., Nizam-ul-mulk established the independent kingdom of Hyderabad. He proved the worst enemy of the Marathas particularly that of the Peshwa.

Yet, the Peshwa succeeded in foiling all his designs. Baji Rao engaged the Nizam in several minor skirmishes between 1727-28 A.D. and, finally, in 1728 A.D. besieged him at Palkhed. The Nizam became so desperate that he agreed for peace without fighting and the treaty of Mungeshigaon was signed.

By it, the Nizam accepted Shahu as the sole ruler of the Marathas and also agreed to pay chauth and sardeshmukhi to him. In 1737 A.D., the Nizam was deputed by the Mughul emperor to crush the Marathas. Again Baji Rao excelled him as a commander. He besieged Nizam near Bhopal and forced him to sign the treaty of Durai-Sarai without fighting. By it the Mughul emperor handed over Malwa and the territory between the rivers Chambal and Narmada to the Marathas. Besides, the Marathas received rupees fifty lacs. This success of Baji Rao made him known all over India. Thus, Baji Rao succeeded against all his enemies.

The success of Baji Rao was, however, more than that. His one primary aim was to extend the Maratha power towards the North. He believed that the Mughul empire had become too weak and therefore, the Marathas should try to gain at its expense and extend their empire towards the North. The Marathas first attacked Malwa in 1722 A.D. Afterwards, they regularly demanded chauth from there.

Lastly, in 1738 A.D., Nizam-ul-mulk surrendered Malwa on behalf of the Mughul emperor to the Marathas by the treaty of Durai-Sarai. The Marathas started their attacks on Gujarat in 1723 A.D. and by 1735 A.D., entire Gujarat fell in their hands. In 1729 A.D., Baji Rao went to help Chattrasal, the ruler of Bundelkhand against the Mughuls.

In lieu of this help, the Marathas got a part of the territory of Bundelkhand including the cities of Kalpi, Jhansi, etc. which were very close to Agra. Thereafter, the Marathas started raiding the territories of Doab, Rajasthan and neighbourhood of Delhi and, thereby, forced the Mughul emperor in 1736 A.D. to pay them rupees thirteen lacs per year for the safety of the territory South of the river Chambal, rupees thirteen lacs and sixty thousand annually for the safety of Rajasthan and 5 per cent of the income of the South to Baji Rao as Sardesh-Pandya.

Next Baji Rao asked the Mughul emperor to surrender the provinces of Avadh and Bengal and the holy cities of the Hindus like Gaya, Banaras and Allahabad to the Marathas. The demand, however, was rejected. In 1740 A.D., Baji Rao died. But before his death, he had made the Marathas the foremost power in India and added extensive territory of the North to their Empire.

Baji Rao has been regarded as one among the great Peshwas. He was a brave soldier and a capable commander. Nizam-ul-mulk was a great commander and came to fight against Baji Rao twice but had to accept defeat both times. Baji Rao placed a new and high ideal before the Marathas and that was the conquest of the North.

Under his command the Maratha- horsemen established their supremacy practically all over India. He successfully defeated all those who stood for fighting against him. The Marathas became the greatest power not only in the Deccan but practically in India during his time. But before he could complete his scheme of conquest, he died and nobody could know what he desired next. But whatever success he had already gained was sufficient to rank him among one of the great Peshwas. *During his 20 years of military course, Peshwa Bajirao I was never beaten in a battle and had always rejoiced victory.*



PICTURE OF BALAJI BAJI RAO

3. Peshwa Balaji Baji Rao (1740-1761 A.D.):

After the death of Baji Rao, Shahu appointed his son Balaji as the Peshwa. Balaji Baji Rao was only eighteen at that time. Balaji Baji Rao was not a capable commander like his father. But he, certainly, possessed practical wisdom. It has been expressed by many scholars that while Baji Rao had more enemies than friends, Balaji had more friends than enemies.

Balaji tried to consolidate internal administration and partially succeeded. But his greatest weakness remained in his failure to keep the Maratha chiefs under his control and forcing them to be cooperative with each other. He could not put a check on ambitions of Raghuji Bhonsle, he displeased Gaikwad and failed to stop the rivalry between Sindhia and Holkar.

In foreign affairs he pursued the policy of extending the Maratha empire and influence enunciated by his father. Chhatrapati Shahu also encouraged him to do this. He succeeded and, by 1752 A.D., the Marathas reached the zenith of their power.

The Maratha-cavalry ravaged all India, the Mughul emperor became a puppet in the hands of the Marathas, the Marathas captured extensive territory all over India and from the rest

they collected chauth and sardeshmukhi. But the Marathas failed to shoulder their increased responsibility.

They spoiled their relations with the Hindu powers in the North, viz., the Rajputs and the Jats, interfered in the politics of the court at Delhi but failed to keep it under their control and pushed back the group of foreign nobles to the extent that it sought help from Ahmad Shah Abdali which, finally, resulted in the **third battle of Panipat** with disastrous results for the Marathas.

The defeat of the Marathas at the battle of Panipat weakened the Peshwa, destroyed the unity of the Marathas and the Maratha power moved towards its decline. Thus, Balaji started his career with grand success and the Marathas, at one time during his period, reached at the peak of their power. But, during this very period, the Maratha power began to decline and Balaji was held responsible for that.

An empire is strengthened not only by its military power but by establishing a just and strong administration. Balaji failed to provide this base to the growing Maratha power and, thus, failed to provide leadership to the Marathas which would have suited them best in the changed circumstances.

That became the primary cause of his failure and that of the Marathas. Balaji could not tolerate the shock of the defeat of the Marathas in the third battle of Panipat and died on June 23, 1761 A.D. But even at that time, the Marathas were a powerful force in Indian polity. Therefore, he too has been ranked among one of the great Peshwas.

Balaji paid back his family-debts, successfully helped Manaji Angria against his brother Tulaji Angria in the war of succession, entered into a treaty with the Mughul emperor and got Malwa by it, completed the conquest of Karnataka and snatched away Asirgarh, Burhanpur.

Daultabad and the territory in their neighbourhood from the Nizam of Hyderabad. Balaji had to contest against one of his own Maratha chief, Raghuji Bhonsle.

Finally, a settlement was made between the two by Chhatrapati Shahu.

The Marathas interfered in the affairs of Rajput states of Rajasthan. The throne of Jaipur was contested by the sons of Sawai Mirza Raja Jai Singh after his death. The Marathas interfered in their dispute but, in the way they dealt there, they spoiled their relations with the Rajputs.

The Rajput states were weak at that time and the Marathas tried to take advantage of it for themselves. That was the primary cause which spoiled the relations of the Marathas with the Rajputs. The interference of the Marathas in the succession-issue of the state of Marwar also brought the same result. Therefore, the Marathas did not get any help from Rajput rulers in the third battle of Panipat.

The Marathas spoiled their relations with the Jat Raja of Bharatpur, Suraj Mal as well. They laid siege to the fort of Kumbher on behalf of the Mughul emperor but did not succeed. It was another serious mistake of the Marathas while interfering in the politics of north India.

Chhatrapati Shahu died in 1749 A.D. He had no son. Tara Bai declared a child named Raja Ram as her grandson. Shahu accepted him as such and nominated him his successor. In 1750 A.D., Raja Ram was, therefore, declared the Maratha Chhatrapati. But very soon Tara Bai disowned him and declared that he was an imposter and not her grandson.

The Peshwa, thereafter, asked Raja Ram to sign an agreement at Sangola. By it, the rights of the Chhatrapati were transferred to the Peshwa. The Maratha-Chhatrapati, thereafter, lived at Satara virtually as a prisoner. The head of the Maratha empire became the Peshwa, Balaji Baji Rao.

CRONOLOGY

NAME	PARTICULARS	REIGN
Moropant Trimbak Pingale	Serving on Chatrapati Shivaji's Astapradhan	1674-1683
Nilakanth Moreshwar Pingale	He was the son of <u>Moropant Trimbak Pingale</u> In 1689, he was killed together with the Maratha King <u>Sambhaji</u> .	1683-1689
Ramchandra Neelkanth Bawadekar	served on the Council of (<i>Ashta Pradhan</i>) as <i>Amatya</i> to Shivaji from 1674 to 1680.	1689-1708
Bhaironji Pant Pingale	was the younger son of <u>Moropant Trimbak Pingale</u> .	1708 - 1711
Parshuram Trimbak Kulkarni	He served as <i>Pratinidhi</i> (Chief Delegate) during Chhatrapati Rajaram and Tarabai's reign.	1711-1713

NAME	PARTICULARS	REIGN
Balaji Vishwanath	Assisted the Syed Brothers in deposing the Mughal	1713-1720

	Emperor Farrukhsiyar in 1719	
Baji Rao I	He was the most powerful Peshwa. During his 20 years of military course, Peshwa Bajirao I was never beaten in a battle and had always rejoiced victory.	1720-1740
Balaji Bajirao	Lost the Third Battle of Panipat in 1761	1740-1761
Madhav-Rao I	Fraught with internal dissensions and successful Wars with the Nizam	1761-1772
Narayan-Rao	Assassinated by Gardi guards	1772-1773
Raghunath-Rao	Deposed by Nana Phadnis & 11 other administrators in what is now called "The Baarbhar Conspiracy"	1773-1774
Madhav-Rao II	Saw the resurgence of Maratha power in North India.	1774-1795
Baji Rao II	Second Anglo-Maratha War that began the breakup of the Maratha confederacy. 2nd Reign - During his second reign began the Third Anglo-Maratha War.	1796-1802 1803-1818
Nana Sahib	He was a leader during the Indian Uprising of 1857	1851-1857

CONCLUSION

The most important challenge to the decaying Mughal power came from the Maratha Kingdom which was the most powerful of the succession states. In fact, it alone possessed the strength to fill the political vacuum created by the disintegration of the Mughal Empire.

Moreover, it produced a number of brilliant commanders and statesmen needed for the task. But the Maratha sardars lacked unity, and they lacked the outlook and programme which were necessary for founding an all-India empire. And so they failed to replace the Mughals. They did, however, succeed in waging continuous war against the Mughal empire, till they destroyed it.

The first three Peshwas made the Marathas the most formidable power in India. The Marathas enjoyed that power and prestige in India which they did not enjoy prior to them or after them.

Maratha expansion, brought to an end by the Marathas' defeat by an Afghan army at the Third Battle of Panipat in 1761. The last Peshwa, Baji Rao II, was defeated by the British East India Company in the Battle of Khadki which was a part of Third Anglo-Maratha War (1817-1818). The Peshwa's land (Peshwai) was annexed to the British East India Company's Bombay province, and Bajirao II, the Peshwa was pensioned off.

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মুঘল যুগের স্থাপত্য ও শিল্পকলা সম্পর্কে যা জান লেখ ।



ঐতিহাসিক গ্রীষ্মান তাঁর গৃন্থ Rabbles and recollection এ লিখেছেন যে মানুষ ধর্ম প্রতিষ্ঠান, সেতু, অট্টালিকা ইত্যাদি নির্মান করে কালের দৃষ্টান্ত স্থাপন করেছেন । তিনি মানুষের মাঝে আমর হয়ে আছেন । ভারতের মুঘল শাসকদের ক্ষেত্রে এই অভিমতই সত্য । শিল্প, স্থাপত্য চিত্রকলা প্রকৃতিতে এই ফুা ছিল এক চৌরবময় অব্যায় ।

সতীশচন্দ্র এই যুগের সাংস্কৃতিক বিকাশ কে ঊপ্ত যুগের সঙ্গে তুলনা করেছেন এবং একে গুরুত্বপূর্ণ অধ্যায় ছিল । তুর্কী আফগান যুগে যার সূচনা হয়েছিল তা পকিপূর্ণতা পেয়েছিল এইযুগে । মুঘল শাসকেরা যেমন রাজ্য শাসনের ক্ষেত্রে কৃতিত্বের অবিকারী ছিলেন সেই রূপ স্থাপত্যের ক্ষেত্রে কালজয়ী সম্মানের দাবীদার ছিলেন । অব্যাপক গরসী কুমার সরদত্তী বলেছেন মুঘল শাসকরা একান্তভাবে শিল্পীমনা এবং প্রকৃতি প্রেমিক ছিলেন । বিশিষ্ট শিল্পী বিশেষজ্ঞ ফরসুভসন বলেছেন মুঘল শিল্প কর্মে পারসিক প্রভাব স্পষ্ট । এই আমলে যে গম্বুজ থাম নির্মিত হয়েছিল তাতে তিনি পারসিক প্রভাব লক্ষ্য করেছেন । অব্যাপক হ্যাভেল বলেছেন ভারতবর্ষ ফুা ফুা ধরে

নানা জাতি এবং অন্যান্য ভাবধারাকে সাদরে গৃহণ করেছেন। তাই এই যুগে ভারতীয় স্থপত্যে কিছু পারসিক পুন্ডর পড়েছিল। কিন্তু স্থপত্যের ভারতীয় পুন্ডর মর্যে ছিল। সার জন মার্শাল এই যুগের স্থপত্যে রিতের দুটি বিশিষ্টের কথা বলেছেন।

সুলতান যুগের স্থপত্যশৈলী আরও পরিমার্জিত হয়ে মুঘল যুগে বিকশিত হয়েছিল। সম্রাটদের ব্যক্তিত্ব চিত্রাভাবনা ও উৎসাহ-উদ্দীপনার পরিপ্রেক্ষিতে তা নতুন থেকে নতুনতর রূপে বিকশিত হয়েছিল। যেমন আকবরের রাজত্বের শেষভাগ পর্যন্ত সময়ে ভারতীয় শিল্পে পারসিক পুন্ডরের বাহ্যতা ছিল, কিন্তু পরবর্তীকালে তা হ্রাস পেতে থাকে। জন মার্শালের মতে, এই বিশাল ভারতবর্ষে একটিমাত্র রীতি অনুসৃত হত একথা ভাবা ঠিক নয়। কারণ আঞ্চলিক বিভিন্নতাহেতু বিভিন্ন অঞ্চলের স্থপত্যকর্মে বৈচিত্র্য থাকা ছিল অবশ্যম্ভাবী।

বাবর

বাবর ভারতীয় স্থপত্য সম্পর্কে খুব বেশি উৎসাহী ছিলেন না। তাই তিনি কনস্টান্টিনোপল থেকে শিল্পী এনে এদেশে প্রাসাদ নির্মাণের উদ্যোগ নেন। তাঁর আমলে নির্মিত সৈন্যগুলির মর্যে পানিপথের কাবুল-বাগ-মসজিদ এবং সম্রাটের জামা মসজিদ উল্লেখযোগ্য।



আকবর

মুঘল-স্থাপত্যকর্মের প্রকৃত বিকাশ শুরু হয় সম্রাট আকবরের সময় থেকে । অবশ্য আকবর ভারতীয় ও পারসিক রীতির সংমিশ্রণে স্থাপত্য-নির্মাণে বেশি উৎসাহী ছিলেন । বহুমুখী প্রতিভার অধিকারী আকবর নিজেই সৈন্য বা গুসাদের পরিকল্পনা রচনা করতেন । সম্রাটের সমন্বয়ী আদর্শ তার স্থাপত্য পরিকল্পনার মধ্যো পরিচালিত হয়েছিল । তাঁর আমলে উল্লেখযোগ্য সৈন্য হল হমাযুনের সমাধি । এর চার কোণে চারটি চুড়া ও মাঝখানে গম্বুজ ছিল । এটিতে পারসিক প্রভাবের বাহন্য পরিচালিত হয় ।



ফতেপুর সিক্রি

আকবর নির্মিত প্রাসাদ ও দুর্গগুলিতে ইন্দো-পারসিক রীতির সংমিশ্রণ দেখা যায় । আকবর নির্মিত প্রাসাদ ও সৈন্যগুলির মধ্যে ‘ফতেপুর সিক্রি’, ‘যোদ্ধাবাসি মহল’, ‘বুলন্দ দরোয়াজা’, ‘জামা মসজিদ’, ‘দেওয়ান ই খাস’ বিশেষ উল্লেখযোগ্য । ফতেপুর সিক্রির সৈন্যগুলি নির্মাণে গুজরাটী ও বাঙ্কালি শিল্পরীতির সাথে পারসিক শিল্পরীতির

অপূর্ব সমন্বয় দেখা যায়। আকবর গুজরাট বিজয়কে স্মরণীয় করে রাখার উদ্দেশ্যে ফতেপুরে ‘বুলন্দ শরোয়ারজস নামে ১৭৬ ফুট উচ্চতা বিশিষ্ট একটি ফটক নির্মান করেন। ফতেপুর সিক্রির স্থাপত্যশৈলীর বর্ণনা প্রসঙ্গে লেন্সপুল বলেছেন, ‘Nothing sader or more beautiful exist in India than deserted city, the silent witness of a vanished dream, ‘ফতেপুরের স্থাপত্য সৌন্দর্যকে ফারগুসন বলেছেন, ‘মহৎপ্রাণের পুতিবিস্ম’ এবং ভি, স্মিথ বলেছেন, পাথর নির্মিত কল্পনা ও স্বপ্ন’। সেকেন্দ্রাবাদে নির্মিত আকবরের সমাধি সৌধটির নির্মাণশৈলীর সাথে বৌদ্ধ বিহারের সাদৃশ্য আছে।



জাহাঙ্গির :

ব্যক্তিকৃত ভাবে জাহাঙ্গীরের স্থাপত্য প্রীতি ছিল না। তবে সেই সময়ে নুরজাহানের উদ্যোগে আগ্রায় নির্মিত ইতমাদ-উদ-দৌলার সমাধিসৌধটি বিশেষ দর্শনীয়। এই সৌধের দেওয়ালগুলির ‘বারোখ’ নীতি অনুসারে মূল্যবান শ্বেতপাথর দ্বারা আচ্ছাদিত

করা ছিল। পারসি ব্লাউন-এর মতে” Itmad-ud-daulah express in every part of it the high aesthetic ideals that prevailed among the Mughals at that time.”



শাহজাহান :

মুঘল স্থাপত্যকর্মের চরমতম বিকাশ ঘটছিল শাহজাহানের আমলে। অগ্নি, দিল্লি, কাশ্মীর, লাহোর প্রভৃতি বহু স্থানে তিনি অসংখ্য প্রাসাদ ও দৌর নির্মাণ করেন। গঠন বৈশিষ্ট্য, কারুকার্য বা সামগ্রিক সৌন্দর্য - সব দিক থেকেই তার নির্মিত স্থাপত্যকর্মগুলি ছিল বিশিষ্ট ধরনের। শাহজাহান দিল্লিতে রাজধানী স্থানান্তরিত করে দিল্লিকে সুসজ্জিত করে তোলেন। লাল পাথরে নির্মিত সুবিশাল লাল কেল্লা শাহজাহানের অন্যতম প্রধান সৃষ্টি। এ ছাড়া ‘দেওয়ান-ই-আম’, ‘দেওয়ান-ই-খাস’, ‘জামা মসজিদ’, ‘মতি মসজিদ’ এবং ‘আগ্যার আকমহল’ বিশেষ উল্লেখের দাবি রাখে। দেওয়ান-ই-খাসের কারুকার্য, জমি মসজিদের অলংকরণ, দেওয়ান-ই-খাসের কারুকার্য জমি মসজিদের অলংকরণ, দেওয়ান-ই-আমের গঠন পরিকল্পনা আজও দর্শকের বিস্ময় সৃষ্টি করে। শিল্পদৃষ্টির বিচারে শাহজাহানের তাজমহল পৃথিবীর বিস্ময়রূপে চিহ্নিত। ফারঘুসন -এরভাষায় - ‘এর (তাজমহল) তুলনা পৃথিবীতে নেই এবং এটি এমন এক সৃষ্টি যা শিল্প সম্পর্কে



উদাসীন ব্যক্তিকেও আকৃষ্ট স্থপত্য কর্ম গুলি ছিল বিশিষ্ট ধরনের । শাহজাহান দিল্লিতে রাজধানী স্থানান্তরিত করে দিল্লিকে সুসজ্জিত করে তোলেন । লাল পাথরে নির্মিত সুবিশাল লাল কেল্লা শাহজাহানের অন্যতম প্রধান সৃষ্টি । এ ছাড়া ‘ দেওয়ান-ই-আম’, ‘দেওয়ান-ই-খাস’, ‘জামা মসজিদ’, ‘মতি মসজিদ’ এবং ‘আগা’র তাজমহল’ বিশেষ উল্লেখের দাবি রাখে । দেওয়ান-ই-খাসের কারুকার্য, জামি মসজিদের অলংকরণ, দেওয়ান-ই-আমের গঠন পরিকল্পনা আজও দর্শকের বিস্ময় সৃষ্টি করে । শিল্পদৃষ্টির বিচারে শাহজাহানের তাজমহল পৃথিবীর বিস্ময়রূপে চিহ্নিত । ফারগুসন-এর ভাষায়- ‘এর (তাজমহল) তুলনা পৃথিবীতে নেই এবং এটি এমন এক সৃষ্টি, যা শিল্প সম্পর্কে উদাসীন ব্যক্তিকেও আকৃষ্ট করে । স্পেনীয় পর্যটক ফাদার মনরিখ এর মতে, ‘তাজের নকশা তৈরি করেছিলেন ভেরোনা নামক জনৈক ভেনেসীয় শিল্পী।’” কিন্তু এ মতের সমর্থন মেলাকে না । ফরাসিও পর্যটক মোন্টেনট - এর মতে, ‘ তাজমহল হল ভারতীয়দের সুদৃঢ় শিল্পনৈপুণ্যের শ্রেষ্ঠ নিদর্শন । আব্দুল হামিদ লাহোরীর মতে, ‘তাজের গঠন পরিকল্পনা ও অভ্যন্তরীণ অলঙ্করণে প্রাচ্যদেশীয় ঐতিহ্য বিদ্যমান । তার

মতে, ১২ বছর ধরে প্রায় ৫০ লক্ষ টাকা ব্যয়ে এই সৌধ নির্মিত হয়েছিল। কিন্তু অন্যান্যদের মতে, প্রায় ২২ বছর ধরে কয়েক শত শিল্পীর পরিশ্রমে এবং ৩ কোটি টাকা ব্যয়ে এই স্মৃতিসৌধ নির্মিত হয়েছিল।

মুঘল স্থাপত্যের অবনতি

ঔরঙ্গজেবের নিস্পৃহতার ফলে তার সময় থেকে স্থাপত্যকর্মের অবনতি ঘটতে থাকে। অবশ্য তিনিও কয়েকটি মসজিদ নির্মাণ করেছিলেন। তবে সেগুলি ছিল খুব সাদামাটা ও অলঙ্কারবিহীন।



উপসংহার

পরবর্তী সম্রাট জাহাঙ্গিরের স্থাপত্যের ক্ষেত্রে কোন আগ্রহই ছিল না। তিনি উল্লসিত ছিলেন চিত্ররসিক। কিন্তু তা সত্ত্বেও তার লাহোরে জাহাঙ্গিরের সমাধি দিল্লীতে আবুল রহিম খানের সমাধি আগ্রায় নুরজাহানের পিতা ইতিমাদ-উল-দৌলার সমাধি এটি মুঘল স্থাপত্যের ক্ষেত্রে অন্যতম শ্রেষ্ঠ নিদর্শন। এখানে পৃথক বস্তুগুলি বেলে পাথরের বদলে শ্বেতবর্ণের মার্বেলের ব্যবহার চালু করেছিলেন।

NAME - MAHANUVA DEBNATH

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Authenticated

Principal

Gokhale Memorial Girls' College



MUGHAL ARCHITECTURE

Acknowledgment

I would like to thank my teacher (Mr. Prasanta Kumar Pal sir) for helping me with this project. He allowed me to work on this project. Along with that, I would also like to thank my school principal (Dr. Atashi Kharpa) wholeheartedly. I would also want to thank my parents and friends who helped me in finalizing this project within a limited time frame.

Introduction

The Mughal rulers were men of acute aesthetic awareness and, as patron of art and culture, they built beautiful cities and buildings in India. The foundation of a new style of architecture in India had already been laid in the thirteenth century with the introduction of the arcuate technique where spaces were covered with domes and entrances were made with the help of arches. The Mughals carried this tradition and created a synthesis of the pre-Turkish technique, viz., trabeate with the arcuate. The final result, however, of all this blending was the emergence of a distinct style of their own. Babur did not have enough to devote to big architectural projects. He, nevertheless, laid out several gardens in India on the pattern of his culture-area. In his memoirs Baburnama, he claims credit for some pavilions also. Unfortunately very few of his buildings survive today. Humayun, Babur's successor, was plagued by continuously eroding political authority. Within a decade of his assuming power, he was dethroned and sent into exile in Persia. The buildings dating from this period, therefore, do not show any distinctiveness. Humayun survived for only one year after his return to India in 1555. However, the impact of a long contact with the Persian culture can be seen in the designing and execution of his mausoleum under the supervision of his wife Hamida Banu Begum.

The flowering of the Mughal architecture in reality took place under Akbar. He encouraged a hybrid style, containing foreign as well as indigenous elements. Akbar particularly appreciated the resources of the indigenous artisans and got them translated in the buildings of Fatehpur Sikri. Akbar's son Jahangir was not a notable builder, but Jahangir's son Shah Jahan was one of the greatest patron of the building art. Some of India's finest monumental heritage dates from Shah Jahan's reign. Marble replaced red sandstone as the principal building material, and the decorative art of inlaying achieved distinction with the introduction of semiprecious stones as inlay material, called pietra dura (prachin kari). Shah Jahan also introduced the bulbous domes and convoluted arches in his buildings. Aurangzeb's temperament did not respond to the style prevailing from his father's reign. His buildings, therefore, show a change: they are austere in both material and style.

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Buildings of Babur

Babur had a short reign of five years, most of which was spent in fighting battles for the consolidation of the newly born Mughal state. He is, however, known to have taken considerable interest in building secular works. It is unfortunate that very little of this work is extant today. The only standing structures of Babur's reign are two mosques, built in 1526, at Panipat and Sambhal. But both these structures are common place, and possess no architectural merit.

Babur's secular works mainly comprise the laying of gardens and pavilions. In one of the miniatures, he has been depicted inspecting the layout plan of a garden of Dholpur. Today, only the excavated ruins of this garden are visible. Two more gardens, Ram Bagh and Zahra Bagh at Agra, are also attributed to him. But the present layout of these gardens seems to have undergone many alterations. None of Babur's pavilions have been noticed as surviving today.

Buildings of Humayun

The surviving buildings of Humayun's reign have the same inconsequential character as that of Babur. The Mughal domination over India was too unsettled for the production of any great work of architecture. Moreover, Humayun had to spend fifteen long years of his life in exile in Persia during the ascendancy of the Sur dynasty in Delhi. However, two mosques from among several other buildings erected during the first phase of his reign survive. One of these lies in ruinous condition at Agra. The other is at Fatehabad (Hissar). But both these structures are devoid of any architectural distinctiveness much in the same manner as the mosques of Babur. Humayun's return to Delhi in 1555 was short lived. There are in fact no notable buildings of this time. -Mention may, however, be made of Humayun's tomb as a structure which was inspired by the Persian culture imbibed by Humayun during his exile. This building is in fact a landmark in the development of the Mughal style of architecture. The construction began in 1564 after Humayun's death under the patronage of his widow, Hamida Bano Begum. The architect of the building was Mirak Mitza Ghiyas, a native of Persia. He brought many Persian craftsmen to Delhi to work on the structure and their skills and techniques were liberally employed. The tomb has thus become representative of an Indian rendition of a Persian concept. It may be noted that Humayun's tomb, strictly speaking, is a building of Akbar's reign. But because of peculiar features, it has been treated separately.

Humayun's tomb is one of the earliest specimens of the garden enclosure and is raised high on an arcaded sandstone platform. The tomb is octagonal in plan and is crowned by a high dome, which is actually a double dome. It has two shells, with an appreciable space in between. The inner shell forms the vaulted ceiling to the inner chambers, and the outer shell rises like a bulb in a proportion with the elevation of the main building. To the centre of each side of the tomb is a porch with a pointed arch providing entrance to the main chamber. The interior of this building is a group of compartments, the largest in the centre containing the grave of the Emperor. The smaller ones in each angle were meant to house the graves of his family member. Each room is octagonal in plan and they are connected by diagonal passages.



Humayun's Tomb

INTERREGNUM: THE SUR ARCHITECTURE

The Mughal rule in India was interrupted by Sher Shah Sur in 1540. For the next fifteen years the Empire came under the sway of the Surs who embarked on profound architectural projects. Their buildings, in fact, laid the ground Work on which the Mughals built.

The architectural heritage produced under diverse conditions and in two separate localities of the Surs may be divided into two separate and distinct periods. The first phase emerged at Sasaram (Bihar) under Sher Shah between 1530 and 1540. Here a group of tombs was built illustrating the final fulfilment of the Lodi-style by which it has been inspired. The second phase lasted from 1540 to 1545 when Sher Shah had wrested control of the Empire from Humayun. Under his patronage, several architectural innovations were adopted which got reflected in mature form in the consequent Mughal style.



Sher Shah Tomb

The first phase is represented by a group of tombs, three belonging to the ruling family and one to Aliwal Khan who was the architect of these tombs. The buildings reflect the ambition of Sher Shah to create monuments grander than anything round in Delhi. The first project of this scheme was the construction of the tomb of Hasan Khan, Sher Shah's father, in 1525. But this was a conventional exercise in Lodi design. The major representative of this group was the tomb of Sher Shah (Sasaram), an architectural masterpiece. Here the architect considerably enlarged the normal proportions of the earlier building and set it in a beautiful tank approached by a causeway. In addition to this, he increased the number of stories thus producing a beautiful pyramidal structure in five distinct stages. This monument was constructed of the finest Chunar sandstone. Sher Shah's tomb stands on a stepped square plinth on a terrace approached through a gateway via a bridge placed across the tank. There is an error in orienting the lower platform of the tomb on the main axis. But it is corrected by skewing the axis of the superstructure built over the lower platform. The main building comprises an octagonal chamber surrounded by an arcade. There are domed canopies in each corner of the platform. The proportions of diminishing stages and the harmonious transition from square to octagon and to sphere are elements which speak highly of the capabilities of the Indian architect.

The second phase of development took place in Delhi. Sher Shah built the Purana Qila intended to be the sixth city of Delhi. Today, only two isolated gateways survive. Far more important, however, was the Qilai Kuhna Masjid, built about 1542 inside the Purana Qila citadel. In the architectural scheme of this mosque, the facade of the prayer hall is divided into five arched bays, the central one larger than the others, each with an open archway recessed within it. The facade is richly carved in black and white marble and red sandstone, and the central arch is flanked by narrow, fluted pilasters. The rear carriers of the mosque have five stair turrets with rich windows carried on brackets. One notable feature in this building is the shape of the arches - there is a slight drop, or flatness, in the curve towards the crown. It is indicative of the last stage before the development of the four-centred "Tudor" arch of the Mughals.



ARCHITECTURE UNDER AKBAR

Akbar's reign can be taken as the formative period of Mughal architecture. It represents the finest example of the fusion of Indo-Islamic architecture.

Structural Form-The architecture of the reign of Akbar represents encouragement of the indigenous techniques and a selective use of the experiences of other countries. The chief elements of the style of architecture that evolved under Akbar's patronage can be listed thus:

- a) the buildings mainly used red sandstone as the building material;
- b) a widespread use of the trabeated construction;
- c) the arches used mainly in decorative form rather than in structural form;
- d) the dome was of the 'Lodī' type, sometimes built hollow but never technically of the true double order;
- e) the shafts of the pillars were multifaceted and the capitals of these pillars invariably took the form of bracket supports; and
- f) the decoration comprised of boldly carved or inlaid patterns complemented by brightly coloured patterns on the interiors.

Building Projects

Akbar's building projects can be divided into two main groups, each representing a different phase. The first group comprised buildings of folk and a few palaces mainly at Agra, Allahabad and Lahore. The second group related basically to the construction of his new capital at Fath-pur Sikri.

a) The First Phase

One of the earliest building projects of Akbar's reign was the construction of a fort at Agra, conceived actually as a fortress-palace. Its massive walls and battlements convey an effect of great power. Inside the fort, Akbar had built many structures in the styles of Bengal and Gujarat. Except the Jahangiri Mahal, however, all the other structures were demolished by Shah Jahan as part of a later phase of remodeling. Today the Delhi Gate of the fort and, Jahangiri Mahal are the only representative buildings of Akbar's reign.



Agra Fort

The Second Phase

The second phase of Akbar's architectural scheme coincides with the conception and creation of a ceremonial capital for the Empire at Sikri, nearly forty kilometres west of Agra. The new capital was named Fathpur.

It is one of the most remarkable monuments in India. In its design and layout Fathpur Sikri is a city where the public areas like the courtyards, Diwan-i Am and Jami Masjid form a coherent group around the private palace apartments. The city was built in a very short span of time (1571-1585) and as such does not follow any conscious overall plan.

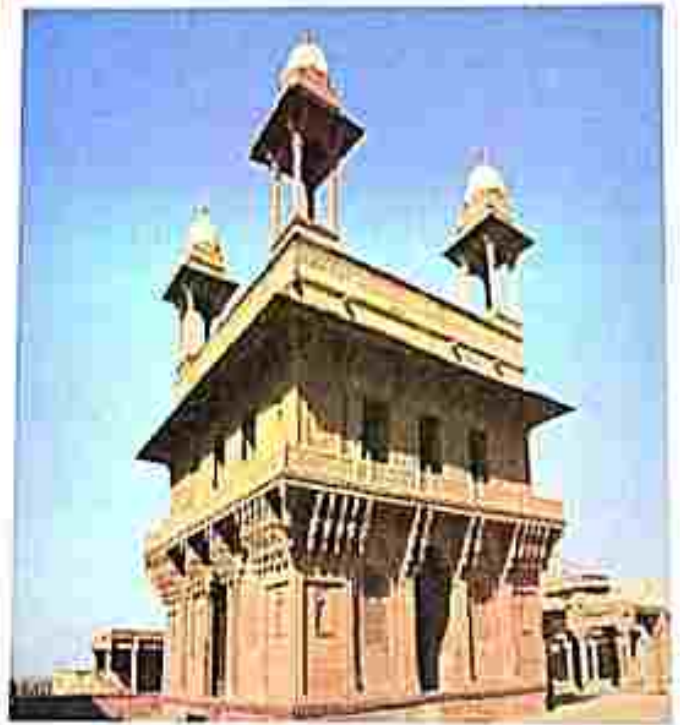
The buildings were sited to relate to each other and to their surroundings. An asymmetry seem to have been deliberately incorporated into the setting-out and design of the complex. All the buildings are in characteristic rich red sandstone, using traditional trabeate construction. The pillars, lintels, brackets, tiles and posts were cut from local rocks and assembled without the use of mortar. The buildings in Fathpur Sikri may be resolved into two categories: religious and secular character. The religious buildings comprise (a) the Jami Masjid; (b) the ; Buland Darwaza; and (c) the tomb of Shaikh Salim Chishti. The buildings of secular nature are more varied and thus numerous. These can be grouped under (a) palaces; (b) administrative buildings; and (c) structures of miscellaneous order. It is a curious fact that the religious buildings are invariably built in the arcuate style while in secular buildings dominates the trabeate order.

The Jami Masjid uses the typical plan of a mosque - a central courtyard, arcades on three sides and domed skyline. The western side has the prayer hall with three separate enclosed sanctuaries, each, surmounted by a dome and linked by 'arcades. The usual entrance to the masjid is from the east where stands the structure of a big gateway projected in the form of a half hexagonal porch. In 1596, the southern gateway was replaced by Akbar with a victory gate, the Buland Darwaza. It is constructed in red and yellow sandstone with white marble inlay outlining the span of the arches. The loftiness of the structure is enhanced by a flight of steps on the outside. The entrance has been formed by a piercing huge central arch which is crowned by an array of domed kiosks. The Buland-Darwaza was built to commemorate Akbar's conquest of Gujarat in 1573. The tomb of Salim Chishti stands in the courtyard of the Jami Masjid in the north-western quarter. It is an architectural masterpiece as it exhibits one of the finest specimens of marble work in India. The structure was completed in 1581 and was originally faced only partly in marble. The serpentine brackets supporting the eaves and the carved lattice screens are remarkable features of this structure.

The palace complex in Fatehpur Sikri comprises a number of apartment and chambers. The largest of these buildings is known as the Jodh Bai palace. The palace is massive and austere in character. The wall outside is plain with principal buildings attached to inner side, all facing an interior courtyard. On the north side is an arcaded passage and a balcony. There are rooms in the upper storey in the north and south wings. They have ribbed roofs covered with bright blue glazed tiles from Multan. A unique building of the palace complex is the Panch Mahal, a five storeys structure, located south-east of the Diwani Khas. The size of the five storeys successively diminishes as one goes upwards. At the top is a small domed kiosk. Some of the sides in this building were originally enclosed by screens of red sandstone. But none remain intact now. An interesting feature is that the columns on which the five storeys have been raised are all dissimilar in design. Of the administrative buildings, undoubtedly the most distinctive is the Diwani Khas. The plan of this building is in the form of a rectangle and is in two stories from outside. It has flat terraced roof with pillared domed kiosks rising above each corner. Inside, there is a magnificent carved column in the centre, having a huge bracket capitals supporting a circular stone platform. From this platform radiate four railed 'bridges' along each diagonal of the hall to connect the galleries surrounding the upper portion of the hall. The main architectural object in this interior is the central column. The shaft is variously patterned and branches out, at the top, into a series of closely set voluted and pendulous brackets which support the central platform.



Panch Mahal



Diwan-e-Khas

Another notable building of the same category is the Diwani Am. It is a spacious rectangular courtyard surrounded by colonnades. The Emperor's platform is towards the western end. It is a projecting structure with a pitched stone roof having five equal openings. The platform is in three parts, the centre probably used by the Emperor and separated from the other two sides by fine stone screens pierced with geometric patterns.

Buildings of miscellaneous character are scattered all over the city complex:

- i. Two caravansarais, one located inside the Agra Gate, immediately to the right; and the other, the larger structure, is outside the Hathi Pol on the left side;
- ii. Karkhana building located between the Diwani Am and Naubat Khana, having a series of brick domes of radiating rather than horizontal courses; and
- iii. The water-works, opposite the caravansarai near Hathi Pol, comprising a single deep baoli flanked by two chambers in which a device was used to raise the water for distribution in the city.



-Diwan-I-Am



Caravanseral -

ARCHITECTURE UNDER JAHANGIR AND SHAH JAHAN

In the sphere of the building art, Jahangir and Shah Jahan's reigns were an age of marble. The place of red sandstones was soon taken over by marble in its most refined form. This dictated significant stylistic changes which have been listed below:

- a) The arch adopted a distinctive form with foliated curves, usually with nine cusps;
- b) Marble arcades of engrailed arches became a common feature;
- c) The dome developed a bulbous form with stifled neck. Double domes became very common;
- d) Inlaid patterns in coloured stones became the dominant decorative form; and
- e) In the buildings, from the latter half of the Jahangir's reign, a new device of inlay decoration called pietra dura was adopted. In this method, semi-precious stones such as lapis lazuli, onyx, jasper, topaz and cornelian were embedded in the marble in graceful foliations.

Major Buildings

The account of the major buildings of this period begins with a remarkable structure, that is, the tomb of Akbar, located at Sikandra, eight kilometers from the Agra on Delhi road. It was designed by Akbar himself and begun in his own lifetime but remained incomplete at the time of his death. Subsequently, it was completed by Jahangir with modifications in the original design. As it stands today, the entire complex is a curious mix of the architectural schemes of both Akbar and Jahangir.

The scheme of this complex envisages the location of tomb in the midst of an enclosed garden with gateway in the centre of each side of the enclosing wall. The tomb building in the centre is a square structure built up in three stories. The first storey is in fact an arcaded platform making the basement. Within the platform, vaulted cells surrounded the mortuary chamber and a narrow inclined corridor in the south leads to the grave. The middle portion is in three tiers of red sandstone pavilions trabeated throughout. The top storey, of white marble in contrast to the red sandstone elsewhere, has an open court surrounded by colonnades with screens.

The tomb is linked by causeways and canals to the gateways in the enclosure wall. But it is the one in the south which provides the only entrance, the other three being false gateways added for symmetry.

The southern gateway is a two-storey structure with circular minarets of white marble rising above the comers. The entire structure of the gateway is ornamented with painted stucco-coloured stone and marble inlay. Interestingly, the decorative motifs include, besides the traditional floral designs, arabesques and calligraphy, gaja (the elephant) hamsa (the swan) padma (the lotus), swastika and chakra.

The architectural importance of Akbar's tomb at Sikandra can be gauged from the fact that several mausoleums built subsequently reflect the influence of this structure to varying degree. Particular mention may be made of the tomb of Jahangir at Shahadara near Lahore and of Nur Jahan's father Mirza Ghiyas Beg at Agra.

The tomb of Itimadud Daula, built in 1622-8 by Nur Jahan on the grave of her father Mirza Ghiyas Beg marks a change in architectural style from Akbar to Jahangir and Shah Jahan. The transition from the robustness of Akbar's buildings to a more sensuous architecture of the later period is evident in the conception of this structure. The tomb is a square structure raised on a low platform. There are four octagonal minarets, at each comer, with domed roofs. The central chamber is surrounded by a verandah enclosed with beautiful marble tracery. The main tomb is built in white marble and is embellished with mosaics and pietra dura. The central chamber contains the yellow marble tomb of Itimadud Daula and his wife. The side rooms are decorated with painted floral motifs. Four red sandstone gateways enclosing a square garden, provide a splendid foil for the white marble tomb at its centre.

It should be noted here that Jahangir as a much greater patron of the art of painting. His love of flowers and animals as reflected in the miniature painting of his period, made him a great lover of the art of laying out gardens rather than building huge monuments. Some of the famous Mughal gardens of Kashmir such as the Shalimar Bagh and the Nishat Bagh stand as testimony to Jahangir's passion.



Shalimar Bagh



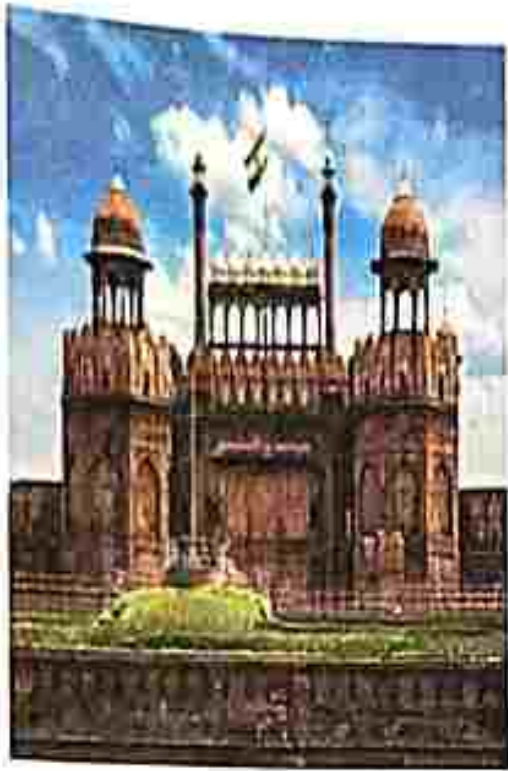
Nishat Bagh

In contrast to Jahangir, his son and successor Shah Jahan, was a prolific builder. His reign was marked by a extensive architectural works in his favourite building material is the marble. Some of these were:

- The Lal Qila is a regular rectangle with the north wall following the old course of the Yamuna river. There are two gate-ways – the Delhi and Lahore Gates, and massive round bastions at regular intervals along the wall. The gates are flanked by octagonal towers with blind arcades and topped by cupolas. A moat runs all along the fort wall except the river side. Inside, there are several notable buildings of which particular mention play be of Diwani Am, Diwani Khas and Rang Mahal. The Diwani Am and Rang Mahal are arcaded pavilions with sandstone columns in pairs, plastered with powdered marble. In the eastern wall of the Diwani Am is built the throne platform for the Emperor having curved corniced roof in the style of the Bengal architecture. Behind this structure on the eastern side is located the Rang Mahal fronted by an open courtyard. Further north, in alignment with the Rang Mahal is the Diwani Khas. All of these buildings have floral decorations on the walls, columns and piers.
- In the Moti Masjid in the Agra Fort, Shah Jahan made experiment with an alternative scheme-an open arcaded prayer hall. Moreover, in this mosque the designer has alsodispensed with the minarets. In their place, chhatris have been used on all four comers of the prayer hall. There are three bulbous domes rising over a cusped arcades. The entire building has been built in white marble with black marble calligraphy, heightening the elegance of the structure.

- The Jami Masjid at Delhi is an extended and larger version of the Jami Masjid at Fatehpur Sikri and thus becomes the largest building of its kind in India. It is built on a raised platform surrounded by arcades that have been left open on both sides. The main entrance is on the eastern side with an ascending flight of steps increasing the effect of loftiness. There are two smaller gateways in the middle of the northern and southern wings. Within, the mosque follows a plan similar to the Jami Masjid at Fatehpur Sikri—colonnades running along the three sides and sanctuary on the fourth side. Three bulbous domes in white marble rise above the sanctuary. The building material used here is red sandstone with white marble for revetments and for inlaying the frames of panels.

The Taj Mahal is undoubtedly Shah Jahan's grandest and most well known project. The construction work began in 1632, and most of it was completed by the year 1643. The plan of the complex is rectangle with high enclosure wall and a lofty entrance gateway in the middle of the southern side. There are octagonal pavilions, six in all, at the corners and one each in the eastern and western sides. The main building of the Taj stands on a high marble platform at the northern end of the enclosure. To the west of this structure is a mosque with a replica on the east side retaining the effect of symmetry. The Taj Mahal is a square building with deep alcoved recesses in each side and its four corners bevelled to form an octagon. Above this structure rises a beautiful bulbous dome topped with an inverted lotus finial and a metallic pinnacle. At the four corners of the platform rise four circular minarets capped with pillared cupolas. The interior resolves itself into a central hall with subsidiary chambers in the angles, all connected by radiating passages. The ceiling of the main hall is a semi-circular vault forming the inner shell of the double dome. The decorative features of the building consist of calligraphy and inlay work in the exterior and pietra dura in the interior. Marble, the main building material, is of the finest quality brought from Makrana quarries near Jodhpur. The garden in front of the main structure is divided into four quadrants with two canals running across, forming the quadrants. The cenotaph in the main hall was enclosed originally with a screen in golden tracery. But it was later replaced by Aurangzeb with a marble screen.



Lal Qila



Moti Masjid



Jami Masjid

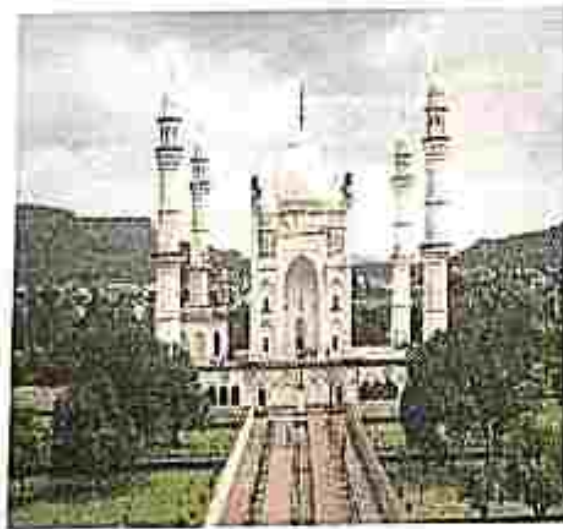


Taj Mahal

Buildings of Aurangzeb

Aurangzeb had none of his father's passion for architecture. Under him, the generous encouragement given by his predecessors to the arts was almost withdrawn. The architectural works during the reign of Aurangzeb were less numerous and of a lower standard than those executed under any previous Mughal ruler. In Delhi, the capital city of the Empire, very few buildings are associated with his name. The major buildings include the mausoleum of his wife Rabi' ud Dauran in Aurangabad, the Badshahi Masjid in Lahore and the Moti Masjid at Lal Qila, Delhi. The Badshahi Masjid is comparable to the Delhi one in size and architectural composition. It has a vast court, a free standing prayer hall and minarets at each corner of the hall. There are four smaller minarets at each angle of the sanctuary. The cloisters run on the both sides with arched entrances at regular intervals. There is only one portal. The building material is red sandstone with the use of white marble as a relief to the red sandstone. Atop the prayer hall, three bulbous domes in white marble rise beautifully. The other important building of this period is the Moti Masjid in the Lal Qila, Delhi. The marble used in its construction is of a very fine quality. The plan is similar to the Moti Masjid built by Shah Jahan in Agra fort; only the curves are more prominent. The three bulbous domes cover the prayer hall which is designed in the form of three cupolas in the same alignment.

The mausoleum of his wife at Aurangabad, is an attempt at emulating the Taj Mahal. But a serious miscalculation on the part of Aurangzeb's architects in providing the corners of the mausoleum, too, with minarets upsets the harmony of the entire building. These minarets, which are superfluous in the overall scheme of the building, are the only major deviation in copy from the original scheme of the Taj Mahal.



Rabi ud dauran mausoleum

Conclusion

Babur and Humayun were too busy to tackle the political problems to pay much attention to the building activities. However, Babur himself was a deep lover of gardens and he laid out a number of gardens in India during the short span of his reign. The main Mughal architectural activities took place under Akbar. His buildings are mostly of red sandstone. Akbar's buildings show a fine blend of trabeate and arcuate forms. Jahangir was more interested in paintings rather than architecture. However, his interest in paintings, animals and floral designs affected the contemporary architecture as well and a new decorative style-pietro-dura was introduced during his reign. During Shah Jahan's reign the Mughal architecture reached its zenith with the predominant use of marble. Shah Jahan immortalised the Taj Mahal, a pure white marble structure. Its double domes, minarets, multi-foliated arches, etc., all speak of the perfection and the climax. His successor, Aurangzeb, had little time for building activities, and very few buildings were, therefore, constructed during his reign. The post-Aurangzeb's period can also be termed as period of decline. Owing to disturbed political scenario later, the Mughal Emperors could hardly pay any attention to huge building projects. The only monument of note that can be identified is the Safdar Jang's tomb at Delhi.

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NAME : SAMARPITA DAS

SEMESTER : IV

CORE COURSE : CC10

DEPARTMENT : HISTORY

UNIVERSITY REG. NO. : 013-1211-0111-20

UNIVERSITY ROLL NO : 202013-11-0086

College roll no : 20/BAH/0213

TOPIC : The Shivaji's warfare techniques



Authenticated
Samarpita
Principal
Graduate Memorial Girls' College

20 APR 2023

NAME : SAMARPITA DAS

SEMESTER : IV

COUR COURSE : CC10

DEPARTMENT : HISTORY

UNIVERSITY REG. NO. : 013-1211-0111-20

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I would like to express my special thanks of gratitude to my professor Prasanta Kumar pal sir , who gave me the golden opportunity to do this wonderful tutorial on the topic – **The Shivaji's warfare techniques** . It has led me to do a lot of research and I came to know so many new things regarding this topic for which I am very thankful to them . Last but not the least ,I would also like to thank my parents and friends who have helped me in completing this project within the limited time frame.

Thank you
Samarpita Das

The Shivaji's warfare techniques :



Shivaji, also spelled Śivaji, (born February 19, 1630, or April 1627, Shivner, Poona [now Pune], India—died April 3, 1680, Rajgarh), founder of the Maratha kingdom of India. The kingdom's security was based on religious toleration and on the functional integration of the Brahmans, Marathas, and Prabhus.

Early life and exploits:

Shivaji was descended from a line of prominent nobles. India at that time was under Muslim rule: the Mughals in the north and the Muslim sultans of Bijapur and Golconda in the south. All three ruled by right of conquest, with no pretense that they had any obligations toward those who they ruled. Shivaji, whose ancestral estates were situated in the Deccan, in the realm of the Bijapur sultans, found the Muslim oppression and religious persecution of the Hindus so intolerable that, by the time he was 16, he convinced himself that he was the divinely appointed instrument of the cause of Hindu freedom—a conviction that

was to sustain him throughout his life. Collecting a band of followers, he began about 1655 to seize the weaker Bijapur outposts. In the process, he destroyed a few of his influential coreligionists, who had aligned themselves with the sultans. All the same, his daring and military skill, combined with his sternness toward the oppressors of the Hindus, won him much admiration. His depredations grew increasingly audacious, and several minor expeditions sent to chastise him proved ineffective. When the sultan of Bijapur in 1659 sent an army of 20,000 under Afzal Khan to defeat him, Shivaji, pretending to be intimidated, enticed the force deep into difficult mountain terrain and then killed Afzal Khan at a meeting to which he had lured him by submissive appeals. Meanwhile, handpicked troops that had been previously positioned swooped down on the unwary Bijapur army and routed it. Overnight, Shivaji had become a formidable warlord, possessing the horses, the guns, and the ammunition of the Bijapur army.



Alarmed by Shivaji's rising strength, the Mughal emperor Aurangzeb ordered his viceroy of the south to march against him. Shivaji countered by carrying out a daring midnight raid right within the viceroy's encampment, in which the viceroy lost the fingers of one hand and his son was killed. Discomfited by this

reverse, the viceroy withdrew his force. Shivaji, as though to provoke the Mughals further, attacked the rich coastal town of Surat and took immense booty.

Aurangzeb could hardly ignore so flaunting a challenge and sent out his most prominent general, Mirza Raja Jai Singh, at the head of an army said to number some 100,000 men. The pressure that was exerted by this vast force, combined with the drive and tenacity of Jai Singh, soon compelled Shivaji to sue for peace and to undertake that he and his son would attend Aurangzeb's court at Agra in order to be formally accepted as Mughal vassals. In Agra, hundreds of miles from their homeland, Shivaji and his son were placed under house arrest, where they lived under the threat of execution.

Escape from Agra :

Undaunted, Shivaji feigned illness and, as a form of penance, began to send out enormous baskets filled with sweets to be distributed among the poor. On August 17, 1666, he and his son had themselves carried past their guards in these baskets. His escape, possibly the most thrilling episode in a life filled with high drama, was to change the course of Indian history. His followers welcomed him back as their leader, and within two years he not only had won back all the lost territory but had expanded his domain. He collected tribute from Mughal regions and plundered their rich cities; he reorganized the army and instituted reforms for the welfare of his subjects. Taking a lesson from the Portuguese and English traders who had already gained toeholds in India, he began the building of a naval force; he was the first Indian ruler of his time to use his sea power for trade as well as for defense. Almost as though prodded by Shivaji's meteoric rise, Aurangzeb intensified his persecution of Hindus; he imposed a poll tax on them, connived at forcible conversions, and demolished temples, erecting mosques in their places.



Independent sovereign :

In the summer of 1674, Shivaji had himself enthroned with great fanfare as an independent sovereign. The suppressed Hindu majority rallied to him as their leader. He ruled his domain for six years, through a cabinet of eight ministers. A devout Hindu who prided himself as the protector of his religion, he broke tradition by commanding that two of his relatives, who had been forcibly converted to Islam, should be taken back into the Hindu fold. Yet even though both Christians and Muslims often imposed their creeds on the populace by force, he respected the beliefs and protected the places of worship of both communities. Many Muslims were in his service. After his coronation, his most noteworthy campaign was in the south, during which he forged an alliance with the sultans and thereby blocked the grand design of the Mughals to spread their rule over the entire subcontinent.

Shivaji had several wives and two sons. His last years were shadowed by the apostasy of his elder son, who, at one stage, defected to the Mughals and was

brought back only with the utmost difficulty. The strain of guarding his kingdom from its enemies in the face of bitter domestic strife and discord among his ministers hastened his end. The man that British politician and author Thomas Babington Macaulay (later Baron Macaulay of Rothley) called "the Great Shivaji" died after an illness in April 1680, in the mountain stronghold of Rajgarh, which he had made his capital.

Shivaji breathed new life into a moribund race that for centuries had resigned itself to abject serfdom and led them against Aurangzeb, a powerful Mughal ruler. Above all, in a place and age stained by religious savagery, he was one of few rulers who practiced true religious tolerance.



The military strategies of Shivaji :

Shivaji Maharaj revolutionised the art of warfare in India. His policies, strategies and tactics mark a clear break from the past.

[Mahratta Grabs and Gallivats attacking the sloop Aurora of the Bombay Marine." by Thomas Buttersworth]

"Twenty years spent in breathless activity and tireless journeys across the Indian continent, from Delhi to Srirangpatan and Gujarat to Hyderabad, wore

out the most wonderful man of action that the Hindu race has produced since the days of the great Shivaji." ~ Historian Jadunath Sarkar

Shivaji Maharaj believed in the doctrine of & 'total war' and never shirked from achieving annihilation of the enemy. If he had to make compromises and truces, these were clearly due to the exigencies of the situation and not as matter of choice.

Shivaji Maharaj was also the first major Indian ruler to discard war elephants. His strategic doctrine relied on swift movement and mobile defence.

He believed in battles of annihilation by placing his army in an advantageous position. Above all, he believed in relentless offensive action and never permitted the enemy time to re - group. He did not place any value on the possession of the battlefield; rather, he made the enemy army his target.

Thus, on finding himself in a disadvantageous position, he had no hesitation whatsoever in abandoning the battle and the battlefield. He placed great value on forts. Yet his defensive strategy was not based on any kind of static defence. Forts for him were secure firm bases from which to launch counter offences.

In March 1665, when a powerful Mughal army under Jaisingh of Jaipur, descended on Maharashtra, Shivaji had no hesitation in giving up most of his forts as well as territory and on June 13, 1665 he signed a treaty with the Mughals



But in less than five months he ensured the defeat of the Mughal army in its battles against the Bijapur sultan. In 1666, after his successful escape from Agra, in less than two years, Shivaji Maharaj recaptured the entire territory lost to the Mughals by the earlier treaty.

Portuguese chronicles of the period show amazement at the ease with which Shivaji recaptured 26 forts.

Shivaji Maharaj was one of a handful of Indian rulers to realise the importance of sea power.

In November 1664, he laid the foundations of the fort at Sindhudurg. He took an active interest in ship-building and by February 1665 decided to test the preparedness of his fledgling navy with 88 ships, including three large ones, he embarked with 4,000 infantry and raided the seaport of Masrur!



Most interestingly, that is just about the capability of the Indian Navy in the 21st century in terms of amphibian operations!

Shivaji Maharaj's strategic doctrine can be summed up thus:

War is a means to achieve political ends.

The main target in conflict is the enemy's armed force and not the battlefield.

Surprise can win battles even with inferior strength.

There can be no compromise on security and a sound intelligence gathering agency is essential for a ruler.

The importance of morale to one's troops and the need to demoralise the enemy through rumour, fear and stratagem.

Control of the sea is vital for the defence of coastal areas.



"The English are no ordinary traders and money - lenders, behind them stands the power of a mighty State. They are also so clever that they will steal from right under your nose without you knowing it. Be very cautious while dealing with them", Shivaji Maharaj wrote to one of his officers.

He was amongst few Indians who understood the long term threat posed by the British.

French traveller Barthelemy Carre who twice visited India during Shivaji Raje's period. In the travelogue published in 1699 in Paris Carre wrote:

"Shivaji is the greatest man the East has ever seen. In his courage, rapidity of his conquests and his great qualities, Shivaji doesn't ill-resemble the great King of Sweden Gustovus Adolphus. Nothing will be more appropriate for recital to

our people than the history of Shivaji".



Today he's called as Father of Indian Navy.



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THE RED FORT

A MARVELOUS EXAMPLE OF MUGHAL ARCHITECTURE



NAME: ATRIYE MAITI

GOKHALE MEMORIAL GIRLS'
COLLEGE

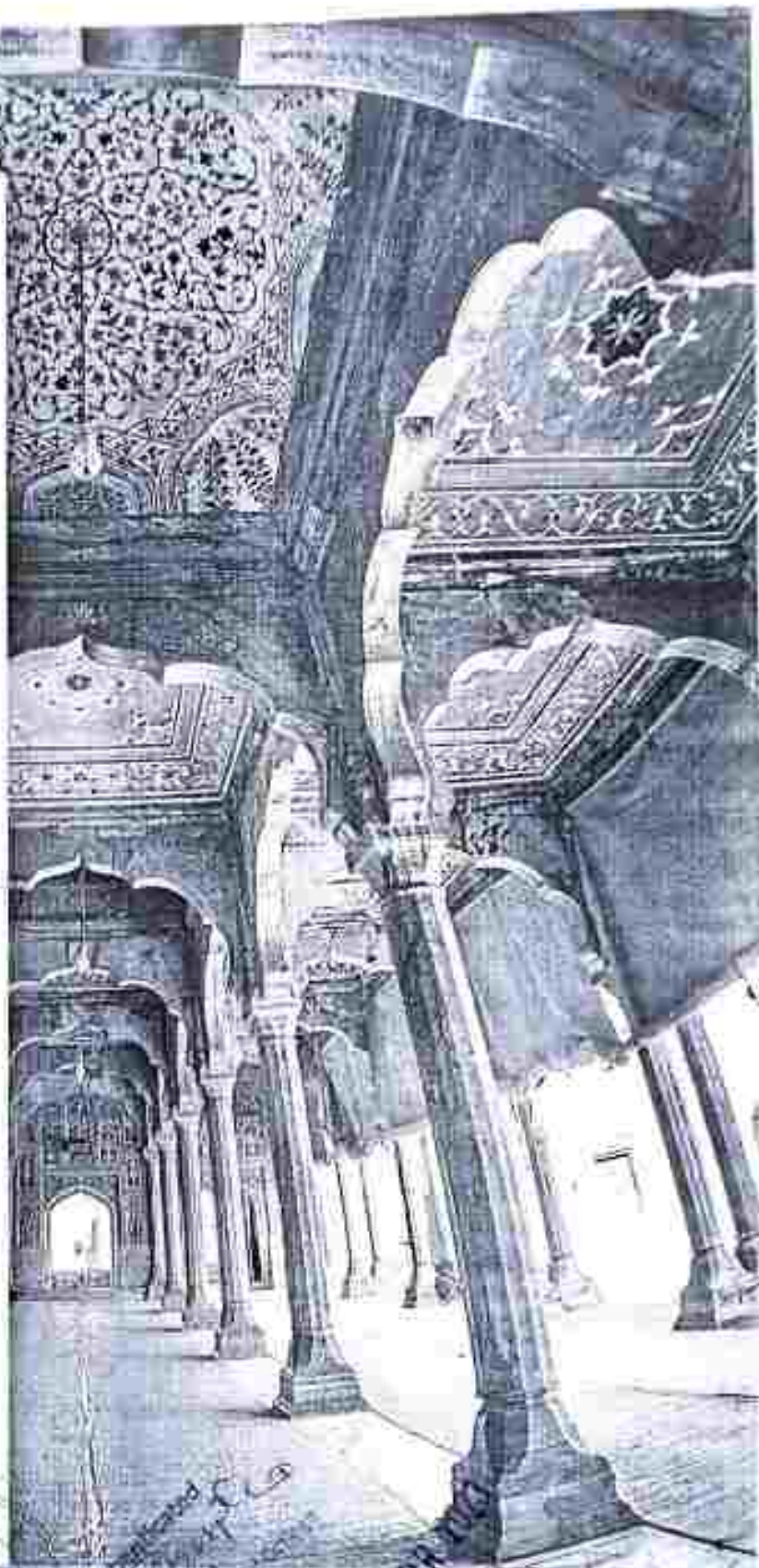
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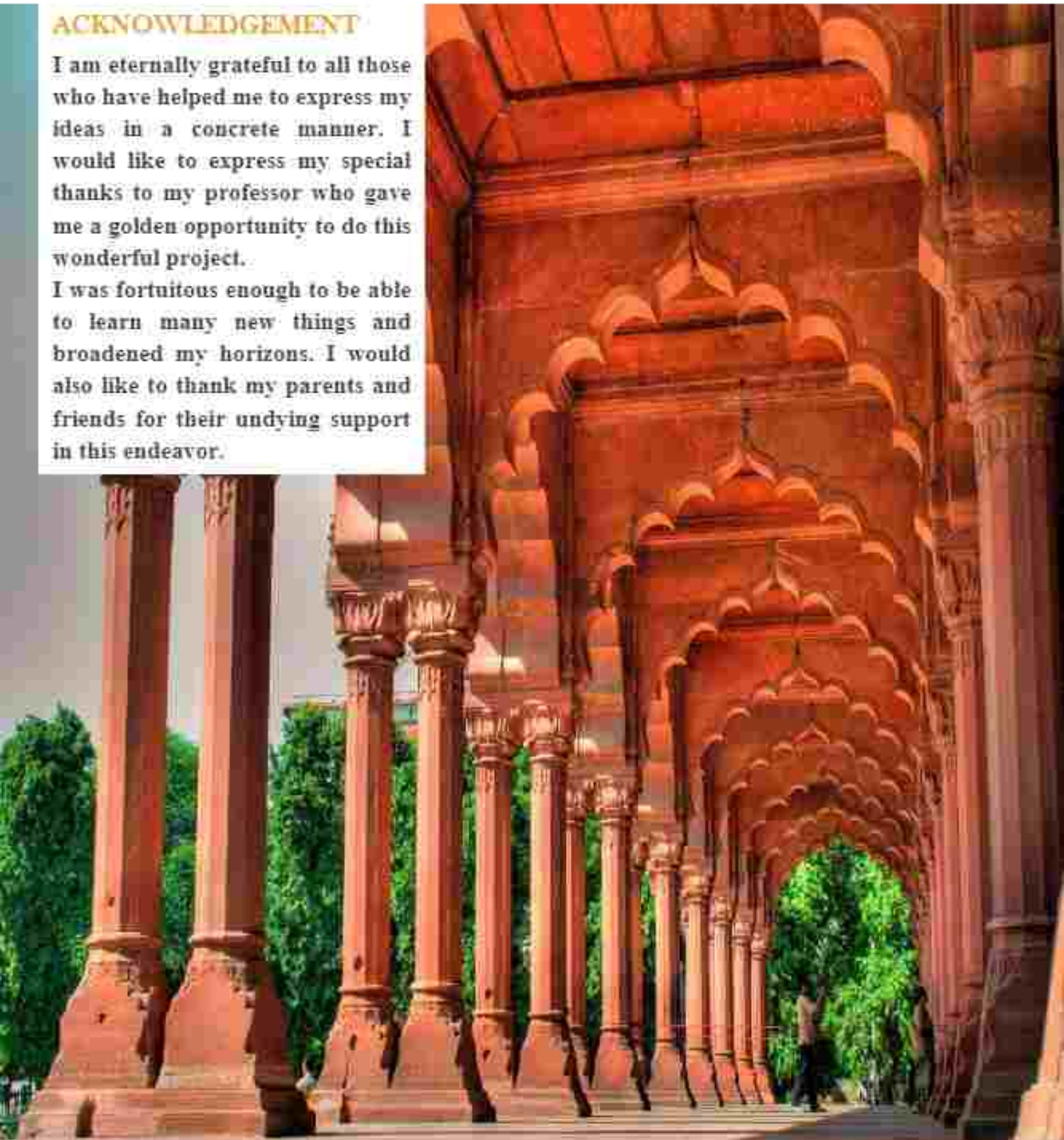
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INTRODUCTION

The Red Fort is the modern name for the *Qila e Moalla* or the 'Exalted Fort' built as a focal point of the new capital city of Shahjahanabad, established by the Mughal Emperor Shah Jahan in the mid-17th century. The Red Fort derives its name from the red-sandstone walls, which make the fort almost impregnable.

The fort was designed by the architect Ustad Ahmed; construction began in 1639 and ended in 1648, though significant additions continued through the 19th century.

The fort represents the peak in Mughal architecture under Shah Jahan, and combines Persianate palace architecture with Indian traditions.

The walls of Red Fort as seen from the top of Jama Masjid's tower



HISTORY

Shah Jahan, the then Mughal emperor decided to build the Red Fort as the citadel of Shahjahanabad, his new capital at Delhi. The fort remained the residence of the Mughal emperors until 1857. Post the reign of Aurangzeb, the Mughal dynasty grew weaker in every aspect and that started taking a toll on the fort. During the reign of Farrukhsiyar, the ninth Mughal emperor, the silver ceiling of the fort was replaced with copper in order to raise money.

In 1739, Nadir Shah, the Persian emperor defeated the Mughals and took with him some of the valuables belonging to the fort, including the famous peacock throne, which had served as the royal throne of the Mughals. The weakened Mughals had no other option but to sign a treaty with the Marathas, who had promised to protect them and the fort. In 1760, when Ahmed Shah Durrani of the Durrani dynasty threatened to capture Delhi, the Marathas dug out the silver ceiling of Diwan-i-Khas to strengthen their army. However, Ahmed Shah Durrani defeated the Marathas in the third battle of Panipat and took over the fort. The Marathas reconquered the fort in 1771 and stalled Shah Alam II as the 16th Mughal emperor. In 1788, the Marathas occupied the fort and ruled over Delhi for the next 20 years before the British defeated them during the Second Anglo-Maratha War in 1803.

The fort now was occupied by the British, who even built a residence of their own within the fort. During the Indian rebellion of 1857, Bahadur Shah II, was arrested by the British and later exiled to Rangoon. With Bahadur Shah II gone, the Mughal Empire came to an end and this opened a window of opportunity for the British to loot valuables from the fort. Almost all furniture were either destroyed or shipped to England. Many edifices and landmarks within the fort were destroyed and barracks of stone replaced them. Many priceless possessions like the Koh-i-Noor diamond, the crown of Bahadur Shah and the wine cup of Shah Jahan were sent to the British government. After independence, the Indian Army occupied a major part of the fort before handing it over to the Archaeological Survey of India (ASI) for restoration purposes.



Barrel vault structure located past the Lahore Gate

ARCHITECTURE

The Red Fort is considered a creative structure and as the pinnacle of Mughal inventiveness. The fort synthesises Islamic palace structure with local traditions, resulting in a confluence of Persian, Timurid, and Hindu architecture.

The Red fort has defensive walls punctuated by turrets and bastions that vary in height. The fort is octagonal, with the north-south axis longer than the east-west axis. The marble, floral decorations and the fort's double domes exemplify later Mughal architecture.

It showcases a high level of ornamentation, and the Kohinoor diamond was reportedly part of the furnishings. The fort's artwork synthesizes Persian, European and Indian art, resulting in a unique Shahjahani style rich in form, expression and colour.

MAJOR STRUCTURES

The most important surviving structures are the walls and ramparts, the main gates, the audience halls and the imperial apartments on the eastern riverbank.

1. LAHORE GATE: The original main entrance to the fort looked down the main street of Chandni Chowk. It is a three-storied structure of red sandstone flanked on either side by half octagonal turrets topped by open pavilions. The central portion of the gateway has a row of small chhatris, each topped by a white marble dome, and with a minaret at either end of the row. This gate is now partly obscured by the 10.5m high barbican constructed by Aurangzeb.

2. CHHATTA CHOWK: Just beyond the Lahore Gate lies the market that is today known as Chhatta Chowk, but in Shahjahan's time was also known as Meena Bazaar or the Bazaare-Musakkaf. In the 17th century, the shops along this covered, vaulted arcade sold relatively exotic wares: midgets, eunuchs, jewellery, brocades, etc.

3. NAUBAT KHANA: The Naubat Khana or Naqqar Khana originally housed the music gallery and was the main entrance to the Diwan-e-Aam beyond. Musicians at the Naubat Khana would play drums throughout the day on special occasions like the emperor's birthday. On other days, drums would be played five times a day if the emperor was in residence, thrice



if he was travelling. Visitors to the fort would alight at the Naubat Khana, leaving their transport, including elephants here – which is why it was also known as the Hathi Pol or Elephant gate.

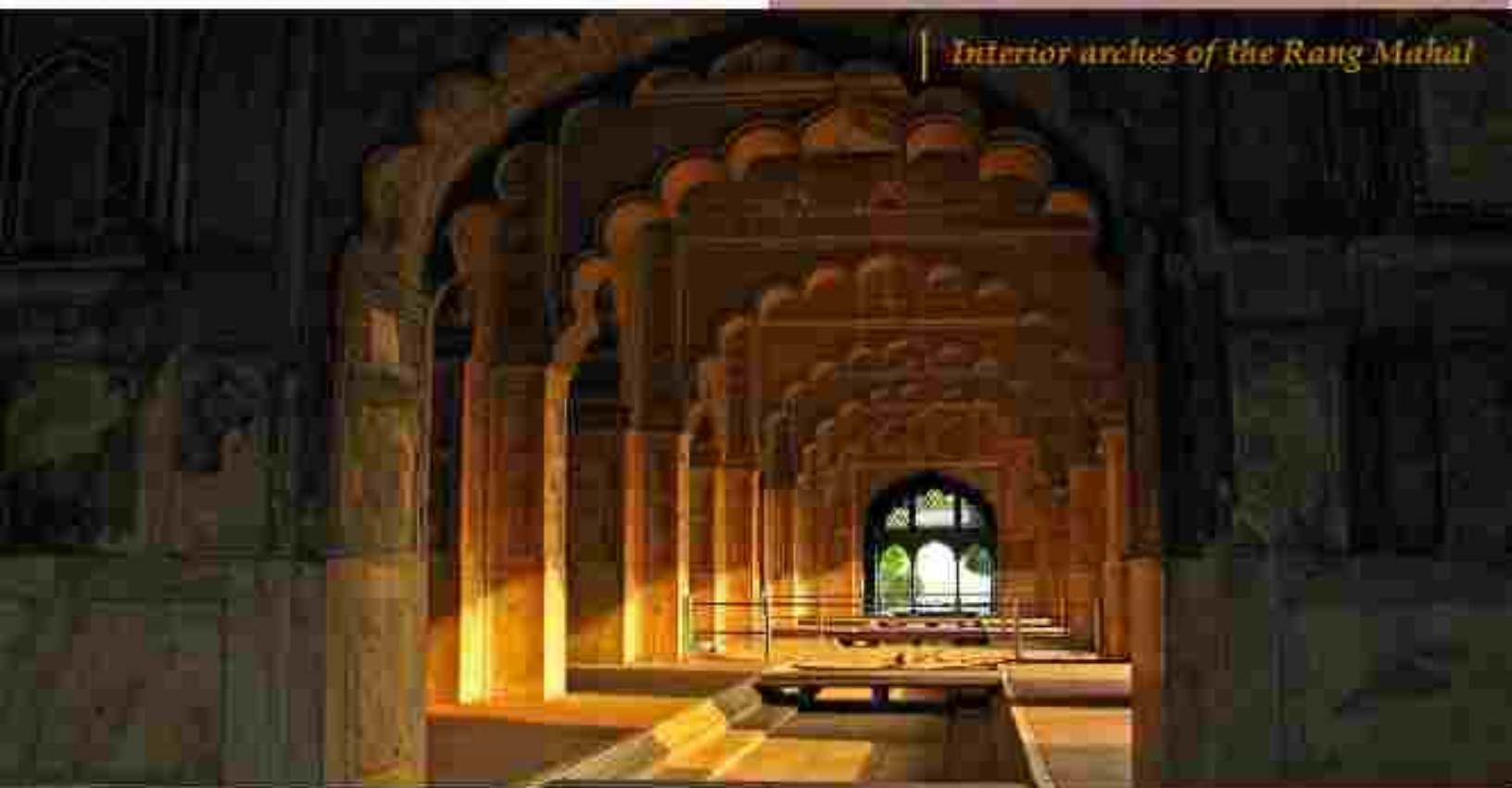
4. DIWAN-E-AAM: The Diwan-e-Aam or the Hall of Public Audience, was where the Mughal emperors would receive the general public and hear their petitions or complaints. This building is a beautifully symmetrical palace with open sides and front, made of red sandstone. The hall was originally covered with polished white shell lime plaster, with gilded ceiling and columns, and railings of gold and silver separating the rank and file from the nobility. The highlight of the hall is the magnificently carved white marble throne with a curving roof that stands in the center of the eastern wall. The wall behind the throne is inlaid in very fine and extensive *pietra dura* work depicting trees, flowers and birds, which was restored in the early 1900's.

5. MUMTAZ MAHAL: It is one of the two southernmost pavilions of the palace housing the zenanas or women's quarters. Today, it houses the Archaeological Museum, an interesting collection of

artefacts from different periods of the Mughal era.

6. RANG MAHAL: The name of this chief building of the imperial harem or seraglio, rang – ‘color’, and mahal – ‘palace’ refers both to the paint work that decorated its walls, and probably the colorful private life it once contained. In Shah Jahan’s time, the palace was ablaze with paint and mirror work, its length partitioned by heavy drapes. A wide, shallow water channel ran through it, with a central marble basin carved into the floor. In one small chamber, fine strips of silvery mirror are inlaid on the ceiling and upper

Adjacent to the Khwabgah is the Baithak or Tosha Khana; and at the east end of the Khaas Mahal is the Musamman Burj, a semi-octagonal tower with carved marble jalis and a jharokha in the centre. The Musamman Burj was originally topped with a dome of gilded copper. The jharokha of the Musamman Burj was known as the jharokha-e-darshan, where the emperor would appear at sunrise daily to show himself to his subjects as the jharokha-e-darshan, where the emperor would appear at sunrise daily to show himself to his subjects.



Interior arches of the Rang Mahal

walls, forming arabesques and geometrical patterns. Under the Rang Mahal was a tehkhana or basement, to which the ladies of the haram would move in the hot summer days.

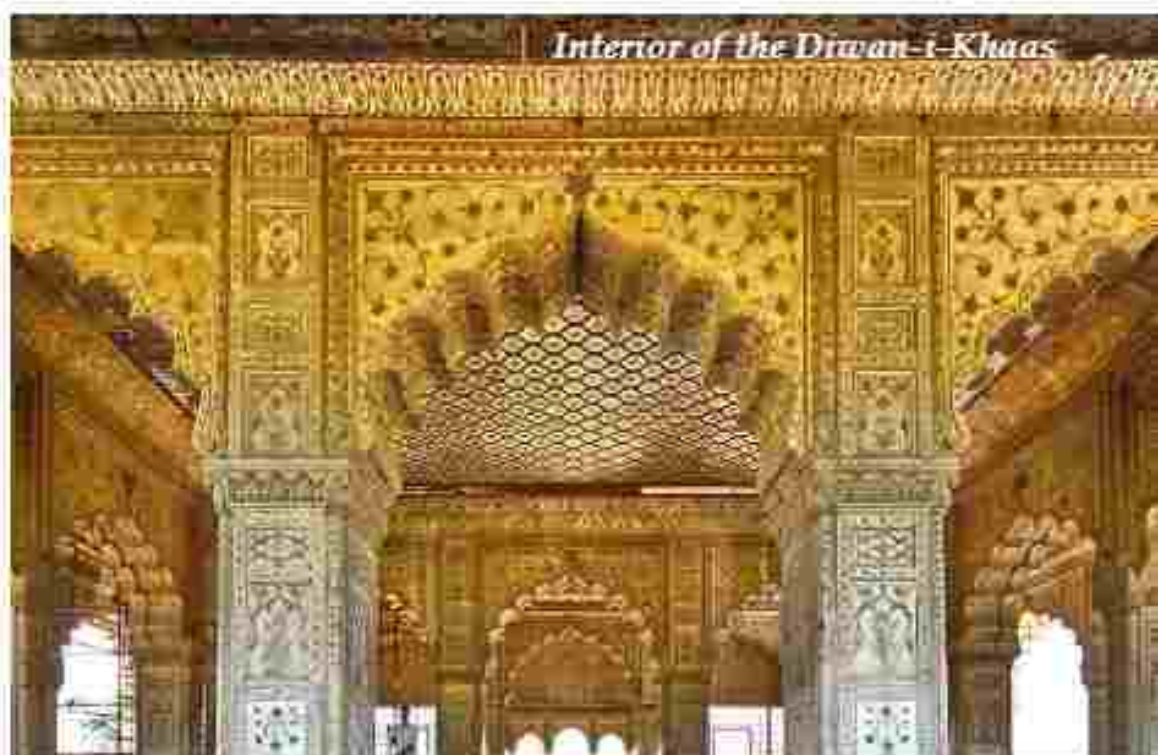
7. KHAAS MAHAL: Next to the Rang Mahal are four contiguous white marble structures that together form the Khaas Mahal, the private palace of the emperor. The Tasbih Khana consists of three rooms facing the Diwan-e-Khaas, and behind the Tasbih Khana are the three rooms that form the Khwabgah, or the sleeping chambers.

8. DIWAN-E-KHAAS: The Diwan-e-Khaas, or the Hall of Private Audience, where the emperor met with his most select courtiers, is made completely of white marble embellished with carving, gilt and fine pietra dura inlay. In its heyday the Diwan-e-Khaas was carpeted, replete with mirrors and gold-embroidered curtains, and with a vast canopy of red cloth stretching across the front.

Here, on a marble platform, sat the legendary Takht-e-Taaus or the Peacock Throne. It had been described by Tavernier as being surmounted by a "peacock with an elevated tail made of blue sapphires and other colored stones, the body being of gold inlaid with precious stones..." This throne was carried off by the invader Nadir Shah in 1739.

At the northern and southern ends of the hall is inscribed the famous verse written originally by Amir Khusro in praise of Delhi: "Gar firdaus bar ru-e-zameen ast, hameen ast o hameen ast o hameen ast", i.e., "If there be a paradise on earth, it is this, it is this, it is this."

9. HAMMAM: Though out of bounds for visitors, and plain-looking on the outside, these semi-private royal baths have richly inlaid and carved floors and ceilings within. The Hammam was traditionally a place where the emperor not just had his bath, but also often discussed important matters of state with the courtiers who attended him.



10. HIRA MAHAL: This four-sided pavilion of white marble beyond the Hammam was built in 1842, during the reign of the last Mughal emperor, Bahadur Shah II. It is sparingly decorated, with carving along the arches and below the chhajja or overhang.

11. SHAH BURJ: At the far end of the line of buildings along the wall, north of Hira Mahal, stands Shah Burj. In this tower was installed the hydraulic system that drew up water from the river below into the channel known as the Nahar-i-Bihisht, or 'Stream of Paradise', which flowed through much of the fort. Shah Burj consists of two distinct sections: the main section is a five-arched pavilion of white marble supported on fluted columns and with low whaleback roofs. Attached to this, on the river-facing side, is the actual burj, the tower.

12. MOTI MASJID: Next to the Hammam, and also off limits to visitors is the Pearl mosque built by Shah Jahan's son and successor Aurangzeb. It is a small three-domed mosque of elaborately carved white marble and was used as a private chapel by the Mughal emperors and the ladies of their household.

13. HAYAT BAKSH BAGH The largest of the gardens in the Red Fort, the Hayat Baksh Bagh or Bestower of Life was laid out by Shah Jahan. Very little of the original layout survives. The garden is divided into squares, with causeways, water channels, and star-shaped parterres rimmed in red sandstone.

14. SAWAN AND BHADON PAVILIONS: At either ends of the Hayat Baksh Bagh are two almost identical open pavilions of carved white marble, facing each other across the water channel that runs from one to the other. These are named Sawan and Bhadon after the two rainy months in the Hindu calendar.

A notable feature is a section of wall carved with niches. Lit lamps at night and vases of golden flowers during the day were placed here, and water from the channel would flow like a fine curtain.

15. ZAFAR MAHAL: Midway between the Sawan and Bhadon pavilions stands a red sandstone pavilion known as Zafar Mahal. This was built in 1842 by Bahadur Shah Zafar. The use of red sandstone in its construction is an indication of the straitened financial circumstances of the last Mughal emperor who was emperor only in name.

Interior of Sawan and Bhadon Pavilions



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Name: SWIKRITI SAHA

University Registration No: 013-1211-0068-20

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INTRODUCTION

During the Mughal period ,collecting land revenue was the most important source of income . Besides this there were many other sources of income for the State. The Mughal had developed system of metallic currency , we can see that the empire was dotted with mints issuing coins of gold , silver and copper .

The Mughals had a well-organized and sophisticated monetary system. The imperial coinage was unprecedented both in quantity as well as in quality. The credit for attempting to establish a coinage free from any trace of debasement goes to Sher Shah, but it was under Akbar that the currency system fully matured. Mughal Empire had a tri-metallic currency with a high level of purity and uniformity throughout their vast empire. They coined gold ,silver and copper. However, the silver coin was the base of the Fiscal and Monetary System.

Through this tutorial work we will mainly focus on the Monetary system and Minting system of the Mughal period and its effect on the prices of goods .

MONETARY SYSTEM

Gold coin

The Mughals issued a gold coin called *ashrafi* or *mahr*. It weighed 169 grains (troy).

This coin was not commonly used in commercial transactions. . It was mainly used for hoarding purposes and also for giving in gift.

Ilahi and *Shahanshah* were also 2 individual types of Gold coins introduced by Akbar.



GOLD COINS OF MUGHAL

Silver coin

It has a long pre Mughal history as it was used during Delhi Sultanate for long as *tanka*. *Sher Shah* for the first time standardized the silver coin. It was call *rupaya* and had a weight of 178 grains (troy).

- Due to minting purposes, an alloy was added which was kept below 4 % of the weight of the coin.
- Akbar continued the *rupaya* as the basic currency with more or less the same weight .
- Under Aurangzeb the weight of the *rupaya* was increased to 180 grains (Troy) .

The silver rupaya was the main coin used for business and revenue.

Jalali was the silver coin by Akbar were as *Alamgiri* was the Silver coin introduced by Aurangzeb.



SHERSHAH'S SILVER COIN

Copper coin

The most common coin used for small transactions was the copper dam which weighed around 323 grains.

The weight of the copper dam was reduced by 1/3rd during Aurangzeb's reign presumably because of the shortage of copper,



Other coins

Kauris (sea-shells) were used for very petty transactions; these were used in coastal areas. Brought mainly from the Maldiv islands. Around 2500 kauris equalled a rupaya.



KAURIS

Mahmudis was the most important replacement for silver Rupaya to be used as a long standing silver coin of Gujarat. Even after the establishment of the Mughal rule in Gujarat it continued to be minted and used in Gujarat for commercial transaction.



MAHMUDIS

A gold coin called *Hun* or *Pagoda* was used in the Vijayanagar Empire. After the disintegration of Vijayanagar, its circulation continued in the kingdoms of Bijapur and Golkunda.



PAGODA

In many Deccan kingdoms, an alloy of copper and silver called *tanka* was in use. After the expansion of the Mughals in Deccan a number of mints were established in that region to produce Mughal silver coins.



TANKA

Zodiacal coins

It was issued by Jahangir which was a series of 12 coins, each depicting one Zodiac sign. It was not for circulation but for the sec of preservation . He issued it in Gold and Silver.

For preservation purpose Jahangir also issued heavier Gold muhars, even ranging 4-5 kg of which the heaviest coin weight was 12 kg.



ZODIACAL COINS

Exchange Value of Coins

The exchange value of gold, silver and copper coins kept fluctuating depending on the supply of these metals in the market.

The value of silver and gold kept fluctuating throughout the Mughal period, ranging from 10 to 14 rupaya for one gold coin. As for copper coin, taking 1595 as the base year, Irfan Habib shows that by the early 1660's it rose to 2.5 times, but by 1700 it came down to the double and again by 1750 it reached the level of the 1660's.

In transaction purposes during Akbar's period, 40 copper dams were considered equal to one rupaya. After his death, as the rate of copper appreciated sharply, this ratio could not be maintained.

Since all the land revenue assessment and calculations were done in dams, it became necessary to use it as notional fractional units of rupaya.

Silver coins of small fractions called *ana* were also used. It was 1/16th of a rupee.

THE MINTING SYSTEM

The Mughals had a free coinage system. One could take bullion to the mint and get it coined.

The state had the sole authority to issue coins and no other person could issue them. A very strict standardization was followed to maintain the purity of coins. Throughout the Empire a large number of mints were established. Attempts were made to have these mints in big towns and ports so that the imported bullion could be taken to mints easily.

Coin carried

- Name of the issuing mint,
- The year of minting
- Ruler's name.
- Portrait of king (one unique image on coinage was image of Ram and Sita on a gold muhr of Akbar),
- Kalima on coin (this practice was abandoned by Aurangzeb).

Loss in value with time

The newly minted coin in the current or previous year was called *taza sikka* (newly minted)

- The coins issued and in circulation in the reign of an emperor were called *chahine* (current). While the coins minted in the earlier reigns were called *khajana*.

- Except for the *taza* all other coins were subjected to reduction in value.

- A certain amount was deducted on the value of the coin for successive years from the year of issue.

If a coin was for more than one year in circulation around 3 per cent was deducted if it was for more than 2 years then 5 per cent was to be reduced.

Loss in value with weight

Apart from the factor of age, a deduction in the value was made on account of the loss of weight of coin.

Abul Farl says that if the loss of the weight was less than one rati it was to be overlooked and the coin was treated as standard. If the loss of weight was between 1 and 2 ratis, a deduction of 2.5% was made, and if it exceeded 2 ratis the coin was treated as bullion.

The deduction were decided by the state, but in actual practice arbitrary deductions were decided by *Sarraf* (money changers) depending on the market. As per Moosvi, reminting of imported coins into Mughal money oiled the wheels of exchange.

Working of Mints

Any person desirous of getting money minted was to carry bullion or old currency for reminting to a mint. The quality and purity of the metal was scrutinized. The currency was minted and delivered to the concerned person. A specific sum was

charged as minting charges. This amounted to around 5.6% of the bullion minted. In this process of minting a large number of personnel and craftsmen were involved.

A mint was headed by an officer called *darogha-i-darul zarb*. The duties of this officer were to supervise the overall working of the mint. He was assisted by a number of officials, skilled artisans and workmen.

Sarraf was employed by the mint as assessor. He was to judge the purity, weight and age of the coin and fix deductions on their value.

Mushif was to maintain accounts.

Tahwildar kept accounts of daily profit. He kept coins and bullion in safe custody.

Muhr kan (engraver) was a person who engraved and made dies.

Wazan kash (weightman)

There were Artisans like *zarrab* (coin maker) *sikkachi* (stamper).



Output of mints

Output of mints depended on size of the mint commercial activities of the area where the mint operated. By the close of the 17th century, the output of Surat mint was estimated around 30,000 rupaya per day.

Aziza Hasan studied the pattern of the issue of coins in 16th & 17th century. According to her estimation, in 1639 the total rupees in circulation were three times than that of 1591. After 1639 there is a decline and by 1684 the total was double of 1591.

After 1684 there is an ascent again and by 1700 the total coins in circulation were three times than those of 1591.

Location of Mints

Abul Fazl has given a list of mints in the Ain-i-Akhbari.

According to him, copper coins were issued by forty-two mints, silver coins by fourteen and gold coins by four mints. The number of mints issuing silver coins increased by the end of the 17th century to forty. Important mints were at Delhi, Agra, Lahore, Surratt, Ahmedabad, Patna, Jaunpur.

P. Singh compiled a detailed list of mints on the basis of a large number of numismatic sources. According to him, a large number of mints which figure on coins do not find a mention in either the Ain-i-Akhbari or other literary sources. Hence it can be said that Mughals established monetary systems which was modern in nature in many aspects.

Income from Mints

The tax generated at mint was another source of income for the Empire. The state mint-fee was called *mahsul-i dam zarb*. The charges were around 5% of the value of the money minted. Besides, two other charges were also collected. These were *rusum-i ahkyan* (perquisites of officials) and *ujrat-i karigaran* (wages of artisans).

PRICES

Irfan Habib has studied the movement of prices in 16th and 17th centuries.

The prices for a large number of commodities are listed in the *Ain-i-Akbari*. These prices generally relate to the Agra region around the end of the 16th century. For the subsequent period, there are no systematic records of prices for comparison purposes.

In the 17th century, the prices available pertain to different areas of the Empire in different years. In such a situation, it becomes difficult to trace a definite trend in the movement of prices of different commodities throughout the Mughal period.

Gold, Silver and Copper

Around 1580's, the value of gold to silver was 1:9. During 1670's, after various fluctuations, it reached 1: 16, but it came down again to 1: 14 by 1750.

The price of copper coins also increased from the end of the 16th century to 1660's by 2.5 times. By 1700 it came down to double of the 16th century. Again by 1750 it rose to the level of 1660's.

Agricultural Produce

The main problem in analyzing the prices of food grains is that they had a lot of fluctuations and variations. The prices depended on the cultivation of the specific food grains in a particular region. Again, the prices varied due to the level of production in a particular year. There could be large variations in the prices of the same commodity at two places at the same time, depending on how far it was carried from the place where it was grown.

The prices of food grains doubled between 1595 and 1637. Between 1637 and 1670, the increase was about 15 to 20 per cent. By 1670 the prices were 230 per cent of 1595. A systematic data is available for Eastern Rajasthan. The agricultural prices show a small increase between 1660's and 1690's, but a sharp increase by the second decade of the 18th century. After this, they maintained a level more than twice of that in the 1690's.



Sugar and Indigo

Two widely grown cash crops in Mughal India were sugar and indigo. In northern India, the rise in the sugar prices is negligible till 1615. It rose to 140 per cent by 1630 and remained high till 1650's. While in Gujarat, the price of sugar doubled by 1620.

The price movement of indigo shows separate trends for two major varieties, i.e. Bayan indigo and Sarkhej indigo. The price for Bayana indigo given in the Ain-i-Akhbari (1595) is Rs. 16 per ain-i-Akhbari. Till around the first quarter of the 17th century, the prices remained more or less at this level. In the 1630's we notice a sudden rise which declined after a short period but remained much above than those of the 1620's. Again, there came a sharp rise in the 1660's which came down a bit but remained around 3 times than those of 1595. The prices of the Sarkhej indigo increased by 1.5 times by 1620. By the 1630's, there was a sharp rise followed by a decline by the 1640s, but it remained at the double level compared to that of 1595. *Fluctuations in indigo prices were affected by overseas demand also.*

Wages

There isn't much to conclude on the wages but the informations from Ain-i-Akhbari provides figures for the wages of a large category of workers. In the absence of any such data for the 17th century, it is difficult to discover any definite wage trend over a period of time. The scattered figures for the 17th century do show that by 1637 an increase of 67 to 100 percent takes place.

CONCLUSION

Broadly, the coinage of the Mughals can be sorted into four phases: the wandering or regional phase lasted from 1526 to 1556 with emperors Babur and Humayun; the classical phase (1556-1707) saw leaders like Akbar, Jahangir, Shah Jahan and Aurangzeb; the decadent phase (1707-1720) began with Shah Alam I, ended with the start of Muhammad Shah's reign and had as many as seven occupants of the throne who got there by massacring or blinding rivals; and finally, the quasi-Mughal phase (1720-1835) saw the issuing of 'Mughal' coins by regional powers in Awadh, Hyderabad and Rohilkhand, as well as enemies of the empire, like the Marathas, Sikhs, Rajputs, the French and the English. These coins carried the nominal consent of the ruling Mughal emperor and were issued in his name.

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NAME :

POULOMI PODDAR

UNIVERSITY ROLL NO. : 202013-11-0050

COLLEGE ROLL NO. : 20/BAH/0237

REGISTRATION NO. : 013-1211-0063-20

DEPARTMENT : HISTORY

CORE COURSE 10

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IN

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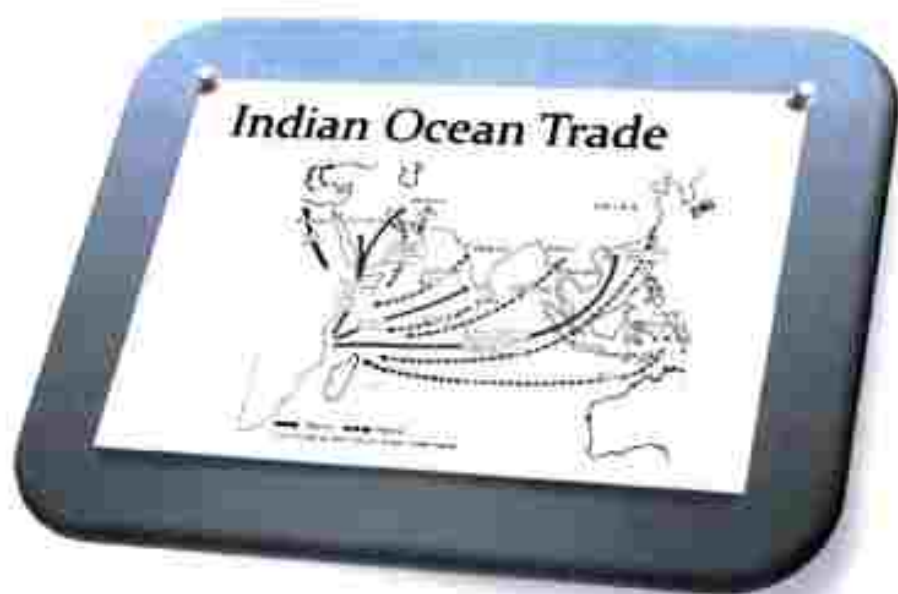
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কৃতজ্ঞতা স্বীকার (Acknowledgement):

আমি কৃতজ্ঞতার সাথে আমার প্রজ্জের অধ্যাপক মহাশয়কে জানাই অসংখ্য ধন্যবাদ। যার সক্রিয় সাহায্য, উৎসাহ এবং দিক নির্দেশনা ছাড়া এই প্রকল্পটি সম্পূর্ণ করা আমার পক্ষে সম্ভব হত না।

ধন্যবাদ জানাই আমার অভিভাবক এবং সংশ্লিষ্ট সবাইকে যারা আমার এই প্রকল্পটিকে সম্পন্ন করার জন্য সবরকম ভাবে সাহায্য করেছে।

উদ্দেশ্য (Objective):

সুপ্রাচীন কাল থেকেই ভারতের বৈদেশিক বাণিজ্যের খ্যাতি রয়েছে। প্রাগ ঐতিহাসিক যুগে (PROTO HISTORIC PERIOD) হরপ্পা সভ্যতার সঙ্গে মেসোপটেমিয়ার বাণিজ্য এবং রোমান সাম্রাজ্যের সঙ্গে খ্রীঃ প্রথম শতকে ভারতের প্রথম আন্তর্জাতিক বাণিজ্যে অংশগ্রহণ আমাদের অজানা নয়। কিন্তু ভারত মহাসাগরকে কেন্দ্র করে ভারতের আন্তর্জাতিক বাণিজ্যে অংশগ্রহণ ঘটেছিল আদি মধ্যযুগেই। জর্জ হোয়ার্নি তাঁর 'Arab Sea Faring in the Indian Ocean in Ancient and Early Medieval Times' গ্রন্থে, কীর্তিনারায়ন চৌধুরী তাঁর 'Trade and Civilization in the Indian Ocean : An Economic History from the Rise of Islam to 1750' শীর্ষক গ্রন্থে এবং ডঃ অশীন দাশগুপ্ত ' ভারত মহাসাগরে বাণিজ্য ও রাজনীতি ১৫০০-১৮০০' শীর্ষক গ্রন্থে সেখিয়েছেন যে, খ্রীঃ সপ্তম শতকে ইসলামের উত্থানের পর একদিকে আরব বণিক এবং অন্যদিকে চোল শাসকদের হাত ধরে ভারত মহাসাগরের সামুদ্রিক বাণিজ্যে গতিস সঞ্চার হয়েছিল। তাই খ্রীঃ সপ্তদশ শতকে মুঘল আমলে একদিকে ইউরোপীয় বাণিজ্য কোম্পানীগুলো এবং অন্যদিকে ভারতীয় বণিকদের অংশগ্রহণে ভারত মহাসাগরীয় বাণিজ্য উন্নতির চরমে পৌঁছেছিল।

প্রসঙ্গত, সপ্তদশ শতকে ভারত মহাসাগরের সামুদ্রিক বাণিজ্য সম্পর্কে তথ্য লাভের ক্ষেত্রে আমাদের প্রধানত বিদেশী তথ্যসূত্রের উপর অধিক নির্ভর করতে হয়। তথ্যের এই অপ্রতুলতার কথা ডঃ অশীন দাশগুপ্ত ব্যাখ্যা করেছেন। যাইহোক, ভারত মহাসাগরের সামুদ্রিক বাণিজ্য সম্পর্কে তথ্য লাভের ক্ষেত্রে প্রধান উপাদানগুলি হল - জনৈক পর্তুগীজ লেখক টম পাইরেন্স রচিত 'সুমা ও ওরিয়েন্টাল গ্রন্থ', মোরল্যান্ড-এর 'The Ships of the Arabian Sea about A.D. 1500' শীর্ষক প্রবন্ধ (JIRAS), স্বেডেনের ডায়েরী, ব্রেনলের মানচিত্র এবং মেনরিক, ফ্রেডরিক বারবোসা, বার্নিয়ে, ট্যান্ডারনিয় ও ব্রালফ কিচ প্রমুখ ইউরোপীয় পর্যটকদের বিবরণ প্রভৃতি। এছাড়াও আবুল ফজলের 'আইন-ই-আকবরী' থেকেও কিছু তথ্য পাওয়া যায়।

ভূমিকা (INTRODUCTION):

ষষ্ঠী শতাব্দীতে ভারত মহাসাগরের বানিজ্যের আকার ছিল দুই প্রকার। প্রধানত পশ্চিম ও পূর্ব উপকূলকে কেন্দ্র করে বানিজ্য এবং ভারতীয় উপমহাদেশের বিভিন্ন ছোট-বড়ো বন্দর থেকে আরব সাগর ও বঙ্গোপসাগর অতিক্রম করে সামুদ্রিক বানিজ্য, যা ভারত মহাসাগর জুড়েই ব্যাপ্ত ছিল। আলোচ্য সময়কালে ভারত মহাসাগরীয় বানিজ্যে প্রধানত গুজরাট, সিন্ধু অঞ্চল মালবার উপকূল ও করমন্ডল উপকূল অঞ্চল এবং বাংলাও গুরুত্বপূর্ণ ভূমিকা পালন করেছিল। প্রকৃতপক্ষে ষষ্ঠদশ শতকে ভারত মহাসাগরীয় বানিজ্যে ভারতীয় বণিকদের গুরুত্বপূর্ণ অংশগ্রহণ ছিল। আলোচ্য বানিজ্যে গুজরাট মুসলমান বণিকরা বেশী সংখ্যায় অংশগ্রহণ করলেও করমন্ডল অঞ্চলে হিন্দু ও বাংলার বণিকরাই অংশ নিত। অশীন দাশগুপ্ত তাঁর গবেষণাতে সেবিয়োছেন যে, আলোচ্য বানিজ্যে আব্দুল গফুর, সুরাটের বিরজি ভোরা, মলয় চৌটি কিংবা বাংলার জগত শেঠ এর মত ধনী বণিক যেমন অংশ নিতেন, তেমনই নাখুদা শ্রেনীর বণিক এবং ছোট ছোট বণিকরাও অংশ নিতেন।



ভারত মহাসাগরীয় বানিজ্যে বিভিন্ন বণিকদের আগমন :

ভারত মহাসাগরীয় বানিজ্যে বিদেশী বণিকদের মধ্যে প্রথম আগমন ঘটেছিল পর্তুগীজ বণিকদের। ভাঙ্কো-ডা-গামা ১৪৯৮ খ্রীঃ দশকের কালিকট বন্দরে অবতরণ করেছিলেন। ১৫১০ খ্রীঃ পর্তুগিজরা গোয়া, ১৫১১ খ্রীঃ মালাকা ও ১৫১৭ খ্রীঃ হরমুজ বন্দরকে নিয়ন্ত্রণে এনেছিল। এদের প্রধান উদ্দেশ্য ছিল এশিয়ার বানিজ্যে ভাগ বসানো এবং মালবার- ইউরোপের বানিজ্যকে নিজেদের নিয়ন্ত্রণে আনা। কিন্তু প্রধানত ষষ্ঠদশ শতকে পর্তুগীজ বণিকদের হাটিয়ে ডাচ ও ব্রিটিশ বানিজ্য কোম্পানীগুলো এদেশের রপ্তানি বানিজ্যগুলোকে দখল করে নিয়েছিল, যার মধ্যে অন্যতম ছিল ইস্ট-ইন্ডিয়া কোম্পানী। এছাড়া দিনেমার ও আমেনির বণিকরাও এই বানিজ্যে অংশগ্রহণ করেছিল। করাসী কোম্পানীগুলি সবশেষে অনুপ্রবেশ করলেও তারা ইস্ট-ইন্ডিয়া

কোম্পানীর কাছে প্রতিযোগিতায় এঁটে উঠতে পারে নি। উল্লেখ্য, ইউরোপীয় বানিজ্য কোম্পানীগুলোর মধ্যে শেষ পর্যন্ত টিকে ছিল ব্রিটিশ ইস্ট-ইন্ডিয়া কোম্পানী এবং কালক্রমে এই বণিকের মানদণ্ড রাজসভে পরিনত হয়েছিল। লিজে-মার্শাল দেখিয়েছেন যে, সপ্তদশ শতকের বানিজ্যের এক-তৃতীয়াংশ ডাচদের দখলে থাকলেও ৬০% ব্রিটিশদের নিয়ন্ত্রণে ছিল।

ভারত মহাসাগরীয় বানিজ্যে দেখা গেছে যে, ভারত থেকেই দ্রব্য সামগ্রী বেশী রপ্তানি হত। স্বতন্ত্রতাই আলোচ্য সামুদ্রিক বানিজ্যে ভারতের লাভ বেশী হত। ঐতিহাসিক শিরিন মুসভি দেখিয়েছেন যে, ১৫৮৬ খ্রীঃ থেকে ১৬০৫ খ্রীঃ এর মধ্যে দেড় কোটি টাকার রূপো মুম্বল ভারতে এসেছিল। তবে একথা সত্য যে, আলোচ্য ভারত মহাসাগরীয় বানিজ্যের সূত্র ধরে ইউরোপীয় কোম্পানীগুলোর আগমনের ফলে ভারতের সমকালীন কৃষি ও শিল্পের ব্যাপক বিকাশ ঘটেছিল। সমকালীন সময়ে বাংলাদেশ ও

পশ্চিম গুজরাট বানিজ্যের গুরুত্বপূর্ণ কেন্দ্রে পরিনত হয়েছিল। প্রধানত আকবর ও জাহাঙ্গীর-এর আমল থেকে বৈদেশিক বানিজ্যের উন্নতি লক্ষ্য করা যায়।



ভারত মহাসাগরীয় বানিজ্যে পণ্য সামগ্রীর দাম বিভিন্ন বিশ্বের উপর নির্ভর করত। বাহিরের থেকে টাকা আসা ছাড়াও, কীরকম ফসল হচ্ছে, বাহিরের বাজারের কি অবস্থা- এই সবের উপর নির্ভর করেই ভারত মহাসাগরীয় বানিজ্যে বাজার দর ওঠানামা করত। প্রাচ্যে রাজনৈতিক অস্থিরতা দেখা নিলে জিনিষের দাম কমত। তবে আলোচ্য বানিজ্যে

বিনিময় মুদ্রা নিয়ে বিদেশী কোম্পানীগুলোর বেশ কিছু সমস্যা হত। কারণ ভারতে ইউরোপীয় বণিক সংস্থাগুলোকে নগদ অর্থে পণ্য ক্রয় করতে হত। অর্থাৎ দেশ থেকে সোনা বা রূপোর বুলিয়ান (Bullion) রপ্তানি করা প্রতি দেশেরাই বানিজ্য নীতির পরিপন্থী ছিল। এক্ষেত্রে বণিকদের সোনা-রূপোর বিনিময়ে কিংবা বিদেশে ছান করে বানিজ্য চালাতে হত।

সপ্তদশ শতকে ভারত মহাসাগরকে কেন্দ্র করে সামুদ্রিক বানিজ্যে ব্যস্ততম বন্দর হিসেবে উত্থান ঘটেছিল গুজরাটের সুরাট বন্দর ও দিউ বন্দরের। এছাড়াও বাংলাদেশের চট্টগ্রাম, শ্রীপুর। মালাবার উপকূল অঞ্চলের কালিকট। পূর্ব উপকূলের পুলিকট ও নাগাপট্টিনম বন্দর। কোঙ্কন উপকূল অঞ্চলের চাউল, দাডোল, রাজাপুর বন্দর। উত্তর কানাড়া অঞ্চলে তটিকল এবং গোয়া ও সিন্ধু অঞ্চলে লাহোরি প্রভৃতি গুরুত্বপূর্ণ বন্দর তথা বানিজ্যকেন্দ্র হিসেবে আত্মপ্রকাশ ঘটেছিল।

ভারত মহাসাগরীয় বানিজ্যের প্রথমদিকে পর্তুগীজ বণিকরা মূলত পশ্চিম উপকূলে মশলা, বিশেষত গোলমরিচ ও লঙ্কায় রপ্তানিকে কুক্ষিগত করতে চেষ্টাছিল। পর্তুগীজরা নগদ রূপের বিনিময়ে বানিজ্য করত। এরা এসেলে চীনা সিল্ক, চীন ও অলঙ্কার আমদানী করে সেই অর্থে ভারত থেকে সুতিবস্ত্র, রেশম, চাল, চিনি, গোলমরিচ প্রভৃতি সংগ্রহ করত। ইউরোপ থেকে দামী মদ ও সৌখিন খেলনাও ভারতে আসত। ভারতীয় বণিকরা লবঙ্গ, জাকরান, জরিজি এবং সেই সঙ্গে চীনা রেশম ও চীনা মাটির পাত্র সংগ্রহ করত। কীর্তি নারায়ণ চৌধুরি তাঁর গবেষণামূলক গ্রন্থে লিখেছেন যে, রপ্তানি সামগ্রীর মধ্যে ভারতীয় বস্ত্রের ব্যাপক চাহিদা ছিল। এছাড়াও রপ্তানি হত গম, তেল, নারকেল, হলুদ ও আদা প্রভৃতি। বাংলাদেশ থেকে গালা, মোম, নীল, মালাবার অঞ্চল থেকে গোলমরিচ এবং করমন্ডল উপকূল অঞ্চল থেকে চামড়া রপ্তানি হত। ভারতীয় বণিকরা এদেশে আমদানী করত সোনা, রূপো ও বোড়া। উল্লেখ্য এই পর্বের বানিজ্যে বাংলার সপ্তগ্রাম বন্দর ছাড়াও হুগলী, পূর্ব মেদিনীপুরের খেজুরী এবং উড়িষ্যার বালেশ্বর বন্দরও গুরুত্বপূর্ণ ভূমিকা পালন করত।



প্রসঙ্গত, খ্রীঃ সপ্তদশ শতকে ভারত মহাসাগরের সামুদ্রিক বানিজ্যের সূত্র ধরে সমকালীন ভারতের বহিঃবানিজ্যে একটা বিপ্লব এসেছিল। সমকালীন বানিজ্যে ডাচ বানিজ্যিক কোম্পানীগুলি ভারত থেকে মশলা ও সুতিবস্ত্র চীন ও ইন্দোচীনে সরাসরি রপ্তানি করে সেখান থেকে সোনা আমদানী করে আর্থিক সমস্যার সামাল দিত।

প্রসঙ্গত উল্লেখযোগ্য, খ্রি: সপ্তদশ শতকে ভারত মহাসাগরকে কেন্দ্র করে যে সামুদ্রিক বানিজ্যের বিকাশ ঘটেছিল তাতে মোটামুটি ইউরোপীয় বনিক ও ভারতীয় বনিকরা একটা সমঝোতার মধ্যে দিয়ে একে অন্যের কাছাকাছি এসেছিল। তবে এই পর্বের বানিজ্যে ভারতীয় বনিকরা বেশী লাভবান হত এই কারণে যে, ইউরোপীয় জাহাজগুলোর তুলনায় ভারতীয় জাহাজ মালিকরা মাসুল কম নিত। প্রথম দিকে ইংরেজ ও ডাচ বনিকদের এসেশের বানিজ্যে বাধা দিলেও ভারতীয় বনিকরা পরবর্তী পর্বে ইউরোপের বনিকদের সঙ্গে এক নতুন ধরনের সম্পর্ক গড়ে তুলেছিল। এর সূত্র ধরে ভারতীয় বনিকরা ইউরোপীয় বনিক সংস্থা ও ভারতীয় শাসকদের মধ্যে সেতুর কাজ করত। এইভাবে সপ্তদশ শতকে ভারত মহাসাগরকে কেন্দ্র করে সামুদ্রিক বানিজ্যের সূত্র ধরে এসেশের বানিজ্যে এক স্বর্ণ যুগের সূচনা হলেও অষ্টাদশ শতকে কিছু মুঘল ভারতে রাজনৈতিক অবক্ষয় ঘটায় ব্রিটিশ বানিজ্যের উত্থান ঘটে এবং তা মুঘল ভারতের পক্ষে শুভ হয়নি।



পূর্ব উপকূলের অন্যতম প্রধান বাণিজ্য কেন্দ্র ছিল বাংলা, যার সঙ্গে মালাকার তখন নিয়মিত যোগাযোগ প্রতিষ্ঠিত হয়েছিল।

দীর্ঘদিন ধরে বাংলার সঙ্গে দক্ষিণ-পূর্ব এশিয়া, ব্রহ্মদেশ, মালয় দ্বীপপুঞ্জ ও সুমাত্রার বাণিজ্যিক যোগাযোগ ছিল। পূর্বাংশে চট্টগ্রাম এবং পশ্চিমাংশে সপ্তগ্রাম - এই দুই প্রধান বন্দরকে কেন্দ্র করে বাংলার সমুদ্র-বাণিজ্য বিকশিত হচ্ছিল। সপ্তদশ শতকের শুরুর দিকে হুগলি, পিল্লি এবং বালাসোরের উত্থান হয়। প্রধানত পোতুগিজরাই এইসব বন্দর নিয়ন্ত্রণ করত। কিছু বানিজ্যের নামে তারা দস্যুবৃত্তি করত। বাংলার জনজীবন কার্যত বিপর্যস্ত হয়ে ওঠে। ১৬৩২ খ্রিস্টাব্দে শাহজাহানের নির্দেশে হুগলি থেকে পোতুগিজদের বিতাড়িত করা হয়। বাংলার বাণিজ্য মূলত তখন মুসলমান বনিকদের হাতে কারণ হিন্দু কোনও বনিককে সমুদ্রযাত্রা করতে দেখা যেত না। বাংলার উৎপাদিত পণ্য মাসুলিপত্তনম ও সুরাট বন্দর ছুঁয়ে বহির্ভাগ্যে নিয়মিত চালান যেত। বাংলার চালের এক বিশাল বাজার ছিল করমন্ডল উপকূল এবং মৌলভীবাজার।

সপ্তদশ শতকে ভারতের সমুদ্র-বণিজ্য গতিলাভ করেছিল। এর নানাবিধ কারন ছিল। আকবর শুজরাট জয়ের পর থেকেই পোতুগীজদের পতন দেখা দেয়, যা শাহজাহান ১৬৩২ খ্রী: সম্পন্ন করেন। গভীর সমুদ্রে বণিজ্য করতে গেলে পোতুগীজদের নজরানা তো দিতেই হত বহুক্ষেত্রে তাদের দস্যুবৃত্তিরও শিকার হতে হত। পোতুগীজদের পতনের ফলে সমুদ্র বহুলাংশে নিরাপদ হয়েছিল। তাদের স্থলে ওলন্দাজ ও ইংরেজ বণিকদের বৃদ্ধি ঘটায় বণিজ্য আকারে এবং বৈচিত্র্যও বৃদ্ধি পেতে থাকে। এইসব কারন অপেক্ষা গুরুত্বপূর্ণ যেটি, তা হল সুরাটকে সাম্রাজ্যের প্রধান বন্দর রূপে গড়ে তোলার জন্য মুঘল সম্রাটদের প্রয়াস। ফলত সুরাটকে খি্রে ছোট বড়ো বহু বন্দর গড়ে উঠতে

লাগল। ভারতের পন্য ব্যাপকভাবে পারস্য উপসাগরীয় অঞ্চল এবং দক্ষিণ আরবে ছড়িয়ে পড়তে থাকে। ১৬২২ খ্রী: হরমুজ পোতুগীজদের হাতছাড়া হওয়ার বৃদ্ধি দ্রুত হয়। দেখা গেল যে, মালাবার উপকূলজুড়ে বণিজ্যের জোয়ার। কোনও কোনও সময়ে ৫০০ বা ততোধিক নৌকার কফিলা উপকূল ধরে পণ্যসামগ্রী নিয়ে যাতায়াত করেছে। এগুলি সুরাটকে কেন্দ্র করে হয় পণ্য রপ্তানি নয়ত আমদানি করত। এমনকি

বাংলা থেকে মূল্যবান মসলিন ও চিনি দক্ষিণ-পূর্ব এশিয়ার চীন ও নানাবিধ মশলা এবং দক্ষিণাত্যের ইন্দ্রপাত ও মূল্যবান রত্ন সুরাটের মাধ্যমে বহির্ভারতে রপ্তানি হতে থাকে। পশ্চিম উপকূলের বণিজ্য বিস্তারে মুঘল রাজপুরুষদের প্রত্যক্ষ উৎসাহ থাকায় মূলধন সংগ্রহ এবং নিরাপত্তা লাভ দুটোই সহজসাধ্য হয়।

সপ্তদশ শতকের শুরু থেকেই মূলত ওলন্দাজ বণিকরা ভারত মহাসাগরীয় অঞ্চলে তাদের প্রভাব বিস্তার করতে থাকে। কিন্তু সুরাটের বণিকরা তাদের সঙ্গে দীর্ঘকাল প্রতিযোগিতায় টিকে ছিল। ওলন্দাজদের পথ ধরে ইংরেজ বণিকরাও তৎপর হয়ে ওঠে। জাহাঙ্গীরের দরবারে ইংরেজদের আদর-অভ্যর্থনা প্রমান করে যে, তারা রাজকীয় পৃষ্ঠপোষকতাও লাভ করেছিল। কিন্তু এই শতাব্দীর মধ্যভাগে ওলন্দাজরা দক্ষিণ-পূর্ব এশিয়ার সুরাটের বণিজ্যপোত প্রবেশে বাধা সৃষ্টি করার মুঘলরা সামরিক কোন সুরক্ষা ভারতীয় বণিকদের দিতে পারেন নি।



ভারতীয় বণিক (Indian Traders):

মোরল্যাভে-এর বক্তব্য ছিল যে, সমুদ্র বানিজ্যে ভারতীয়দের অংশ ছিল নগণ্য এবং সেই বানিজ্য পুরোপুরি নিয়ন্ত্রণ করত বিদেশীরা। কিন্তু আধুনিক গবেষণায় তাঁর সিদ্ধান্ত তুল প্রমানিত হয়েছে। ভারতে বিদেশী শাসন প্রতিষ্ঠিত হতেই সমুদ্র বানিজ্য ভারতীয়দের হাতছাড়া হয়ে যায়। ড: অশীন দাশগুপ্ত সেখিয়েছেন যে, সপ্তদশ শতকের শেষে সুরাটের বার্ষিক বানিজ্যের পরিমাণ ছিল ১ কোটি ৬০ লক্ষ টাকা। এই পরিমাণের মধ্যে ইউরোপীয় বণিকদের বানিজ্যের অংশ ছিল মাত্র ২০ লক্ষ টাকা। ভারতীয় বণিকরা আকাস, বসরা, মালাক্কা, প্রভৃতি বন্দরে নিজস্ব প্রতিনিধি নিযুক্ত করত। কোনও কোনও ভারতীয় বণিকের অধীনে ২০টি পর্যন্ত জাহাজ ছিল যাদের মোট বহনের ক্ষমতা ছিল প্রায় ৫,০০০ টন।

ভারতীয়দের মধ্যে জাহাজের মালিকানা অধিক রূপে গুজরাটি মুসলমান বণিকদেরই ছিল। তবে করমন্ডলের উপকূলবর্তী বন্দরগুলি থেকে হিন্দুরা এবং অন্যান্য ভারতীয়রা বাংলা থেকে সমুদ্রযাত্রা করত। চীনাদের মতোই ভারতীয় বণিকদের মূখ্য উদ্দেশ্য ছিল বর্তমান ইন্দোনেশিয়া থেকে মশলা সংগ্রহ করা। মালাক্কা থেকে ভারতীয়রা চীনা মাটির পাত্র এবং ব্রেশম সংগ্রহ করত। ভারতীয় বস্ত্রের বিশেষ চাহিদা থাকলেও ড: অশীন দাশগুপ্ত মনে করেন না যে, চীনারা সেগুলি কিনত। চীনারা ভারতের আকিম, নানা ধরনের গন্ধদ্রব্য এবং চন্দনকাঠ কিনতে আগ্রহী ছিল।

পশ্চিম দিকে ভারতীয় বণিকদের পণ্য দুটি নির্দিষ্ট জলপথেই যাওয়া-আসা করত। এদের একটি ছিল কায়রো ও আলেকজান্দ্রিয়া, যেখানে লোহিত সাগর দিয়ে কেতে হত এবং অন্যটি ছিল পারস্যের উপসাগর অতিক্রম করে বসরাও বাগদাদ। লোহিত সাগরের জলপথ কার্যত নিয়ন্ত্রণ করত কায়রোর বণিক প্রতিষ্ঠানগুলি, যারা করিম নামে অধিক পরিচিত ছিল।



সুরাট বন্দর দিয়ে বস্ত্র রপ্তানির জন্য ওলন্দাজদের বহুদিন অপেক্ষা করতে হয়েছিল। ড: কে. এন. চৌধুরী লিখেছেন যে, প্রথমত ওলন্দাজদের বাণিজ্যে দক্ষিণ-পূর্ব এশিয়ার মশলার প্রাধান্য ছিল এবং দ্বিতীয়ত, মুঘল দরবারে পোর্তুগীজদের প্রভাব ওলন্দাজদের নানানভাবে বাধা দিয়েছিল। ১৬১৪ খ্রী: পর থেকে পোর্তুগীজদের সঙ্গে মুঘলদের সম্পর্কের অবনতি ঘটতে থাকে এবং ওলন্দাজদের সুদিন সূচিত হয়। দক্ষিণ-পূর্ব এশিয়ায় পোর্তুগীজ বাণিজ্য কেন্দ্রগুলি যেমন ওলন্দাজরা দখল করে নেয় তেমনই শ্রীলঙ্কায় কলম্বো এবং ভারতের কোচিনও তারা ১৬৬০-এর দশকে দখল করে নেয়।

ওলন্দাজদের মতই ইংরেজ কোম্পানি ধীরে ধীরে ভারতীয় উপমহাদেশে নিজেদের বাণিজ্য বৃদ্ধি করতে সমর্থ হয়েছিল। তবে ড: চৌধুরী মনে করেন যে, উভয়ের কর্মপদ্ধতি ছিল যথেষ্ট আলাদা। ইংরেজরাও দক্ষিণ-পূর্ব এশিয়ার দ্বীপগুলিতে মশলার সন্ধানেই প্রথম অবতীর্ণ হয়েছিল। কিন্তু ওলন্দাজদের নৌশক্তির কাছে তারা বাধা পায়। অবশ্য মশলা দ্বীপপুঞ্জ থেকে আহৃত মশলা ও গোলমরিচের চাহিদা ইংল্যান্ডের মতো ক্ষুদ্রদেশে ছিল না। তাই তারা ভারতের দরিয়ায় আসতে শুরু করে অন্যান্য পণ্যের বোঝে। এভাবেই গুজরাট থেকে শুরু করে করমন্ডল এবং বাংলায় ইংরেজরা বাণিজ্যকুঠি স্থাপন করতে থাকে।



১৬০৭ খ্রী: ক্যাপ্টেন কিলিং এবং উইলিয়াম হকিন্স লন্ডন থেকে সুরাটের উদ্দেশ্যে যখন পাড়ি দেন তখনই ইংরেজ ইস্ট ইন্ডিয়া কোম্পানী ভারতে স্থায়ীভাবে বাণিজ্য করার পরিকল্পনা করে নিয়েছিল। সম্রাট জাহাঙ্গীরের বদান্যতায় ইংরেজরা ভারতে বাণিজ্য করার সুযোগ পায়। ইংরেজরা পোর্তুগীজদের কূটনৈতিক আধিপত্য খর্ব করার জন্য যেমন মুঘল দরবারে নানানভাবে সম্পর্ক স্থাপন করেছিল, তেমনই সমুদ্রে প্রত্যক্ষ যুদ্ধ করার উদ্দেশ্যে জাহাজগুলিকে সশস্ত্র করে তুলল। প্রথম থেকেই ভারতীয় বাণিজ্য ছিল লালসারক। কোনও কোনও ক্ষেত্রে সেই

মুনাফার পরিমাণ যে ৩০০ শতাংশ সেই তথ্যও ড: চৌধুরীও আমাদের দিয়েছেন।
এভাবে ১৬১৩ খ্রী: সুরাটে ইংরেজ কোম্পানী তাদের প্রথম কুঠি স্থাপন করে। ইতিপূর্বে
১৬১১-তে মাসুলিপতনমে তারা কুঠি স্থাপন করে।

উপসংহার (Conclusion):

এখন প্রশ্ন হল ভারতের মাটিতে বিদেশি বণিকদের এই রমরমার কারণ
কী? একথা সত্য যে, সপ্তদশ শতকে কোনো ইউরোপীয় বণিকই ভারতে রাজনৈতিক
ক্ষমতার অবিকারী হয়নি। সেরকম কোনো বাসনাও তাদের ছিল না। শক্তিশালী মুঘল
সম্রাটের বিরুদ্ধে লড়াই করার ক্ষমতাও তাদের ছিল না। কিছু তাদের ব্যবসার বিপুল
প্রসার ঘটেছিল। এর জন্য তাদের দক্ষ সংগঠনের কথা অনস্বীকার্য। ভারতীয় শাসকরাও
যে তাদের ব্যবসায় উৎসাহ দিত, সে কথাও স্বীকার্য। তবে মুঘল শাসকগোষ্ঠী বিদেশি
নৌবাহিনীর সমকক্ষ ছিল না বলে তাদের কিছুটা ভয় পেত। এই অবস্থায় বিদেশিরা
মাঝেমাঝে তাদের ঔদ্ধত্য প্রকাশ করত। দক্ষিণ ভারতের ছবিটা ছিল কিছুটা ভিন্ন।
এখানে কোনো শক্তিশালী শাসকশ্রেণী ছিল না। তাদের মধ্যে ষন্দ ও বিরোধ ছিল।



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- ভারতবর্ষের ইতিহাস (২য় খণ্ড) (মুঘল ও ব্রিটিশ ভারত)
মুখোপাধ্যায় হীরেন্দ্রনাথ ; পশ্চিমবঙ্গ রাজ্য পুস্তক পর্ষদ; কলকাতা
(১৯৯৮);
- ভারতের ইতিহাস মুঘল যুগ থেকে আধুনিক যুগে উত্তরণ ১৫০০-১৮১৮;
তেসলিম চৌধুরি; প্রগতিশীল প্রকাশক (১৯৯৬);

Name - Madhumita Mitra

Roll No. 20/BAH/0238

বিষয় :
শাহজাহানের
শিল্পকলা

কৃতজ্ঞতা স্বীকার :-

আমি এই প্রকল্প মূলক কাজটি সম্পন্ন করতে গিয়ে যেসব বাক্তি প্রতিষ্ঠান সমূহ এবং অধ্যাপিকা হাত বাড়িয়ে দিয়েছেন তাদের সবার প্রতি আমার শ্রদ্ধা ও কৃতজ্ঞতা জানাই এবং কৃতজ্ঞতা জানাই যেসব লেখক লেখিকাদের যাদের বিভিন্ন পুস্তক ও নথিপত্র আমার প্রকল্পের কাজে সাহায্য করেছে আমার এই কাজটি সুষ্ঠুভাবে সম্পাদন করতে সাহায্য করেছে।

ভূমিকা (Introduction) :-

শিল্পকলা

স্বাপত্য কর্ম :

ভারতীয় উপমহাদেশে মুসলিম শাসনের সূচনা সায়্যাজা প্রতিষ্ঠার রাজনৈতিক প্রয়াসের পাশাপাশি স্বাপত্য ও শিল্পকলা চর্চার ক্ষেত্রেও গুরুত্বপূর্ণ ও সৃজনশীল অবদানের জন্য স্মরণীয় হয়ে আছে। স্বাপত্য ও শিল্পচর্চার ধারা ও ক্রমবিকাশের স্বরূপ বিশ্লেষণ করে মোটামুটি দুটি পর্বে ভাগ করা যায়। একটি হল শ্রাক-মুঘল পর্ব, এটি আরবদের সিদ্ধ বিজয়ের সময় থেকে (৭১২ খ্রীঃ) পানিপথের প্রথম যুদ্ধে পাঠান সুলতান ইব্রাহিম লোদীর পরাজয় পর্যন্ত (১৫২৬ খ্রীঃ) বিস্তৃত। দ্বিতীয় পর্বের কালসীমা মুঘল সম্রাট বাবরের সিংহাসনলাভ থেকে ঔরঙ্গজেবের রাজত্বের শেষ পর্যন্ত (১৫২৬-১৭০৭ খ্রীঃ) পর্যন্ত প্রসারিত। মুঘল সায়্যাজা ১৮৬৭ খ্রীষ্টাব্দ পর্যন্ত টিকে থাকলেও ১৭০৭-এর পরবর্তীকালে রাজনৈতিক বা সাংস্কৃতিক ক্ষেত্রে তার কোন গঠনমূলক অবদান ছিল না। মামেলুক সুলতানদের আমলে পারসিক, আরবীয়, তুর্কী, মারাসেনিক শিল্পধারার সাথে হিন্দু স্বাপত্যের সমন্বয় দ্বারা স্বাপত্য শিল্পের উন্নয়নের সূচনা হয়েছিল। খলজীবংশে তা পূর্ণতা পায় এবং ধীরে ধীরে হিন্দু স্বাপত্যরীতির প্রভাব লিখিত হয়ে ইসলামিক স্বাপত্যের সংমিশ্রিত নতুন ধারা শিল্পশৈলী প্রকাশ পায়। কিন্তু মামেলুকদের স্বাপত্য ছিল যেমন কৈশোরের চপলতায় উদ্ভ্রান্ত এবং অসংযমতায় ভরা, তেমনি চূড়ালক স্বাপত্য ছিল গোঁড়াধীপূর্ণ সারল্যে ভরা। এই উভয় সীমাবদ্ধতার অতিক্রম ঘটে মুঘল শাসকদের আমলে। মুঘল স্বাপত্যে বিশালতা, গান্ধীর্ষ, সংযম, আড়ম্বর, ভালংকরণ, সার্বজনীনতার ভাবভূতপূর্ব স্ফূরণ দেখা যায়।

স্লীম্যান (Sleeman) তাঁর 'Rambles and Recollections'-এ লেখ 'আদি'র মন্তব্য উদ্ধৃত করে লিখেছেন : "যে মানুষ ধর্মপ্রতিষ্ঠান, সেতু, ডাট্টালিকা ইত্যাদি নির্মাণ-কার্যের দৃষ্টান্ত স্বাপন করে গেছেন তিনি মানুষের মারো জমর হয়ে ডাছেন।" ভারতের মুঘল শাসকদের ক্ষেত্রে এই অভিমত খুবই সত্য। ঔরঙ্গজেব ছাড়া প্রায় সকল মুঘল বাগ্যা শিল্প-স্বাপত্যে আগ্রহী ও উদ্যোগী ছিলেন। সুলতানি আমলে হিন্দু ও

মুসলমান শিল্পধারার সমন্বয়ে স্থাপত্য-সৃষ্টির যে উদ্যোগ নেওয়া হয়েছিল, মুঘলযুগে তা পরিপূর্ণতা অর্জন করে। মুসলিম শিল্প-চিত্রার বীজ মোসোপটেমিয়া অপূর্ব সংমিশ্রণে গড়ে উঠেছিল মুঘল স্থাপত্য। পণ্ডিত আর জন মাশাংল মনে করেন, ভারতবর্ষের মত “নানা ভাষা নানা জাতি নানা ধর্মের” দেশে কোন নির্দিষ্ট সর্বজনীন রীতির মাধ্যমে শিল্প-স্থাপত্যকে বেঁধে রাখা সম্ভব ছিল না। এজেক্রে আঞ্চলিক বৈশিষ্ট্য, সম্রাটের ব্যক্তিগত রুচিবোধ ইত্যাদি অনেক কিছুর প্রভাব থাকা ছিল স্বাভাবিক। হুমায়ুন এবং আকবরের আমলে পারসিক শিল্পরীতির প্রভাব ছিল লক্ষণীয়। আবার হুমায়ুন যতটা বেশি পারসিক ধারার ভক্ত ছিলেন, আকবর ততটা নয়। আকবর পারসিক শিল্প-আদর্শকে শ্রদ্ধা করতেন, কিন্তু ভারতে শিল্পকর্মে তিনি ভারতীয় ঐতিহ্যকে পরিস্ফুটিত করতে বেশি আন্তরিক ছিলেন। জাহাঙ্গীরের এবং শাহজাহানের সময় পারসিক প্রভাব ভীষণভাবে হ্রাস পায় এবং প্রকৃত অর্থে ভারতীয় শিল্পধারা নতুনভাবে জোরে ওঠে। প্রখ্যাত শিল্প-সমালোচক অধ্যাপক সরস্বতীর ভাষায় : ***"With the advent of the Mughals Indo-Muslim architecture reaches a unity and completeness which make the story of architectural style that developed under their august patronage"***

মুঘল যুগে শিল্পচর্চায় বাপক উৎকর্ষের কেন্দ্রে ছিল শাসকদের স্থাপত্য ও চারুকলার প্রতি আন্তরিক তানুরাগ। প্রথম ছয়জন মুঘল শাসক স্থাপত্যকর্মে গভীরভাবে ডগ্‌ডিত ছিলেন। এঁদের মধ্যে আকবর ও শাহজাহানের স্থাপত্য পরিকল্পনাগুলি ছিল সর্বাধিক উৎকর্ষসম্পন্ন ও প্রসিদ্ধ। ঔরঙ্গজেবের আমলে মুঘল স্থাপত্যের জৌলুস কমাতে শুরু করে। স্থাপত্য আনুশীলনের মাপকাঠিতে মুঘল স্থাপত্য কর্ম দুটি ধাপ লক্ষ্য করা যায় - (১) সম্রাট আকবরের রাজত্বকালে লাল বেলে পাথর সহযোগে স্থাপত্য নির্মাণ, (২) সম্রাট শাহজাহানের আমলে শ্বেত মর্মর ও কৃষ্ণ মর্মরের সাথে মূল্যবান ধাতুর পেত্রাডুরা ও খোদিত নক্সার সমন্বয়ে স্থাপত্য নির্মাণ।

মুঘল সাম্রাজ্যের প্রতিষ্ঠাতা বাবর এবং হুমায়ুনের আমলের রাজনৈতিক অস্তিত্ব সুকুমার কলাচর্চার পাশ্বে সহায়ক ছিল না। ব্যক্তিগতভাবে বাবর ছিলেন নিজীক, উদ্যমী এবং প্রকৃতিক সৌন্দর্য ও শিল্পকলার সমর্থক। দুর্ভাগ্যবশত ভারতবর্ষের শিল্পধারা সম্বন্ধে তার ধারণা ছিল খুব হীন। তাঁর ‘আত্মজীবনী’ গ্রন্থে তিনি ভারতীয় শিল্পীদের দৈন্য সম্পর্কে মত প্রকাশ করেছেন আশ্রয় লোদীকোটে নির্মিত

একটি মসজিদ সম্পর্কে তিনি লিখেছেন : “এটি সুনির্মিত নয়, এটি হিন্দুস্থানী রীতিতে নির্মিত।”

বিবৃতি :

ভারত বিজয়কে স্বরণীয় করে রাখার উদ্দেশ্যে ১৫২৬ খ্রীষ্টাব্দে এদুটি নির্মিত হয়েছিল। একই সময়ে লোদী শাসকদের দূর্ণ প্রকারের অভ্যাসের তৃতীয় মসজিদটি নির্মিত হয়েছিল। এর নির্মাণশৈলী হিন্দুরীতিতে হয়েছিল বলে বাবর এটির সৌন্দর্য ও পরিকল্পনা সম্পর্কে বিন্দাবাদ করেছেন। প্রস্তুত স্থাপত্য সৃষ্টিতে সভ্যতার উদ্যোগের অভাব ছিল না। কিন্তু বাস্তব সত্য হল এই যে, ভারতীয় শিল্প-ঐতিহ্য এবং শিল্পীদের দক্ষতা সম্পর্কে তাঁর যে উল্লেখসিকতা ছিল, তা থেকে কোন মহৎ শিল্পসৃষ্টি সম্ভব ছিল না। অধ্যাপক সরস্বতী লিখেছেন : **"With such a supercilious attitude for the country and for the people and their culture it is difficult to initiate any creative and significant an movement."** বস্তুত অপ্রিয় হলেও সত্য এই যে, বাবর সৌন্দর্যবাসিক হওয়া সত্ত্বেও ভারতবর্ষের স্থাপত্যশিল্পের ধারায় বিশেষ ছাপ ফেলাতে পারেননি।

ভাণ্ডার বিড়ম্বনা এবং প্রতিকূল রাজনৈতিক পরিস্থিতি দ্বারা বিব্রত হুমায়ুনের পক্ষে শিল্প-স্থাপত্যের কাজে ইচ্ছানুযায়ী আশ্রয়নিয়োগ করা সম্ভব ছিল না। পারসিক শিল্প-ঐতিহ্যের প্রতি তাঁর গভীর অনুরাগ ছিল, ব্যক্তিগতভাবে তাঁর শিল্পবোধের অভাবও ছিল না, তথাপি কোন স্থায়ী কীর্তি তিনি রেখে যেতে পারেননি। দুর্ভাগ্যবশত আফগান নেতা শের শাহের পানোরো বছর (১৫৪৬-৫৫ খ্রীঃ) সিংহাসন দখলের কারণে হুমায়ুনকে পারস্যের শাহ তহমাস্প-এর দরবারে আশ্রয় করতে হয়। এই সময় পারসিক স্থাপত্যশৈলীর প্রতি তাঁর আকর্ষণ অনেকটা বৃদ্ধি পায়। দিল্লী পুনরুদ্ধার করার পর তিনি পারসিক স্থাপত্যের আদর্শে ভারতীয় স্থাপত্যকে সাজিয়ে তোলেন। খোন্দ আমার প্রণীত ‘হুমায়ুননামা’ গ্রন্থে হুমায়ুনের শিল্পোদ্যোগের কিছু আভাস পাওয়া যায়। শাসনের সূচনাপর্বে হুমায়ুন দিল্লীতে ‘দিনপনাহ’ নামক এক নতুন নগরী নির্মাণেরপরিকল্পনা করেছিলেন। নামকরণটি ছিল তাৎপর্যপূর্ণ। ‘দিনপনাহ’ শব্দের অর্থ ‘উপত্যকার জাদুঘর’। মুঘলের প্রথম রাজধানী হিসেবে পরিকল্পিত এই নগরী ‘জানী ও

বুদ্ধিমান' ব্যক্তিদের আলয়মন্ডল হিসেবে গড়ে উঠবে এবং এর বিশালত্ব ও সৌন্দর্য আকৃষ্ট করবে পৃথিবীর নানা প্রান্তের শিল্পরসিক মানুষদের - এই ছিল হিমায়ূনের আশা। এই নগরীর প্রাথমিক নির্মাণকার্য শুরু হয়েছিল। তবে তা সম্পূর্ণতা লাভ করেনি। সম্ভবত যেটুকু নির্মিত হয়েছিল শের শাহের আক্রমণে তা বিধ্বস্ত হয়ে যায়। পাঞ্জাবের হিসার-ডেলার ফতেয়াবাদে হিমায়ূনের আমলে নির্মিত একটি মসজিদ কালের ঢুকুটিচিহ্ন নিয়ে এখনো দাঁড়িয়ে আছে। পারসিক রীতিতে অলংকৃত ও নির্মিত এই মসজিদটি অবশ্য কোন বিশেষত্বের অধিকারী বলা যায় না।

আপাত বিচারে বাবর ও হুমায়ূনের দ্বারা ভারতের স্থাপত্যশিল্প বিশেষ উপকৃত হয়নি। তাঁর যেটুকু অবদান ছিল তা নগণ্য। কিন্তু পার্সি ব্রাউন (Percy Brown) মনে করেন, বাবর এবং

হুমায়ূন পারাক্রভাবে ভারতবর্ষের শিল্পস্থাপত্যকে যথেষ্ট উৎসাহিত করেছেন। তিনি লিখেছেন : **"Babar's marked aesthetic sense inspired them (successors) under more favourable condition to the production of their finest achievements, while Humayun's forced contact with the culture of safavids is reflected in many of Mughal buildings which followed."**

শাহজাহানের রাজত্বকালকে মুঘল স্থাপত্যকর্মের 'স্বর্ণযুগ' বলা হয়। তবে আকবর পর্যন্ত সময়ে মুঘল স্থাপত্যে যে রীতি ও আদর্শ অনুসৃত হয়েছিল, জাহাঙ্গীরের সময় থেকে তার পরিবর্তন ঘটে এবং শাহজাহানের আমলে সেই নতুন রীতি চূড়ান্ত পরিপতি পায়। জাহাঙ্গীর ও শাহজাহানের দরবারে অভিজাতদের অধিকাংশই ছিলেন পারস্য থেকে আগত ব্যক্তি। ফলে দরবারের চালচলনে পারস্যের বিলাস ও মাধুর্যের আদর্শ প্রাবল্য পেত। পারস্যের রীতি ও ঐতিহ্যের প্রতি ক্ষমতাশালী অভিজাতবর্গের এই আকর্ষণ ও শ্রদ্ধা সমসাময়িক স্থাপত্যকর্মের উপরেও প্রতিফলিত হয়। আকবর যে সময় ও ভারতীয়করণের চিন্তাধারাকে স্থাপত্যে প্রতিফলিত করতে চেয়েছিলেন, জাহাঙ্গীরের আমলে ও পরবর্তীকালে তার অবদান ঘটে। বিদেশী স্থাপত্যকলার আড়ম্বর ও অভিজাতদের প্রতি আকর্ষণ মুঘল স্থাপত্যকর্মকে স্বদেশীয় শিল্পদর্শ থেকে দূরে সরিয়ে দেয়। ঐতিহাসিকের ভাষায় : "জাহাঙ্গীর ও পরবর্তীকালের মার্বেল পাথরশোভিত হম্মারাজির সাথে আকবরের সৌদের প্রভেদ হল কোন ব্যক্তির মুখমণ্ডল

সুন্দর ও সুশীল অঙ্কিত পদযুগল ক্ষীণ ও দুর্বল হবার মতই।” তাছাড়াও সরস্বতী এই প্রজন্মে লিখেছেন : *"The manly vigour, the direct simplicity and the varied originality of Akbar's buildings stand widely apart from the extreme and almost effeminate grace, the sumptuous appearance and the dearth of structural designs that characterise the pretty creations of Shah Jahan."* আশ্চর্য্য দূর্গে বিশেষত উত্তরে ডাংগে, শাহজাহান ব্যাপক পরিবর্তন ঘটান। আকবরের আমলে নির্মিত কেবল 'জাহাঙ্গীর মহল' এবং 'আকবরী মহলের' সামান্য অংশ কোনক্রমে দাঁড়িয়ে থেকে এখনো দুই স্বাভাবিক মুখল সফাটের নির্মাণকলার পার্থক্য নির্দেশ করেছে। এখানে পরিষ্কার বোঝা যায় যে, আকবরের আমলের সৌধগুলি আভিজাত্যপূর্ণ এবং মজবুত, কিন্তু পরবর্তীকালের সৌধগুলি শৌখিন কিন্তু দুর্বল।

বৈশিষ্ট্যগত প্রভেদ যাই থাকুক, শাহজাহান যে একজন দরদী নির্মাতা ছিলেন, সে বিষয়ে কোন সন্দেহ নেই। আশ্চর্য্য দূর্গ, দিল্লী দূর্গ, লাহোর দূর্গ এবং মাদ্রাজের অন্যান্য স্থান তাঁর বহু স্বাভাবিক ছড়িয়ে আছে। এগুলির মাঝেবিশেষভাবে উল্লেখযোগ্য কয়েকটি সৌধ হল 'দেওয়ান-ই-আম', 'দেওয়ান-ই-খাস', 'মতি মসজিদ', 'জামি মসজিদ', 'শিসুমহল এবং বিশ্ববাসিত 'তাজমহল'। আশ্চর্য্য দূর্গে 'দেওয়ান-ই-আম', 'দেওয়ান-ই-খাস', 'খাসমহল', 'শিসুমহল', 'মুসাফির বাড়ি', 'আলুরি বাগ', 'মাহলি ভবন', 'মতি-মসজিদ' প্রভৃতি সৌধ শাহজাহানের রাজত্বের প্রথম পর্বের স্বাভাবিকের নিদর্শন হিসেবে উল্লেখযোগ্য। দৈর্ঘ্য ও প্রস্থ ২৬১ x ৬৭ ফুট বিশিষ্ট 'দেওয়ান-ই-আম' খ্রীষ্টাব্দে নির্মিত হয়। রক্তাক্ত বেলপাথরে নির্মিত এই দরবারগৃহের বহিরস্থ মার্বেল-সদৃশ প্লাস্টার দ্বারা শোভিত। বেলপাথরে নির্মিত বলে কেউ কেউ মনে করেন যে, এই সৌধ আকবরের আমলে নির্মিত হয়েছে এবং শাহজাহান পরবর্তীকালে প্লাস্টার দ্বারা তার রূপ পরিবর্তন করেছেন। এর পিছনেই নির্মিত হয়েছে মাদুরমণ্ডিত 'দেওয়ান-ই-খাস'। এদের পাশে গড়ে উঠেছে খাসমহল, শিসুমহল, মুসাফির বাড়ি প্রভৃতি নমনমনোহর সৌধরাজি। কিছুটা স্বতন্ত্র চরিত্র নিয়ে এদের পাশেই দাঁড়িয়ে আছে মতি মসজিদ (Pearl Mosque)। ফার্সি ভাষায় : এটি হল *"One of the purest and most elegant buildings of its class to be found anywhere."* মাথার ওপরে তিনটি গম্বুজ এবং চতুষ্কোণে আটকোণী

মিনারেলোভিত শ্বেতমার্বেল নির্মিত এই প্রার্থনাগৃহের কাজ সম্পূর্ণ হয় আনুমানিক ১৬৪৫ খ্রীষ্টাব্দে।

১৬৩৮ খ্রীষ্টাব্দে শাহজাহান দিল্লীতে 'শাহজাহানাবাদ' নামাঙ্কিত নতুন রাজধানী নগরী নির্মাণের কাজ শুরু করেন। ফাউন্ডেশনের মতে, এই নতুন নগরী কেবল প্রাচ্য নয়, সম্ভবত সমগ্র বিশ্বের মধ্যে সর্বাধিক সুরমা, অলংকৃত এবং বিখ্যামোদীপক একটি সৃষ্টি। এখানেই রয়েছে সুপ্রসিদ্ধ 'লালকেল্লা'। এই প্রাসাদের বিশালতা ও উচ্চতা সারা বিশ্বের স্থাপত্যবিদদের বিশ্বয় উদ্বেক করে। কেবল মুঘল মৈরতজের নয়, বর্তমান ভারতবর্ষের দৃষ্ট গৌরবের স্বারক হিসেবে আজও এই কেল্লা তার দায়িত্ব পালন করে চলেছে। অধ্যাপক সরস্বতী লিখেছেন : **"It excels the other Moghul palaes in the largeness of its conception, in the uniformity of its arrangements and in the magnificence of its execution."** বাসগৃহ, হারেম, দরবার, বাগিচাসহ এই বিশাল দুর্গ-নগরীর নির্মাণকর্ম সম্পন্ন হয় ১৬৪৮ খ্রীষ্টাব্দে। পরবর্তী প্রায় দুই শতক এই লালকেল্লা ছিল মুঘল রাজতন্ত্রের বাস্তবতম প্রধান কেন্দ্র। অতীতের স্মৃতি, বর্তমানের অভিজ্ঞতা আর ভবিষ্যতের স্বপ্ন নিয়ে আজও এই দুর্গ-প্রাকার ভারতীয় প্রজাতন্ত্রের গৌরব-নিশান বহন করে চলেছে। সুপরিকল্পিত ও সুউন্নত এই দুর্গনগরীর প্রধান প্রবেশ পথ দুটি - পশ্চিমদিকের প্রাচীরের মাঝামাঝি আছে লাহোর গেট এবং দক্ষিণদিকে আছে দিল্লী গেট। লালকেল্লার মধ্যে রয়েছে তাঁর আরো দুটি বিখ্যাত সৌধ 'দেওয়ান-ই-আম' এবং 'দেওয়ান-ই-খাস'। দেওয়ান-ই-আমের তাম এবং গম্বুজ এমন পরিকল্পিত বারে নির্মিত হয়েছে যে, কক্ষের যে কোন স্থান থেকে সিংহাসনে আসীন বাদশ্যকে ভালভাবে দেখা যাবে, এবং একই রকম বারে তাঁর বক্তব্য শোনা যাবে। এই বিখ্যাত সভাগৃহের মধ্যেই সংস্থাপিত ছিল শাহজাহানের শিল্পপ্ৰীতির আর একটি বিখ্যাত নিদর্শন এবং মহার্ঘ সৃষ্টি ময়ূর সিংহাসন। শিল্পী বেবাদল খাঁ নির্মিত এই সুদৃশ্য সিংহাসন মণি-মানিকা আর রত্নে ভরা। পারস্য সম্রাট নাদির শাহ দিল্লী আক্রমণকালে এই রত্নখচিত মহামূল্যবান সিংহাসন লুণ্ঠন করে নিয়ে চলে যান।

দেওয়ান-ই-খাস তার গঠনগত সৌষ্ঠব আর মহার্ঘ অলংকরণের জন্য বিখ্যাত। এই সুদৃশ্য সৌধের ছাদের নীচের তালু রূপরে পাত দিয়ে মোড়া ছিল। বার্নিয়ের মতে,

এই রূপার মূল্য ছিল প্রায় ২৬ কোটি টাকা। রূপার পাতমোড়া ছাদ আর তিনদিকে মার্বেল, সোনা আর মণিমুক্ত দিয়ে সুসজ্জিত এই সৌধ সৌন্দর্যপিয়ামী মানুষের চোখ এবং হৃদয়কে জয়িকের জন্য হলেও শান্তি আর আশ্বস্তির রাজ্য নিয়ে যেতে সক্ষম। এই ইমারতটি অনাগুলির তুলনায় কিছুটা খোলামেলা। ৯৬ ফুট দৈর্ঘ্য ও ৬৭ ফুট প্রস্থে বিন্যস্ত এই ইমারতের সম্মুখাগের দেওয়াল পাঁচটি সমান মাপের বহুভুজাকার খিলান দ্বারা শোভিত। এর কোনো পার্শ্ব আবেষ্টনী প্রাচীর বা-থাকায় সর্বদা শীতল বাতাস এখানে খেলা করতে পারত। মসূন মার্বেলে মোড়া মোকোগুলো আয়নার মতই স্বচ্ছ ও উজ্জ্বল মনে হত। বিশ্ববিখ্যাত একটি কাব্যিক ছন্দ এই ইমারতকে অপরূপ করে রেখেছে। এর দেওয়ালে ফরাসীতে লেখা আছে -

“আগার ফেরদৌস বারি যামিনস্ত
ও হামিনান্ত, নামিনান্ত, ও হামিনান্ত।”

এর অর্থ হল - ‘পৃথিবীতে যদি কোথাও স্বর্গ থেকে থাকে, তা এখানে, এখানে, তা এখানে’। ‘শাহ-মহল’ নামেও পরিচিত এই মহলের বহির্ভাগের মার্জিত এবং সৌম্য রূপ অভ্যন্তরভাগে ততটা চোখে পড়ে না। শ্বেত-শুভ্র মার্বেল পাথরে নির্মিত এই সৌধের অভ্যন্তরভাগের অতি-জালংকারণ এবং দামী ধাতুর মাত্রাহীন প্রয়োগ চোখের সামনে বিদ্যুতের ঝলকানি সৃষ্টি করতে পারে। কিন্তু পূর্ণিমার চাঁদের আলো ছড়াতে সে অক্ষম। ঐতিহাসিক সরস্বতীর ভাষায় : “The chaste and elegant appearance of the facade is lost in the interior by a bewildering maze of rich and lavish ornamentation distributed over every available space in brilliant colour, Lustrous gold and costly Pietra dura.” এই বক্তব্যের সমর্থন পাওয়া যায় ফার্ডিন্যান্ডের বক্তব্যেও। তিনি লিখেছেন : “এটি শাহজাহান-নির্মিত সৌধগুলির মধ্যে সুন্দরতম না হলেও, সর্বাধিক জালংকৃত সৌধের মধ্যে অন্যতম ছিল।”

এই সুদৃশ্য সৌধের সাথে পাল্লা দিয়েই নির্মিত হয়েছে ‘রুমমহল’ বা ‘ইমতিয়াজমহল’। পার্সী ব্রাউন একে “crowning jewel of Shah Jahan's seraglio” বলে বর্ণনা করেছেন। সমকালীন জর্জেক সভাপণ্ডিতের মতে, “এই সৌধ স্বর্গের কল্পিত নন্দনকাননের থেকেও সুন্দর”। মহম্মদ আলহি-র মতে, এই সৌধের ছাদের নিম্নাংশ প্রথমোসোনার পাত ও ফুল দ্বারা সজ্জিত করা হয়েছিল। পরে সোনার পরিবর্তে

রূপার পাত ব্যবহার করা হয়। আরো পরে আর্থিক কারণে সফট ফার-কশিয়ার রূপার পরিবর্তে তামার পাত এবং সফট দ্বিতীয় আকবর তামার পরিবর্তে কাঠের আভরণ ব্যবহার করেছিলেন। পারিপার্শ্বিকতা এবং অলংকরণের বিচারে এই বিলুপ্ত হয়ে যাওয়া সৌধটি প্রকৃত অর্থেই ছিল শাহজাহানের সৌন্দর্যবোধ এবং সাপ্তাবোধের অন্যতম নিদর্শন। আধ্যাত্মিক সরস্বতী রত্নমহলের রূপ বর্ণনা করে লিখেছেন : **"The Rang mahal is one of the most stomptuous conceptions of Shah Jahan's undertakings in buildings art, truely representatie of the splendour and magnificance of the Mughal Court at the highest peak of its brilliance."**

দুর্লভধারী শাহজাহানাবাদের গৌরব তথা সমগ্র হিন্দুস্থানের মাধ্য বৃহত্তম ধর্মগৃহ হিসেবে স্বীকৃত এবং গঠনরত সৌধের জন্য সমাদৃত 'জামি মসজিদদের' নির্মাণ কাজ শাহজাহান ১৬৪৪ খ্রীষ্টাব্দে শুরু করে ১৬৫৮ খ্রীষ্টাব্দে সম্পূর্ণ করেন। লালিত্যের অভাব না থাকলেও এই সৌধের বিশালতা ও গাম্ভীর্যপূর্ণ অলংকরণের মাধ্যমে এর কঠিন ও উদ্ধত (**Severe and imperious**) রূপ চোখে পড়ে। ঐতিহাসিক সৈয়দ জাহাঙ্গীর 'আমায়-উদ-সনাদিদ' গ্রন্থকে ভিত্তি করে আধ্যাত্মিক সরস্বতী লিখেছেন : **'uncompromising rigidity of its long horizontal lines, the harsh black and white inlay of its domes and minarates, its very vastness all combine to give this otherwise magnificent structure a character which never wholly attracts.'** দিল্লীর জামি মসজিদদের প্রায় সমসাময়িক কালে শাহজাহান তান্মা দুর্গের বাইরেও একি 'জামি মসজিদ' নির্মাণ করেন। সম্ভবত প্রিয়কন্যা জাহানারাকে সন্তুষ্ট করার জন্যই তিনি এই পরিকল্পনা গ্রহণ করেছিলেন। দিল্লীর জামি মসজিদদের মত বিশালতা, উঁকজমক বা চাকচিক্য আগ্রার মসজিদে ছিল না। ভবুও এর অবশ্যে এমন কিছু সৌন্দর্যশ্রী ও কমনীয়তা ছিল, যা হৃদয়কে স্পর্শ করে। আধ্যাত্মিক সরস্বতী দুই জামি মসজিদদের তুলনা করে লিখেছেন : আগ্রার জামি মসজিদে ছিল আবেগপ্রবণতা, কিন্তু দিল্লীর জামি মসজিদে ছিল কাঠিন্য আর উদ্ধততার বহিঃপ্রকাশ। (**"The Jami Masjid at Agra has an emotional character, in cotrast to the severe and imperious appearance of its counterpart at Delhi."**)।

তাজমহল :

সাপ্তারসিক হিসেবে যে নামটি শাহজাহানকে ভারত তথা বিশ্ব ইতিহাসে অমর করে রেখেছে, তা হল তাজমহল। প্রিয়তমা পত্নী মমতাজ বেগমের (প্রকৃত নাম আরজুমান্দ বানু বেগম) নাম চিরস্মরণীয় করে রাখার জন্যই এর নাম দিয়েছেন 'তাজমহল'। ১৬৩৬ খ্রীষ্টাব্দে মমতাজের মৃত্যুর অব্যবহিত পরেই সম্রাট যমুনার তীরে এই কালজয়ী সৌধ নির্মাণের সিদ্ধান্ত নেন এবং লাহোরীর মতে, সম্ভবত ১২ বছর ধরে এর নির্মাণকার্য চলে। তবে টেভার্নিয়ের মতে, এই সৌধ নির্মাণে বায় হয়েছে বাইশ বছর (১৬৩২ - ৫৩ খ্রীঃ) এবং সম্ভবত এটিই সঠিক তথ্য। এর নির্মাণে বায় হয়েছে প্রায় ১২ হাজার টন শ্বেত মর্মর। বিশ্বের অন্যতম বিখ্যাত হিসেবে স্বীকৃত এই স্মৃতিসৌধের পরিকল্পক এবং রূপকার সম্পর্কে ঐতিহাসিকদের মধ্যে কিছুটা দ্বিমত আছে। স্পেনদেশীয় পর্যটক ফাদার সেবাস্টিয়ান মানরিখের মতে, ডাঁনক ভেনেসীয় স্থপতি জেরোনিমো ভেরেনিও তাজমহলের নকশা তৈরী করেছেন। কিন্তু এই মত নানা কারণে গ্রহণযোগ্য মনে করা হয় না। ভেরেনিও ১৬৪৬ খ্রীষ্টাব্দে আগ্রায় শেষ নিশ্বাস ত্যাগ করেছেন। কিন্তু তিনি কখনোই এই ধরনের দাবি করেননি। পিটার মাণ্ডির সাথে ভেরেনিও-র পরিচয় ছিল। কিন্তু পিটার মাণ্ডিও তাজমহল নির্মাণে ভেরেনিও-র কোন ভূমিকার কথা উল্লেখ করেননি। তাজমহল তৈরির সম টেভার্নিয়ে আগ্রায় এসেছিলেন। কিন্তু তিনিও ভেরেনিও-র ভূমিকা সম্পর্কে কিছু উল্লেখ করেননি। বার্নিয়ের রচনাত্তেও ভেরেনিওর নামোল্লেখ পাওয়া যায়নি। ভেরেনিও এই কাজে যুক্ত থাকলে বিদেশী পর্যটক বা সমসাময়িক লেখকদের বিবরণীতে নিশ্চয়ই তাঁর নাম উল্লেখ থাকত। তাছাড়া তাজমহলের নির্মাণকৌশল কিংবা পরিকল্পনাতে কোনভাবেই ইউরোপীয় শিল্পধারার প্রাধান্য লক্ষ্য করা যায় না। বরং এখানে পারসিক সাপ্তাতগৈলীর প্রাবল্য লক্ষ্যনীয়। পশ্চিমী শিল্পরীতির তুলনায় এই সৌধে ইন্দো-পারসিক শিল্পধারার ক্রম-পরিণতি স্পষ্টভাবে অনুভব করা যায়। প্রাথমিক পরে নির্মিত ইমামুনের সমাধিভবন এবং পরবর্তীকালে নির্মিত আব্দুর রহিম খান-ই-খানানের স্মৃতি-সৌধের মধ্যে তাজমহলের পূর্বাভাস লক্ষ্য করা যায়। ঐ দুটি স্মৃতিসৌধের মহত্তম এবং পূর্ণতম বহিঃপ্রকাশ ছিল তাজমহল। সম্রাটের গভীর পত্নীপ্রেম, নির্মাণ-আকাংক্ষা এবং তাভিজ্ঞতার সুসঙ্গত

ফলেই সৃষ্টি হয়েছে এই কালজয়ী সৌন্দর্য। 'দেওয়ান-ই-আফ্রিদি' গ্রন্থের মতে, এই মর্মরসৌধকে সুন্দরতম করার জন্য শাহজাহান দেশ-বিদেশের গুণী শিল্পীদের সাহায্য নিতে দ্বিধা করেননি। মূলতান ও কনৌজের শিল্পীরা করেছেন অভ্যন্তরীণ অলংকরণ, বাগিচা তৈরি করেছেন কাশ্মীরের হিন্দু-বাগিচা-বিশারদ রবমল, খোদাইয়ের কাজ করেছেন কান্দাহারের শিল্পী আমানত খাঁ শিবাজী। গদুজের কাজে প্রধান শিল্পী ছিলেন সম্ভবত কনষ্টান্টিনোপল থেকে আগত ইসমাইল খা রুমী। আব্দুল হামিদ লাহোরী 'বাদশাহানা' গ্রন্থে লিখেছেন : "দেশের নানা প্রান্তরে সর্বোত্তম দক্ষ শিল্পী এবং তাদের সবটুকু সহযোগীরা প্রত্যেকেই তাদের দক্ষতা নিংড়ে দিয়েছেন তাজমহলকে সর্বাপেক্ষা সুন্দর করার জন্য।" হ্যাভেলও (Havell) মনে করেন, তাজমহলের অবয়বে ইউরোপীয় স্থাপত্যশৈলীর অনুপস্থিতি এবং ইন্দো-পারসিক স্থাপত্যরীতির বহিঃপ্রকাশ খুবই স্পষ্ট। ফরাসী পর্যটক থেভেনট (Thevenot) ১৬৬৬ খ্রীষ্টাব্দে তাজমহল পরিদর্শনের পর এই নির্মাণে ভারতীয় শিল্পীদের দক্ষতার প্রশংসা করে লিখেছেন : **"This superb monument is sufficient to show that the Indians are not ignorant of architecture and though the style may appear curious to Europeans, it is good taste and one can only say that it is very fine."**

তাজমহল সম্রাট শাহজাহানের গভীর পত্নীপ্রেমের প্রসুতিত ফুল। কবির ভাষায় এই সৌধ হল "মার্বেল তৈরি প্রেমের শোক-সম্মীত"। বিশ্বকবি রবীন্দ্রনাথ লিখেছেন : "এটি হল সম্রাটের দুঃখবিগলিত হৃদয় থেকে নিঃসারিত অশ্রুবিদ্যুৎ"। স্যার এডউইন আর্নল্ড (E. Arnold) লিখেছেন : **"Not architecture as all others are, but the proud passion of an Emperor's love. Wrought into living stone, which gleams and soars with body of beauty shrining soul and thought."** ফারগুসন-এর মতে, "ভারতের আর কোন হর্ম্য তাজমহলের মত বারবার ছবি তোলার মত বিষয়বস্তুতে বা বর্ণনার বিষয়ে পরিণত হয়নি।" পার্সি ব্রাউন তাজের প্রশংসা করে লিখেছেন যে, মুঘলের সমস্ত অর্জিত স্থাপত্যিক অভিজ্ঞতা এবং অতিসুন্দর স্থাপত্য কর্মগুলিকে পিছনে ফেলে যে প্রণয়োদ্দীপক আনন্দঘন ভালবাসার বাস্তবায়ন মুরতি একটা চিরন্তন মহত্বের মাঝে অভিসিদ্ধি ত করে রাখতে পেরেছে যেটি এই তাজমহল।

উপসংহার :

এ বিষয়ে কোন সন্দেহ নেই যে ১৮৫ খ্রীঃ রাজরাজ দা গ্রেটের সিংহাসন আরোহণের আগে চোল সাম্রাজ্যের তুলনায় আর্থনৈতিক ও সামরিক দিক থেকে বারজার ও রাজেন্দ্র চোলের সাম্রাজ্য ছিল অনেক বেশী সুসংহত। এর পরিণতি ছিল অনেক বেশী সুবিস্তৃত। বিচক্ষণতার সঙ্গে বিনোদন করলে দেখা যাবে যে দঃ ভারতের এক বৃহৎ এলাকায় তাদের অবিসংবাদী কর্তৃত্ব প্রতিষ্ঠিত হয়েছিল। মালদ্বীপ ও দঃ পূঃ এশিয়ার ১২টি দ্বীপ এলাকায় যথাক্রমে রাজরাজ ও রাজেন্দ্র চোল সফল অভিযান পরিচালনা করেছিলেন ঠিকই, কিন্তু সিংহলের ন্যায় ঐ সমস্ত এলাকা চোল সাম্রাজ্যের সঙ্গে যুক্ত হয়নি। সুতরাং এই সিদ্ধান্তে আসাও বাছনীয় হবে যে চীন ও দঃ ভারতের মধ্যে বারিজার দ্বারা চোল শাসকরা অগ্রাধিকার দিয়েছিলেন। এই বারিজো দঃ পূঃ এশিয়ার খ্রীঃপূঃ রাজ্য হয়তো ধীরে ধীরে মধ্যবর্তী ভূমিকায় অবতীর্ণ হয়েছিল।

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PODDAR

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AN EXPLORATORY STUDY OF THE MUGHAL SCHOOL OF MINIATURE ART

10 APR 2008

Authenticated
Charles
Principal
Goa Hindu Memorial Girls College



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INTRODUCTION

Mughal painting is a particular style of South Asian, particularly North Indian (more specifically, modern day India and Pakistan), painting confined to miniatures either as book illustrations or as single works to be kept in albums (*muraqqa*). It emerged from Persian miniature painting (itself partly of Chinese origin) and developed in the court of the Mughal Empire of the 16th to 18th centuries. Battles, legendary stories, hunting scenes, wildlife, royal life, mythology, as well as other subjects have all been frequently depicted in paintings.

The Mughal emperors were Muslims and they are credited with consolidating Islam in South Asia, and spreading Muslim (and particularly Persian) arts and culture as well as the faith.

Mughal painting immediately took a much greater interest in realistic portraiture than was typical of Persian miniatures. Animals and plants were the main subject of many miniatures for albums, and were more realistically depicted. Although many classic works of Persian literature continued to be illustrated, as well as Indian works, the taste of the Mughal emperors for writing memoirs or diaries, begun by Babur, provided some of the most lavishly decorated texts, such as the *Padshahnama* genre of official histories. Subjects are rich in variety and include portraits, events and scenes from court life, wild life and hunting scenes, and illustrations of battles. The Persian tradition of richly decorated borders framing the central image (mostly trimmed in the images shown here) was continued, as was a modified form of the Persian convention of an elevated viewpoint.

The Mughal painting style later spread to other Indian courts, both Muslim and Hindu, and later Sikh, and was often used to depict Hindu subjects. This was mostly in northern India. It developed many regional styles in these courts, tending to become bolder but less refined. These are often described as "post-Mughal", "sub-Mughal" or "provincial Mughal". The mingling of foreign Persian and indigenous Indian elements was a continuation of the patronage of other aspects of foreign culture as initiated by the earlier Turko-Afghan Delhi Sultanate, and the introduction of it into the subcontinent by various Central Asian Turkish dynasties, such as the Ghaznavids.



ORIGINS OF THE MUGHAL SCHOOL

Mughal court painting, as opposed to looser variants of the Mughal style produced in regional courts and cities, drew little from indigenous non-Muslim traditions of painting. These were Hindu and Jain, and earlier Buddhist, and almost entirely religious. They existed mainly in relatively small illustrations to texts, but also mural paintings, and paintings in folk styles on cloth, in particular ones on scrolls made to be displayed by popular singers or reciters of the Hindu epics and other stories, performed by travelling specialists; very few early examples of these last survive. A vivid Kashmiri tradition of mural paintings flourished between the 9th and 17th centuries, as seen in the murals of Alchi Monastery or Tsaparang: a number of Kashmiri painters were employed by Akbar and some influence of their art can be seen in various Mughal works, such as the *Hamzanama*.

In contrast Mughal painting was "almost entirely secular", although religious figures were sometimes portrayed. Realism, especially in portraits of both people and animals, became a key aim, far more than in Persian painting, let alone the Indian traditions. There was already a Muslim tradition of miniature painting under the Turko-Afghan Sultanate of Delhi which the Mughals overthrew, and like the Mughals, and the very earliest of Central Asian invaders into the subcontinent, patronized foreign culture. These paintings were painted on loose-leaf paper, and were usually placed between decorated wooden covers. Although the first surviving manuscripts are from Mandu in the years either side of 1500, there were very likely earlier ones which are either lost, or perhaps now attributed to southern Persia, as later manuscripts can be hard to distinguish from these by style alone, and some remain the subject of debate among specialists. By the time of the Mughal invasion, the tradition had abandoned the high viewpoint typical of the Persian style, and adopted a more realistic style for animals and plants.

No miniatures survive from the reign of the founder of the dynasty, Babur, nor does he mention commissioning any in his memoirs, the *Baburnama*. Copies of this were illustrated by his descendents, Akbar in particular, with many portraits of the many new animals Babur encountered when he invaded India, which are carefully described. However some surviving un-illustrated manuscripts may have been commissioned by him, and he comments on the style of some famous past Persian masters. Some older illustrated manuscripts have his seal on them, the Mughals came from a long line stretching back to Timur and were fully assimilated into Persianate culture, and expected to patronize literature and the arts.

The style of the Mughal school developed within the royal atelier. Knowledge was primarily transmitted through familial and apprenticeship relationships, and the system of joint manuscript production which brought multiple artists together for single works. In some cases, senior artists would draw the illustrations in outline, and more junior ones would usually apply the colours, especially for background areas. Where no artist names are inscribed, it is very difficult to trace Imperial Mughal paintings back to specific artists.



DEVELOPMENT OF THE MUGHAL SCHOOL OF MINIATURE ART

After a tentative start under Humayun, the great period of Mughal painting was during the next three reigns, of Akbar, Jahangir and Shah Jahan, which covered just over a century between them.

Humayun (1530–1540 and 1555–1556)

When the second Mughal emperor, Humayun was in exile in Tabriz in the Safavid court of Shah Tahmasp I of Persia, he was exposed to Persian miniature painting, and commissioned at least one work there (or in Kabul), an unusually large painting on cloth of Princes of the House of Timur, now in the British Museum. Originally a group portrait with his sons, in the next century Jahangir had it added to make it a dynastic group including dead ancestors. When Humayun returned to India, he brought two accomplished Persian artists Abd al-Samad and Mir Sayyid Ali with him. His usurping brother Kamran Mirza had maintained a workshop in Kabul, which Humayan perhaps took over into his own. Humayan's major known commission was a *Khamasa* of Nizami with 36 illuminated pages, in which the different styles of the various artists are mostly still apparent. Apart from the London painting, he also commissioned at least two miniatures showing himself with family members, a type of subject that was rare in Persia but common among the Mughals.

Akbar (r. 1556–1605)

During the reign of Humayun's son Akbar (r. 1556–1605), the imperial court, apart from being the centre of administrative authority to manage and rule the vast Mughal empire, also emerged as a centre of cultural excellence. Akbar inherited and expanded his father's library and atelier of court painters, and paid close personal attention to its output. He had studied painting in his youth under Abd al-Samad, though it is not clear how far these studies went.

Between 1560 and 1566 the *Tutinama* ("Tales of a Parrot"), now in the Cleveland Museum of Art was illustrated, showing "the stylistic components of the imperial Mughal style at a formative stage". Among other manuscripts, between 1562 and 1577 the atelier worked on an illustrated manuscript of the *Hamzanama* consisting of 1,400 cotton folios, unusually large at 69 cm x 54 cm (approx. 27 x 20 inches) in size. This huge project "served as a means of moulding the disparate styles of his artists, from Iran and from different parts of India, into one unified style". By the end, the style reached maturity, and "the flat and decorative compositions of Persian painting have been transformed by creating a believable space in which characters painted in the round can perform".

Sa'di's masterpiece *The Gulistan* was produced at Fatehpur Sikri in 1582, a *Darab Nama* around 1585; the *Khamasa* of Nizami (British Library, Or. 12208) followed in the 1590s and Jami's *Baharistan* around 1595 in Lahore. As Mughal-derived painting spread to Hindu courts the texts illustrated included the Hindu epics including the *Ramayana* and the *Mahabharata*; themes with animal fables, individual portraits; and paintings on scores of different themes. Mughal style during this period continued to refine itself with elements of realism and naturalism coming to the fore. Between 1570–1585, Akbar hired over one hundred painters to practice Mughal style painting.

Akbar's rule established a celebratory theme among the Mughal Empire. In this new period, Akbar persuaded artist to focus on showing off spectacles and including grand symbols like elephants in their work to create the sense of a prospering empire. Along with this new mindset, Akbar also encouraged his people to write down and find a way to record what they remembered from earlier times to ensure that others would be able to remember the greatness of the Mughal empire.

Jahangir (1605–1625)

Jahangir had an artistic inclination and during his reign Mughal painting developed further. Brushwork became finer and the colours lighter. Jahangir was also deeply influenced by European painting. During his reign he came into direct contact with the English Crown and was sent gifts of oil paintings, which included portraits of the King and Queen. He encouraged his royal atelier to take up the single point perspective favoured by European artists, unlike the flattened multi-layered style used in traditional miniatures. He particularly encouraged paintings depicting events of his own life, individual portraits, and studies of birds, flowers and animals. The *Tuzk-e-Jahangiri* (or *Jahangirnama*), written during his lifetime, which is an autobiographical account of Jahangir's reign, has several paintings, including some unusual subjects such as the union of a saint with a tigress, and fights between spiders. [citation needed] Mughal paintings made during Jahangir's reign continued the trend of Naturalism and were influenced by the resurgence of Persian styles and subjects over more traditional Hindu.

Shah Jahan (1628–1659)

During the reign of Shah Jahan (1628–58), Mughal paintings continued to develop, but court paintings became more rigid and formal. The illustrations from the "*Padshahnama*" (chronicle of the King of the world), one of the finest Islamic manuscripts from the Royal Collection, at Windsor, were painted during the reign of Shah Jahan. Written in Persian on paper that is flecked with gold, has exquisitely rendered paintings. The "*Padshahnama*" has portraits of the courtiers and servants of the King painted with great detail and individuality. In keeping with the strict formality at court, however the portraits of the King and important nobles was rendered in strict profile, whereas servants and common people, depicted with individual features have been portrayed in the three-quarter view or the frontal view.

Themes including musical parties; lovers, sometimes in intimate positions, on terraces and gardens; and ascetics gathered around a fire, abound in the Mughal paintings of this period. Even though this period was titled the most prosperous, artists during this time were expected to adhere to representing life in court as organized and unified. For this reason, most art created under his rule focused mainly on the emperor and aided in establishing his authority. The purpose of this art was to leave behind an image of what the Mughals believed to be the ideal ruler and state.



FEATURES OF MUGHAL MINIATURE PAINTINGS

Mughal painting denotes the habits and customs of the ruling class. The painting is secular, academic, objective, dramatic and eclectic. Book illustrations are the prime subject of Mughal Miniature. Mughal miniature is male dominated in character. The noble ladies never came out in public without their 'Burkha'. So, their portraits were drawn mostly from imagination. No painting was done by a single artist but was a collective effort of two to five artists. The headman gave out the order while the chief artist did the actual layout, after that the lesser artists drew the figures and painted the background and foreground till the painting was finished.

An important feature of the Mughal Painting is the portraiture, which was never done before. Mughal artists had always depicted types and characters and the likeness of all the personages with superb expertise. The figures are depicted in profile or quarter profile.

In Jahangir's reign the nature is shown in delightful paintings of birds, animals and foliage. During his reign gaudy and bright colours were replaced by soft, subdued and less enamel colour which pleased both- the eye and the heart. Brushes with a single hair were used to draw fine lines. The lines were so fine that the artist had to use mirrors.

The calligraphic inscription, 'halo' around the emperor's head and decorative 'hasiah' (border) are the special features in this style.



MATERIALS USED IN MUGHAL MINIATURE ART

Local preference for particular writing grounds often led artists to procure paper from distant cities at great expense. Different types of paper were found in Persia from those found in India.

Paper was introduced to the Arab world by the Chinese in the eighth century CE, approximately one century after the advent of Islam. Previously, texts were written on vellum, a type of sized animal skin which was prepared to receive calligraphy and limited painted decoration. Early Arabic texts are written this way, particularly the Qur'an. However, in 751 CE, after the Battle of Kangli in western Turkestan, a group of Chinese prisoners held in a military camp taught their captors their skill of paper making. The first state paper manufactory was established in 794 in Baghdad during reign of Harun al-Rashid. Paper was manufactured in a range of different sizes, from 73 x 109 cm to 6 x 9 cm. This made a host of new options available to artists, calligraphers, and literary patrons.

Paper manufacture became something of a regional specialty by the sixteenth century. All types of paper favored by Persian artists were exceptionally thin and delicate. Often, several sheets would be pasted together to form a firm ground for painting upon. At least ten kinds of paper were recognized as quality stock and were frequently used in Persia by this time. These included:

Daulatabadi – made at Daulataba in the northwest territories of the Nizam.

Khata'i – from Khatay, North China

'Adilshahi – from Adilshah.

Hariri – silk paper from Samarkand.

Sultani – from Samarkand

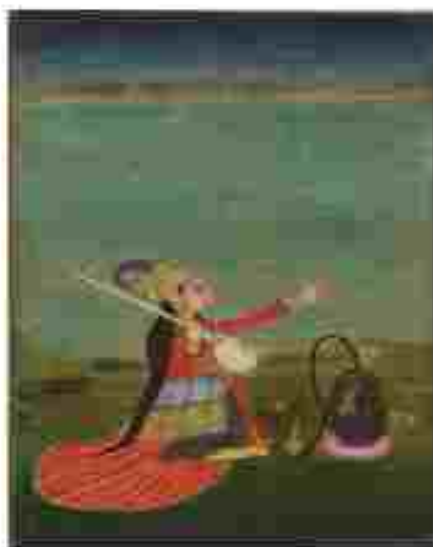
Hindi – from India.

Nizamshahi – from Nizamshah

Qasimbegi – from Qasim Beg

Hariri – silk paper from India, which has cracked in the course of time.

Gauni – colored paper from Tabriz. Said to be the color of moist sugar, a faint yellow.



Emperor Babar, the founder of the Mughal dynasty, even stated in his memoirs that the finest paper in the world came from Samarkand. Paper manufacture persisted in Baghdad and Samarkand until early in the twentieth century.

Many craftsmen were required to prepare the paper surface to receive calligraphy, illumination, or painting. Apprentices would often be put to work smoothing leaves of paper for a master painter or for more advanced apprentices in their atelier. A smooth surface was essential for the flowing line of Persian calligraphy or the exacting detail of miniature painting. This was achieved by placing a leaf on a plank of smoothed chestnut wood with an even grain. The paper was then rubbed with a crystal or agate egg-shaped burnishing stone weighing approximately half-a-pound. After repeated burnishing, the paper surface became as shiny as glass, and also less porous to the pigments used in painting. This gave the painter increased control over the painting process by reducing the tendency for pigments to run or bleed across the paper surface. Some calligraphers and artists used their paper with a thin coating of egg white or light soap to make it more receptive to fluid line. Iranian paper makers generally used egg white as sizing, while their Indian counterparts preferred a starch solution of rice-water.

Paper was not introduced to India until considerably later, likely in the late 14th century. Previously, Indian Buddhists, for whom written texts were essential components of their religion, wrote calligraphy on palm leaf strips and bound them into books. Indians generally tolerated a more coarse paper surface than their Persian counterparts.

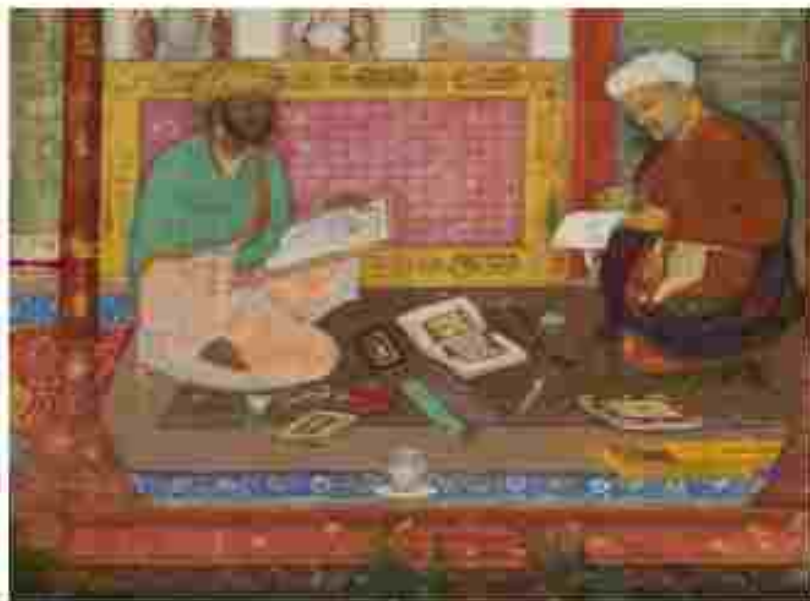
Three kinds of paper were commonly used in India:

Bansaha – made from crushed bamboo

Tatha – from jute

Tulat – from cotton

Cotton was always bleached before being used to make paper. Rag, linen, or milc refuse from textile weaving were also materials from which paper was often made.



Pigments

A broad palette of pigments is represented by the painted miniatures in the Minassian Collection. Mineral pigments, organic inks and dyes, and earth tone pigments are all important components of the miniature painter's palette. To maximize the versatility of the available materials, painters frequently mixed their pure colors to obtain a range of secondary and tertiary colors. To these colored pigments was added the gleam of metallic gold and silver leaf, commonly used in Persian, Mughal, and later Indian miniatures. All pigments had to be prepared before they were suitable for use in painting. Pigments had to be finely ground, generally with a mortar and pestle, to achieve the greatest possible depth of color and vibrancy. Secondly, pigments had to be filtered with a series of washes to remove impurities which decrease the pigment's brilliance. Third, the pigment had to be mixed with a binding medium. Binding medium serves three important purposes: it increases the fluidity of the paint mixture, allowing it to be more easily spread on the surface of the paper. Binders also make the pigments increasingly water soluble. Finally, binders constitute the medium which physically holds the paint to the paper surface after the water in the paint mixture has evaporated. These steps were universal among painters for whom details of material availability, training, and cultural traditions may have been very different. As such, the constraints of the medium may be treated generally. However, some regional differences exist in terms of local preferences for particular types of binding media over others. These will be addressed in the sections describing each pigment.

Black: Black was one of the most important colors for all miniature painters. It was used to prepare sketches and underdrawings for finished leaves and to provide a depth of tone within paintings themselves. Black was most often obtained from a source of pure carbon, often by burning organic material such as bone, oil, or wood and collecting the soot that was produced in combustion. This soot was then ground. For use as a paint, a water-soluble binder was added to the soot.

White: Persian and Mughal artists used lead-white, zinc-white and chalk to produce white pigments.⁴⁶ White was used to prime the paper surface prior to the addition of color. It was also used as a pigment, accenting particular details of a composition. White was often mixed with other pigments to obtain pastel shades, particularly blues and purples.

Red: Red was regarded as a color of festivity and celebration. A great variety of red pigments were available to the Persian painter. One of the most important of these was red ochre, obtained from iron oxide. Red ochre was not scarce or expensive compared to other red pigments. It was frequently used in preparing the preliminary sketch for a miniature painting. Other more brilliant reds were made from vermilion or mercury sulfide.

Green: A large number of green pigments were available to the Persian painter. Though landscapes were often not depicted in true-to-life colors, green had considerable importance as an accent color. By far the most destructive pigment in the palette is verdigris green. This pigment was made by mixing copper filings with vinegar. The resulting pigment is a brilliant copper-patina color. However, for all its visual appeal, verdigris is highly caustic to the paper surface. Verdigris decay is exacerbated by stressful conditions, particularly by excess moisture. Many paintings in the Minassian Collection suffer from areas of verdigris damage which must be corrected to ensure satisfactory preservation.

Blue: Blue pigments were obtained either from mineral or organic sources. Mineral blue, or lapis lazuli, the same blue pigment which was in great demand by renaissance and medieval European painters, was also prized in Persia for its lustrous brilliance. It was costly compared to other alternatives, and is generally restricted to relatively small areas of miniature paintings. However, mineral blue was frequently used in illumination, often in sumptuous patterns of metallic gold, with subtle accents in orange or red. Organic blue was actually a form of indigo blue dye. These blue pigments were often mixed with white to obtain pastel shades of blue.

Metallic gold and silver leaf: Gold leaf was an extremely versatile media in the Persian palette. Gold leaf was used frequently in text illumination, in paintings, and in decoration for the borders of manuscript leaves. Details of armor, architecture, metallic vessels, the flaming nimbus surrounding the head of a divine figure, even landscape or celestial elements were frequently treated in gold. Silver leaf was frequently used to depict water, though it was also used for armor, architectural detail, and personal articles. Unfortunately, the silver leaf used in all miniature paintings has oxidized over time to a dark black color. This oxidation is impossible to remove because the silver layer itself is extremely thin and fragile.

Metal leaf was prepared for use in manuscript illumination by interleaving small pieces of the desired metal with sheets of supple deerskin. These piles would be wired together to form a bundle which was repeatedly pounded with a wooden mallet. The gold would then be mixed either with gum arabic or glue to form a paste, which was then filtered with a clear water wash. The sediment which fell to the bottom was the most pure form of gold. This was collected and mixed with saffron and dry glue to create gold paint. The addition of metal leaf was generally the work of specialists associated with the ateliers of illuminators and miniature artists. Metal leaf was adhered to the paper surface using any of a number of sizing media. Rice-water was a common solution, as it did not remain tacky after the water had evaporated. Gum arabic, animal glue, or starch paste was also used for this purpose. Several of the leaves in the Minassian collection contain borders of gold-flecked, toned paper. Two methods were used to obtain this result. Artisans could prepare the paper surface with the desired sizing medium, then use a cloth pouch containing flakes of gold leaf to pounce the substance onto the paper surface. A similar result could be obtained by preparing a paint made of finely powdered gold. A brush would be saturated with this paint, then used to splatter the paint across the paper surface. After being applied to the paper surface in the desired manner, the artist would burnish the gold surface with a fine brush.

Media

Persian painters used both animal and plant sources for binders. Animal glue was frequently used for its excellent viscosity and permanence. Artisans prepared animal glue by boiling a hide, often buffalo hide, in water. After shredding the hide into bits, these fragments were boiled in water to extract their proteins. Once the mixture had obtained a buttery texture, it was cooled and rolled into balls. These glue balls could be stored for long periods of time. Painters simply dissolved them in hot water when they needed more medium.

Gum arabic was the most common vegetable binder used by Persian and Indian artists alike. Artists have used this material for centuries for its excellent hydrophilic properties and viscosity when mixed with pigment. Even today, gum arabic is one of the most widely used binding media for watercolor and gouache paint. Persian painters had a fine grade and a more coarse grade available to them. The finer



variety was available in crystalline form and was used for mixing with pigments. Coarse gum arabic would be mixed with more coarse pigments used for pruning the paper surface.

WRITING IMPLEMENTS: BRUSHES AND PENS

Pens made of carved reeds were the preferred writing instruments of many Persian calligraphers and painters. The reed pen, or qalam, was a versatile writing tool which required tremendous sensitivity to carve correctly. Painters and calligraphers owned special sharp knives which they used for the sole purpose of carving reed pens. The nib was carved according to the use for which the pen was intended. Because different styles of calligraphy had strict rules concerning the relative proportion of line thickness to letter-size, each style required a pen of a specific shape. The famous calligrapher Sultan 'Ali suggested that scribes use a new pen to execute a series of dots. If the pen could form regularly-shaped dots without splattering the ink, it could be used to execute all the letters of the alphabet with precision.

Paint brushes were among painters' most prized possessions. Miniature painting is known for its precision and highly articulated detail. Such finesse requires a versatile and responsive brush, coupled with intense training in the properties of different types of brush. Brushes were made in varying thicknesses. The painter would have been very conscious of selecting the proper tool to achieve the effect he desired. Miniature painters generally used each brush for only one pigment so as to avoid contamination by pigments which would diminish the brilliance of the finished painting.

The material used to make paint brushes was procured according to available materials and local preference. Mughal artists favored brushes made from the downy fur of a common type of squirrel. Persian artists favored brushes made from the hair of a white cat which was specially bred for supplying hair for brushes. Other substances used for more coarse brushes included the hair from a goat's inner ear, fibers from certain plants, etc. These fibers were gathered together inside a quill from a pigeon's feather. This quill was trimmed and affixed to a handle of the artist's choice.



FAMOUS ARTISTS OF THE MUGHAL SCHOOL

The Persian master artists Abd al-Samad and Mir Sayyid Ali, who had accompanied Humayun to India in the 16th century, were in charge of the imperial atelier during the formative stages of Mughal painting. Many artists worked on large commissions, the majority of them apparently Hindu, to judge by the names recorded. Mughal painting generally involved a group of artists, one (generally the most senior) to decide and outline the composition, the second to actually paint, and perhaps a third who specialized in portraiture, executing individual faces.

This was especially the case with the large historical book projects that dominated production during Akbar's reign, the *Tutinama*, *Baburnama*, *Hamzanama*, *Razmnama*, and *Akbarnama*. For manuscripts of Persian poetry there was a different way of working, with the best masters apparently expected to produce exquisitely finished miniatures all or largely their own work. An influence on the evolution of style during Akbar's reign was Keshu Das, who understood and developed "European techniques of rendering space and volume".

Conveniently for modern scholars, Akbar liked to see the names of the artists written below each miniature. Analysis of manuscripts shows that individual miniatures were assigned to many painters. For example, the incomplete *Razmnama* in the British Library contains 24 miniatures, with 21 different names, though this may be an especially large number.

Other important painters under Akbar and Jahangir were:

Farrukh Beg (c. 1545– c. 1615), another Persian import, in India from 1585–1590, perhaps then in Bijapur, returning north from around 1605 to his death.

Daswanth, a Hindu, d. 1584, who worked especially on Akbar's *Razmnama*, the *Mahabharata* in Persian.

Basawan a Hindu active c. 1580–1600, whose son Manohar Das was active c. 1582–1624

Govardhan, active c. 1596 to 1640, another Hindu, especially good at portraits. His father Bhavani Das, had been a painter in the imperial workshop.

Ustad Mansur (flourished 1590–1624) a specialist in animals and plants

Abu al-Hasan (1589 – c. 1630), perhaps the son of Reza Abbasi, the leading Persian painter of his generation.

Bichitran Indian painter during the Mughal period, patronized by the emperors Jahangir and Shah Jahan.

Bishandas, a Hindu specialist in portraits.

Miskin: one of the most important artists of the Mughal emperor Akbar's court. Son of Mahesh, brother of Asa. His name means 'the humble one' or 'the wretched'. Specialized in the depiction of animals and people. Influenced the painter Mansur.

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PROJECT TOPIC:

MONETARY SYSTEM OF THE MUGHAL ERA

NAME: RIYA BHOWMIK

STANDARD: HISA SEM-4

SUBJECT: HISTORY CC10

CLG ROLL NO: 20/BAH/0244

COLLEGE: GOKHALE MEMORIAL GIRLS' COLLEGE

TEACHER: MR. PRASANTA KUMAR PAL

CU ROLL NO: 202013-11-0162

CU REG NO: 013-1211-0319-20

Authenticated
Principal
Gokhale Memorial Girls College



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I Riya Bhowmik student of Gokhale Memorial Girls College 4th Semester, History Honors is very happy to submit my project on The Topic of -

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It helped to learn and know many new things about History.

This project would not have been a success without the help of my parents and also the guidance of my teacher Mr. Prasanta Kumar Pal. And very importantly Internet and Google.

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MUGHAL COINAGE



Technically, the Mughal period in India commenced in 1526 AD when Babur defeated Ibrahim Lodhi, the Sultan of Delhi and ended in 1857 AD when the British deposed and exiled Bahadur Shah Zafar, the last Mughal Emperor after the great uprising. The later emperors after Shah Alam II were little more than figureheads.

The most significant monetary contribution of the Mughals was to bring about uniformity and consolidation of the system of coinage throughout the Empire. The system lasted long after the Mughal Empire was effectively no more. The system of tri-metalism which came to characterise Mughal coinage was largely the creation, not of the Mughals but of Sher Shah Suri (1540 to 1545 AD), an Afghan, who ruled

for a brief time in Delhi. Sher Shah issued a coin of silver which was termed the Rupiya. This weighed 178 grains and was the precursor of the modern rupee. It remained largely unchanged till the early 20th Century. Together with the silver Rupiya were issued gold coins called the Mohur weighing 169 grains and copper coins called Dam.

Where coin designs and minting techniques were concerned, Mughal Coinage reflected originality and innovative skills. Mughal coin designs came to maturity during the reign of the Grand Mughal, Akbar. Innovations like ornamentation of the background of the die with floral scrollwork were introduced. Jehangir took a personal interest in his coinage. The surviving gigantic coins are amongst the largest issued in the world. The Zodiacal signs, portraits and literary verses and the excellent calligraphy that came to characterise his coins took Mughal Coinage to new heights.

Coins of the Mughal Empire

	Mohur-Humayun	
	One Rupee-Sher Shah Suri(Afghan)	
	Mohur-Akbar	
		Mohur-Aurangzeb
		Mohur-Farrukhsiyar

The early years of Shah Jehan's reign brought forth a large variety of types; coin design was standardised towards the latter part of his reign. Aurangzeb, the last of the Grand Mughals was austere in his ways and orthodox in his beliefs. He did away with the Kalima, the Islamic Article of Faith from his coins, and the format of coins was standardised to incorporate the name of the ruler, the mint and the date of issue. The Mughals had a well-organized and sophisticated monetary system. The imperial coinage was unprecedented both in quantity as well as in quality.

The credit for attempting to establish to a coinage free from any trace of debasement goes to Sher Shah, but it was under Akbar that the currency system fully matured.

Mughal Empire had a tri-metallic currency with a high level of purity and uniformity throughout their vast empire. They coined gold, silver and copper. However, the silver coin was the base of the Fiscal and Monetary System.

Silver Coin:

It has a long pre Mughal history. It was used during Delhi Sultanate for long as tanka. Sher Shah for the first time standardized the silver coin. It was called rupaya and had a weight of 178 grains (troy) for minting purposes an alloy was added which was kept below 4 percent of the weight of the coin. Akbar continued the rupaya as the basic currency with more or less the same weight. Under Aurangzeb the weight of the rupaya was increased to 180 grains (troy).

The silver rupaya was the main coin used for business and revenue.

Gold Coin

The Mughals issued a gold coin called ashrafi or mahr. It weighed 169 grains (troy).

Use: This coin was not commonly used in commercial transactions. It was mainly used for hoarding purposes and also for giving in gift.

Copper Coin:

The most common used for small transactions was the copper dam which weighed around 323 grains. The weight of copper was reduced by one-third during Aurangzeb's reign presumably because of the shortage of copper.

Other Coins:

Kauris (sea-shells) used for every petty transactions. Used in coastal areas brought mainly from the Maldives islands. Around 2500 kauris equaled a rupaya.

Mahmudis:

Apart from the silver rupaya other types of coins were also used. The most important of these were mahmudis, a long standing silver coin of Gujarat.

Even after the establishment of the Mughal rule in Gujarat it continued to be minted and used in Gujarat for commercial transaction.

Hun or pagoda:

In the Vijayanagar Empire, a gold coin called hun or pagoda was used. After the disintegration of Vijayanagar, its circulation continued in the kingdoms of Bijapur and Golkunda.

Tanka:

In many Deccan kingdoms, an alloy of copper and silver called tanka was in use. After the expansion of the Mughals in Deccan a number of mints were established in that region to produce Mughal silver coins.

lah:

Gold coin introduced by Akbar.

Shahanshah:

Gold coin introduced by Akbar.

Jalali:

Silver coin by Akbar.

Alamgiri:

Silver coin by Aurangzeb.

Zodiacal coins:

It was issued by Jahangir. It was a series of 12 coins, each depicting one Zodiac sign. It was preserved i.e. not for circulation. He issued it in Gold and Silver.

Heavier gold muhrs:

Jahangir also issued heavier Gold muhars, even ranging 4-5 kg. The heaviest coin weighs 12 kg. It was also for preservation purpose.

Exchange Value of Coins:

The exchange value of gold, silver and copper coins kept fluctuating depending on the supply of these metals in the market. The silver value of gold kept fluctuating throughout the Mughal period, ranging from 10 to 14 rupaya for one gold coin.

As for copper coin, taking 1595 as the base year, Irfan Habib shows that by the early 1660's it rose to 2.5 times, but by 1700 it came down to the double and again by 1750 it reached the level of the 1660's.

For transaction purposes during Akbar's period, 40 copper dams were considered equal to one rupaya. After his death, as the rate of copper appreciated sharply, this ratio could not be maintained.

Since all the land revenue assessment and calculations were done in dams, it became necessary to use it as notional fractional units of rupaya.

Silver coins of small fractions called ana were also used. It was one-sixteenth of a rupee.

The Minting System

The Mughals had a free coinage system. One could take bullion to the mint and get it coined. The state had the sole authority to issue coins and no other person could issue them. A very strict standardization was followed to maintain the purity of coins. A large number of mints were established throughout the Empire. Attempts were made to have these mints in big towns and ports so that the imported bullion could be taken to mints easily.

Coin carried:

Name of the Issuing mint, the year of minting, ruler's name, portrait of king (one unique image on coinage was image of Ram and Sita on a gold muhr of Akbar), Kalima on coin (this practice was abandoned by Aurangzeb)

Loss in value with time:

The newly minted coin in the current or previous year was called tazasikka (newly minted). The coins issued and in circulation in the reign of an emperor were called chalani (current). While the coins minted in the earlier reigns were called khajana. Except for the taza all other coins were subjected to reduction in value. As certain amount was deducted on the value of the coin for successive years from the year of issue. If a coin was for more than one year in circulation around 3 per cent was deducted; if it was for more than 2 years then 5 per cent was to be reduced.

Loss in value with weight:

Apart from the factor of age, a deduction in the value was made on account of the loss of weight of coin. Abul Fazl says that if the loss of the weight was less than one rati it was to be overlooked and the coin was treated as standard.

If the loss of weight was between 1 and 2 ratis, a deduction of 2.5% was made, and if it exceeded 2ratis the coin was treated as bullion. The above stated deductions were decided by state, but in actual practice arbitrary deductions were decided by sarafs (money changers) depending on the market. As per Moosvi, reminting of imported coins into Mughal money oiled the wheels of exchange.

Working of Mints

Any person desirous of getting money minted was to carry bullion or old currency for reminting to a mint. The quality and purity of the metal was scrutinized. The currency was minted and delivered to the concerned person. A specific sum was charged as minting charges. This amounted to around 5.6% of the bullion minted.

In the process of minting a large number of personnel and craftsmen were involved. A mint was headed by an officer called darogha-i- darulzarb. The duties of this officer were to supervise the overall working of the mint. He was assisted by a number of officials, skilled artisans and workmen.

Sarraf:

He was employed by the mint as assessor. He was to judge the purity, weight and age of the coin and fix deductions on their value.

Mushrif:

He was to maintain accounts.

Tahwildar:

He kept accounts of daily profit. He kept coins and bullion in safe custody.

Muhrkan (engraver):

He was a person who engraved and made dies.

Wazankash (weightman):

It weighed the coins.

Artisans:

zarrab (coin maker),

sikkachi (stamper), etc.

Output of Mints:

Output of mints depended on size of the mint and commercial activities of the area where the mint operated.

By the close of the 17th century, the output of Surat mint was estimated around 30,000 rupaya per day.

Aziza Hasan studied the pattern of the issue of coins in 16th & 17th century.

1. According to her estimates in 1639 the total rupees in circulation were three times than that of 1581,
2. After 1639 there is a decline and by 1684 the total was double of 1581.
3. After 1684 there is an ascent again and by 1700 the total coins in circulation were three times than those of 1591.

Location of Mints:

AbulFazl gives a list of mints in the Ain-i Akbari. According to him, copper coins were issued by forty-two mints, silver coins by fourteen and gold coins by four mints,

The number of mints issuing silver coins increased by the end of the 17th century to forty. Important mints were Delhi, Agra, Lahore, Surat, Ahmedabad, Patna, Jaunpur.

P.Singh compiled a detailed list of mints on the basis of a large number of numismatic sources. According to him, a large number of mints which figure on coins do not find a mention in either the Ain or other literary sources.

Hence it can be said that Mughals established monetary system which was modern in nature in many aspects

PRICES

The prices for a large number of commodities are listed in the Ain-i Akbari. These prices generally relate to the Agra region around the end of the 16th century.

For the subsequent period, there are no systematic records of prices for comparison purposes.

For the seventeenth century, the prices available pertain to different areas of the Empire in different years.

- In such a situation, it becomes difficult to trace a definite trend in the movement of prices of different commodities throughout the Mughal period.
- Irfan Habib has studied the movement of prices in 16th and 17th centuries. Below is a brief account of price movements as provided by Irfan Habib.

Gold, Silver and Copper:

Around 1580', the value of gold to silver was 1: 9, by 1670's, after various fluctuations, it reached 1:16, but it came down again to 1: 14 by 1750.

- The price of copper coins also increased from the end of the 16th century to 1660's by 2.5 times by 1700 it came down to double of the 16th century. Again by 1750 it rose to the level of 1660's.

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Name : Aradhana Dutta

Paper : Core Course 10 (CC10)

Year : 2nd Year, Sem : 4

College Roll No. : 20/BAH/0245

University Roll No. : 202013-11-0102

Registration No. : 013-1211-0132-20



10 APR 2023

Authenticated
Akshita
Principal
Gokhale Memorial Girls' College

The Rise of the

Deccan States

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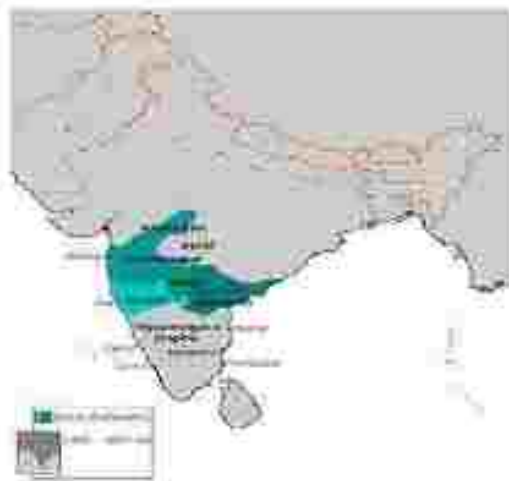
Introduction

The Deccan Sultanates were five late Medieval Indian kingdoms – on the Deccan Plateau between the Krishna River and the Vindhya Range – that were ruled by Muslim dynasties; namely Ahmadnagar, Berar, Bidar, Bijapur and Golconda. The Sultanates had become independent during the break-up of the Brahmin Sultanate. In 1490, Ahmadnagar declared independence, followed by Bijapur and Berar in the same year. Golconda became independent in 1518, and Bidar in 1528.

Although the five Sultanates were all ruled by Muslims, their founders were of diverse, and often originally non-Muslim origins : the Ahmadnagar Sultanate was of Hindu-Brahmin origins; the Berar Sultanate by a Kannadiga Hindu convert; the Bidar Sultanate was founded by a Georgian slave; the Bijapur Sultanate was founded

Georgian slave purchased by Mahmud Gawan; and the Golconda Sultanate was of Turkmen origin.

Although generally rivals, the Sultanates did ally with each other against the Vijayanagara Empire in 1565, permanently weakening Vijayanagara in the Battle of Talikota. The alliance destroyed the entire city of



Vijayanagara, with important temples, such as Vitthala Temple, being razed to the ground.

In 1574, after a coup in Berar, Ahmadnagar invaded and conquered it. In 1619, Bidar was annexed by Bijapur. The Sultanates were later conquered by the Mughal Empire: Berar was stripped from Ahmadnagar in 1596; Ahmadnagar was completely taken between 1616 and 1636; and Golconda and Bijapur were conquered by Aurangzeb's 1686-87 campaign.

Deccan Sultanates

Ahmadnagar Sultanate

The Ahmadnagar Sultanate was founded by Malik Ahmad Nizam Shah I, who was the son of the Nizam ul- Mulk Malik Hasan Bahri, a Hindu Brahmin from Bijapur originally named Timapa and converted to Islam. Malik Ahmad Nizam Shah I was the governor of Junnar. After defeating the Bahmani army led by general Jahangir Khan on 28th May 1490, he declared independence and established dynastic rule over Ahmadnagar. The territory of the Sultanate was located in the north-western Deccan, between the Sultanates of Gujarat and Bijapur. Initially, his capital was in Junnar. In 1494, the foundation was laid for the new capital of

Ahmadnagar. Malik Ahmed Shah, after several attempts, secured the fortress of Daulatabad in 1499.



Painting of the Nizam Shahs

Berar Sultanate

The Berar Sultanate was founded by Fatahullah Imad-ul-Mulk, who was born a Kannadiga Hindu, but was captured as a buy by Bahmani forces, which were on expedition against the Vijayanagara Empire, and reared as a Muslim. In 1490, during the disintegration of the Bahmani Sultanate, Imad-ul-Mulk, then governor of Berar, declared independence and founded the Imad Shahi dynasty of the Berar Sultanate. He

established the capital at Achalpur and Gavilgad and Narnala were also fortified by him.

Bidar Sultanate

Bidar was the smallest of the five Deccan Sultanates. The Sultanate was founded by Qasim Barid I, who was Georgian enslaved by Turks. He joined the service of Bahmani ruler Mahmud Shah Bahmani and later became a mir-jumla of the Bahmani Sultanate. In 1492, he became de facto ruler of Bahmani, although Sultan Mahmud Shah Bahmani remained as the nominal ruler.



The Deccan Sultanates and main South Asian polities circa 1525 CE, on the eve of the establishment of the Mughal Empire.

Bijapur Sultanate

Located in south-western India, straddling the Western Ghats range of Southern Maharashtra and northern Karnataka, the Bijapur Sultanate was ruled by the Adil Shahi dynasty from 1490 to 1686. The founder of the dynasty, Yusuf Adil Shah, may have been a Georgian slave who was purchased by Mahmud Gawan from Iran. The Adil Shahis were originally provincial governors of the Bahmani Sultanate; but with the break-up of the Bahmani state after 1518, Ismail Adil Shah established an independent sultanate. Ismail Adil Shah and his successors

embellished the capital at Bijapur with numerous monuments.

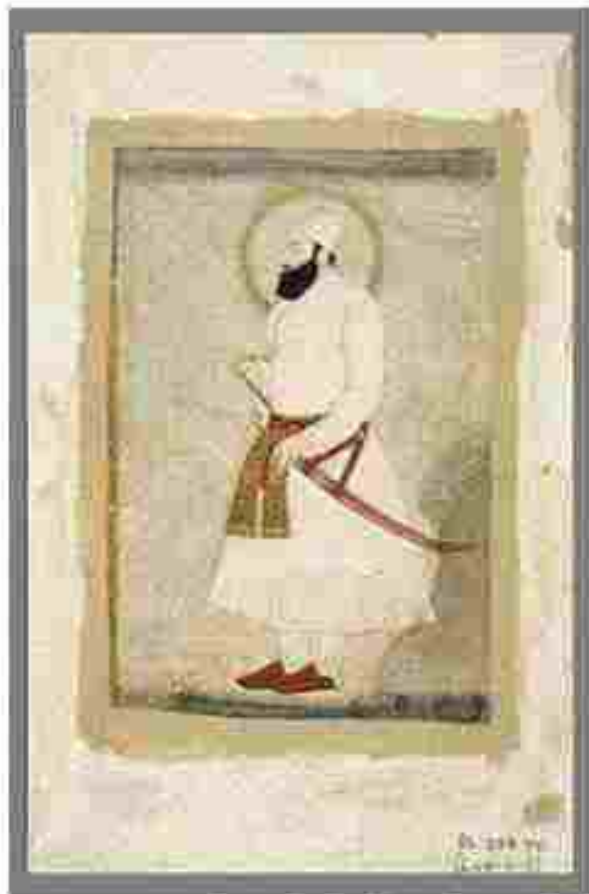
Golconda Sultanate

The dynasty's founder, Sultan Quli Qutub-ul-Mulk, migrated to Delhi from Persia with some of his relatives and friends in the beginning of the



16th century. Later he migrated south to the Deccan and served the Bahmani Sultan Mohammed Shah I. Quli Qutub-ul-Mulk conquered Golconda and became the governor of the Telengana region in 1518.

after the disintegration of the Bahmani Sultanate. Soon after, he declared his independence and took the title of Qutb Shah. The dynasty ruled for 171 years, until the Mughal emperor Aurangzeb's army besieged and conquered Golconda in 1687.



A manuscript depicting the painting of Abul Hasan Qutb Shah the last ruler of the Golconda Sultanate.

External Relations

During the period of their existence, these Deccan kingdoms interacted with each other in various ways. They also came into contact with each other South Indian states, the Mughals, Marathas and European settlements.

Relation with each other

The nature of interaction between the three major states kept changing according to their individual interests. The major conflicts were for territories. At times two would join hands to oppose the third. On some occasions, some would join hands with the other two smaller kingdoms of Berar and Bidar. Alliances were made even with outside powers to counter each other.

Relations with Vijayanagar

The Deccan states and Vijayanagar had hostile relations. But at times one state would take the help of Vijayanagar against the other. Bijapur was the first state to come in clash with Vijaynagar.

The civil strife in Bijapur, the instigation by the Portuguese and also by Amir Barid of Bidar, led Krishnadeva Raya of Vijaynagar to capture Raichur doab from Bijapur in 1512. In 1520, Ismail tried to recover Raichur doab but was routed.

Relations with Europeans

The Portuguese were the first Europeans to come into contact with Deccan states. They were followed by the Dutch and English. In the process, they came in clash with Deccan states.

The Dutch, the English and the French had also started their mercantile activities in India. Golconda allowed the Dutch to establish their factories at Masulipatam and Nizamapatam, followed by the Pulicat factory in 1610. The English East India Company established its factories at Masulipatam and Nagapatam in 1611 and at Palicat in 1621.

Administrative Structure

All the Deccan States were part of the erstwhile Bahmani state.

Therefore, they bore Bahmani influence in their administrative set up. A no. of Bahmani institutions and practices continued with some changes.

Ruling class

The ruling class in the Deccan states consisted of groups of nobles who came from various backgrounds. There were two broad categories which were continuing from the Bahmani Empire. These were the Dakhanis and Afaqis or Pardesis.

Central Administration

All the power and authority of the state were in the hands of Sultan. In all the Deccan kingdoms, the Sultan was considered the supreme commander of the army and chief executive of the state. The position of Sultan was hereditary in actual practice. Even in case where direct descendant was not available, the succession would go to a person of the same family. In cases where the successors were minor, the states were ruled in their names by a Regent exercising royal powers. Since all

powers rested with the Sultan, the administration was highly centralized.

There were a no. of departments of the state to run the administration.

The states had two types of administrative set up –

- The Central Administration
- The Provincial and Local Administration

Decline

The dynasty ruled for 171 years, until the Mughal Emperor Aurangzeb's army besieged and conquered Golconda in the siege of Golconda in 1687.

Conclusion

The policy of Deccan gave a severe blow to Aurangzeb to the Mughal Empire. His attitude toward the rulers of Deccan and his religious intolerance caused massive destruction that led to the death of thousands of his best soldiers, officers and other top bureaucrats. Also, it emptied the treasury of the Empire and people lost prestige to the Mughal Empire. His Deccan policy was a miserable failure and his engagement in the war with Bijapur and Golconda made the empire's position worse.

Aurangzeb destroyed the Deccan kingdoms. It went on to become a political blunder for the Mughals. As the barrier between the Mughals and Marathas was now removed. As a result, there were direct clashes between Aurangzeb and Maratha chief 'Shivaji' took place, which exhausted the Mughals treasury.

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NAME: NISTHA ROY

CU REG NO.: 013-1211-0101-20

CU ROLL NO.: 202013-11-0080

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MUGHAL KARKHANA



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Authenticated
Prashanta Kumar Pal
Principal
Gokhale Memorial Girls' College

Prashanta Kumar Pal
17/6/22

10 APR 2023

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INTRODUCTION

Karkhana is a Hindustani word which means factory. These karkhanas were small manufacturing units for various arts and crafts as well as for the emperors household and military needs under state supervision during the sultanate and mughal periods. And now a common term for a place of manufacture and assembling. In a view of the rural setting and subsistence economy of India, the Muslim rulers, who came from a different background of production and marketing, felt the need for maintaining state sponsored and state controlled karkhanas to supply royal households and departments of government with provisions, store and equipment. According to some historians Muhammad Bin Tughlaq is said to have established many such karkhanas. His successor Sultan Firuz Shah Tughlaq turned these karkhanas into centers of vocational training as well. Many of the war captives, who were turned slaves, were distributed among these karkhanas to be trained in manufacturing, arts and craft.



KARKHANAS DURING THE MUGHAL ERA

The mughals introduced several institutions and most important was the Karkhanas (workshops or store houses). The Mughal maintained their private palace workshops where skilled artisans manufacture articles of luxury not only for their own use but also for presentations to the nobles as a matter of administrative practice or social etiquette. Mughal karkhanas played a very important role in the department of secondary economic activity. These karkhanas were maintained by state, nobles, mansabdars and zamindars. According to Moreland there were two forms of industrial organization during Mughal period, the artisans system in which the independent artisan supplied his own capital however small his own material and his own labour in manufacture and another one was the karkhana system in which the artisans work to order in state controlled karkhanas or workshops.

During the reign of Jahangir foreign workers were invited from Turkey, Persia, China and European countries. At that time there were a term known as Malik. There was certain amount of coercive regimentation of labour. These labours had to work under the direction of Malik. The term Buyutat was generally used by the Mughals for karkhanas as Safavids of Persia. The karkhanas played an important role not only in the sphere of the imperial household but as well as in military and fiscal setup of the empire. the entire organization was under the general supervision of diwan kknown as Diwan-i-Buyutat. The main function of the karkhanas was to keep the palace and some branches of government supplied with the commodities which they needed. These varied from the foods served on the monarch's table to the pieces of artillery required by the imperial forces. The buyutat also included the public treasury along with the fundings of monarch. The artillery once again was attached to the household because it was considered imprudent to live it in the hands of mansabdars.

There is also a debate between historians about the number of karkhanas. Tripta Verma in her book 'Karkhana Under The Mughals From Akbar to Aurangzeb : a study in Economic Development' mention about the number of karkhanas. The number of karkhanas also vary the sources. In popular parlance there were 12 treasuries and 36 karkhanas. The Marathi historians namely the Sabhasad Bakhar written in 1694, Chitnis Bakhar of Shivaji written in 1810, mention only 18 karkhanas, though these two were totally different as to their names. The Zawabit-i-Alamgiri gives a lot of 69 karkhanas. The Ain-i-Akbari describes 26 of the karkhanas and indirectly or briefly refers to 10 other making a total of 36. In the contemporary literature 36 buyutat or the karkhanas are mentioned. In Ain-i-Akbari Abul Fazal mentions the treasuries, the mint, the farrash khana, illumination and lights, the qurkhana the workshop for making the royal seals, the abdar khana, the kitchen, the fruitery, the perfumery, the wardrobe and bedding and mattresses, the pilkhana, the stables for horses the camel stables, the workshops for the manufacture of shawls and textile. Jadunath Sarkar has collected more than seventy names from various sources. Under the Mughals the numbers of various factories workshops and stables grew in view of new needs. For every karkhana there were different staffs. Like for matbakh or kitchen they would employ chefs and cooks whereas for the library they would employ

calligraphists and painters etc. At the head of every karkhana there was a Daroga or superintendent assisted by clerks and accountants.

TYPES OF KARKHANAS

Under the Mughals the number of various factories, workshops and stables grew in view of new needs. Some of the older ones had to be split in independent organizations. It was not considered necessary to confine the number to the traditional thirty six or to make out lists of strictly logical nature. The staff of every karkhana varied in accordance with the needs: for instance the matbakor kitchen would have chefs and cook whereas the library would employ calligraphists and painters.

Classified list of karkhana: The Mughal karkhanas enumerated in the Zawabit can be classified into following five groups:

A. Animals: Horse stables (Paga or astabalkhana) elephant stables (ipeel-khana) cow pens (gao-khana) camel stables (Shutr-khana) Mule stables (ashtarkhana) deer park (Ahu khana) menageries of tame hunting animals (Shikarkhana) hunting Leopards (Chitakhana), aviary for falcons (qushkhana)

B. Stores: They were more collection of things manufactured elsewhere. Royal insignia (qurkhana), arsenal (silahkhana) Palkikhana, chandalkhana or sedan chairs rathkhana or carriages, portable throne or litter (takhi-i-rawan) candlesticks and lamps (shama and churag) torches (Mashal) library (kitabkhana).

C. Factories and Stores: Carpets (Farashkhana) wardrobe or mattresses, harness, saddles and bridles (zmkhana) bedding and advance tents for the emperor's journey (bistarkhana and pes h khana)

D. Offices or Departments of Administration and Court Life: Band room (Naqqarkhana), artillery (Top khana) including all classes of fire arms and ammunitions. The Marathas had separate store for gun powder, called Dani khana, building department (Imaratkhana) records (Daftarkhana) Emperor's Chapel



{Janamajkhana or tasbihkhana) store room for heirless property
 {Kotha-i-baitul m 'al) purchase department (Ibtiaakhana). The Maratha had a Saundagarikoshto designate this free food kitchen {hu/gurkhanaor usually longer khana) school (talimkhana) Which during FirozTughlaq's time called ilmkhana. A Marathi historian Ram Chandra pant translates talimkhanaas the wrestling school. Department of hire and wages {Kirayawaajura) games (Chaugan, Chaubar) in the 17thand 18th centuries there was a department called bewakhana(widows dominatory) for the maintenance of widows of the emperors, who lived in Sohagpur suburb of Delhi during Aurangzeb's period.

E.The Emperor's Personal Service: Kitchen {matbakh or bawarchikhana) drink or butlery {abdarkhana) some Persian works read sharbatkhana, some sharabikhana but the latter term here means wine seller. The Marathi histories name sharbatkhanaand also Sharabikhana, fruits {mewakhana) bhandakhana(large earthen pots) Sahatkhana(conservancy or latrine) store of Kauris (small shells) to serve as the lowest small change, Kharmuhrakhana, Charkhikhana,store of fire wheels, majumakhana(miscellaneous) The five (maga khan, bhandakhana, sahatkhana, karmuhrakhana and Charkhikhana) are given in the zawabit which contains, in addition, nine illegible names of karkhanas. The Marathi histories add the following three Ambar khanaor granary, Zaryat or Jinskhana(this jinskhanawould correspondent to the 'ajnas'(grains) department in the Mughal empire, that is the store of things from which the mansabdars were supplied as part payment in kind) theatre or natakkhana, besides the sahatkhanaand sharbatkhanaalready noticed under other heads.

In Ain-i-Akbari Abul Fazal mentioned that the existence of various 'state workshops' in Akbar's palace at Agra at the end of the sixteenth century. He particularly enthusiastic about the wavers shop in which master craftsmen produced all sorts of textile. According to Dowson, a karkhana is a royal establishment while to Jadunath Sarkar it is factory. Jahangir and Shahjahan continued the patronage. Under these two rulers arts and craft industries and commerce flourished in India as never before during the Mughal period.

Bernier in mid 17th century has left a graphic eyewitness account of these karkhanas at Delhi, then it more developed from than before. The Mughal emperors took interest in the proper maintenance of these karkhanas. The department of Khan-i-Saman was managed with greatest care and regularity. As regards the administration of the karkhanas the whole household department was

under of Khan-i-Saman. Khan-i-Saman was responsible for the successful working and general supervision of karkhanas. Apart from Khan-i-Saman there were various other officers like, Diwan-i-Buyutat, Mushrif-i-Kul, Daroga, Tahvildar, Mustaufi, Daroga-i-Kacheri, and Nazir. The officers work hard for the smooth functioning of the karkhanas in Mughal period.

CONCLUSION

The karkhanas were of various sorts, such as metallurgy, mining, mint, textile, weaponry, jewellery and so on. Francois Bernier, a French traveller in the late seventeenth century noticed the richness of the karkhanas in the Mughal Empire. The karkhanas were mostly organised to make fine textiles for royal families in India and abroad. It is said that the finest and most expensive fabrics for the consumption of the royalty came from the Bengal karkhanas. The profit accruing from these karkhanas were distributed among the officers and artisans in the form of salary and gifts. The modern private organization of production and transport were found wanting and the government itself took a somewhat patronizing attitude in dealing with the ser-vants and subjects. In these workshops there were produced arms and ammunitions. Carriages and portable litters for the emperor, carpet, mattresses, harness for the houses in the imperial stable, beds, tents, clothes, jewellery, gold and silver wares, perfumes, medicines, shawls, turbans and other metals. The articles were supplied to the various government departments as per market rates.

The Mughal empire witnessed remarkable economic progress and thus Mughal Karkhanas played an important development in the economic activity. One of the important institutions was Karkhanas which was maintained and developed by almost all the Mughal emperors. The profits were shown as the income from karkhana. With the decline of Mughal rule and the Mughal aristocracy in the eighteenth century, these karkhanas also declined and finally disappeared during the east India company regime.

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THE MUGHAL PRINCESS WHO DESIGNED CHANDNI CHOWK

*Jahangir and
Chandni Chowk*

NAME: SUBARNA SAHA

COLLEGE ROLL NO:
20/BAH/0258

CU ROLL NO:
202013-11-0089

CU REGISTRATION NO:
013-1211-0114-20

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TERM PAPER FOR SEMESTER IV

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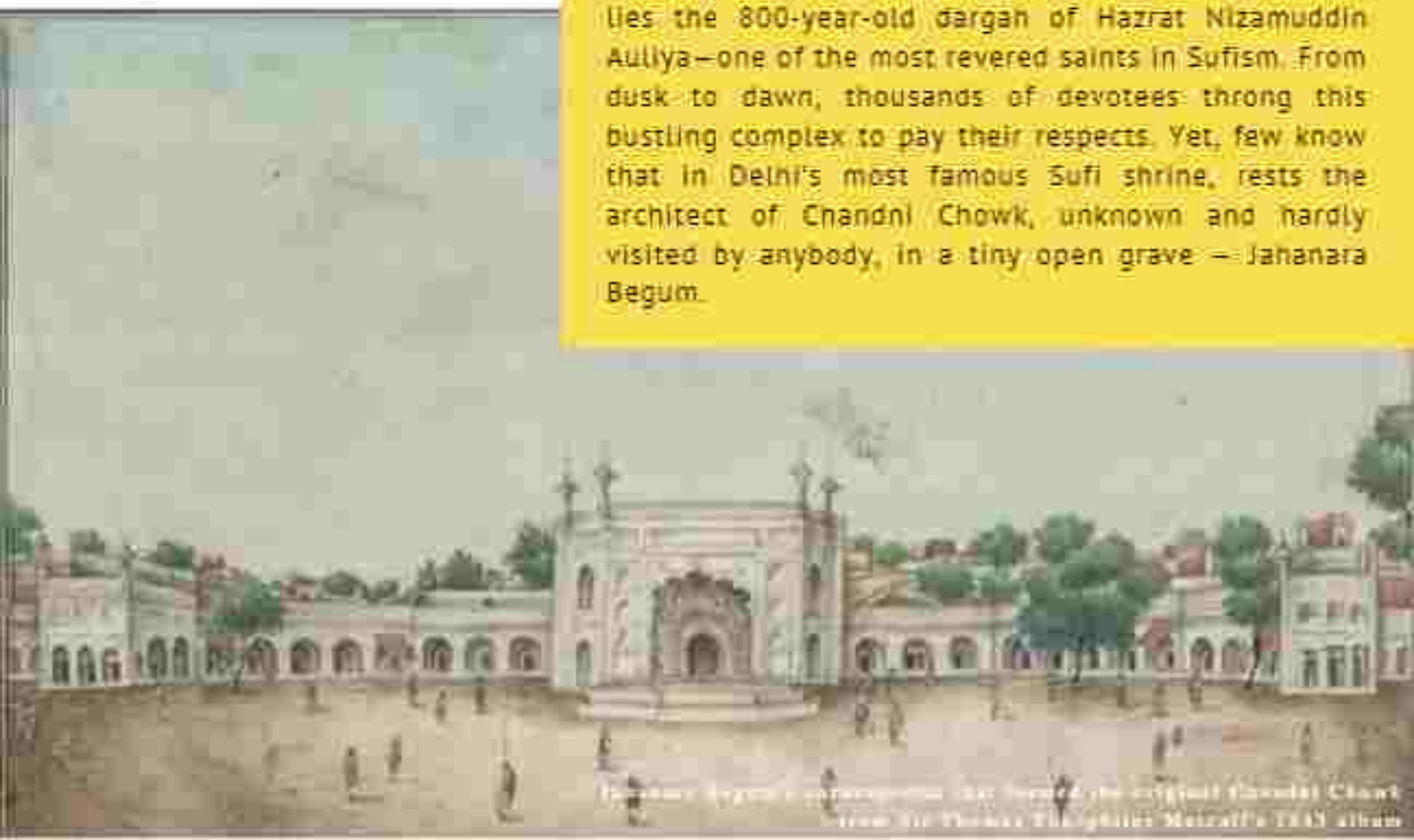
I am very obliged to have worked on the project and gladly acknowledge my indebtedness to those who have contributed to its production.

I sincerely extend my gratitude to our professor, Mr. Prasanta Kumar Pal, whose encouragement and enthusiasm inspired me to work on this topic.

When talking about Indian monuments of the Mughal era, we often take the names of Shah Jahan, Akbar, Humayun and Jehangir, who extensively built forts, mosques and gardens across the subcontinent. However, among those who have not got their due credit are the women of the Mughal court.

The narrow winding streets of Chandni Chowk, the everyday din of curious starry-eyed foreign tourists, insistent street hawkers, busy bazaars, the sound of devout namaaz, the old man doling out generous amounts of biryani, the man at the dupatta store following people with a sample till the end of the lane. Today, Chandni Chowk is a clumsy, congested market with narrow alleys, but it was once a glorious bazaar that housed suave nobles, bejewelled courtesans, veiled Begums, intoxicated poets, palatial mansions and a centre of thriving businesses.

In an unassuming part of India's capital city, amidst winding alleys lined with attar and chaadar sellers, lies the 800-year-old dargah of Hazrat Nizamuddin Auliya—one of the most revered saints in Sufism. From dusk to dawn, thousands of devotees throng this bustling complex to pay their respects. Yet, few know that in Delhi's most famous Sufi shrine, rests the architect of Chandni Chowk, unknown and hardly visited by anybody, in a tiny open grave — Jahanara Begum.



The Dargah of Hazrat Nizamuddin Auliya, one of the oldest in Chandni Chowk from Sir Thomas Munro's 1850s album

JAHANARA, THE PATRON

Born in 1614, Jahanara – the second and the eldest surviving child of Emperor Shah Jahan and Mumtaz Mahal, lived a life outside the conventional role of a Mughal princess – as an exemplary architect, engineer, poet, writer and painter, especially in an era where the lives of Mughal women were largely confined within the walls of the zenana. After the death of her mother in 1631, Jahanara was made the Pādshāh Begum (First Lady), the most powerful woman in the city.

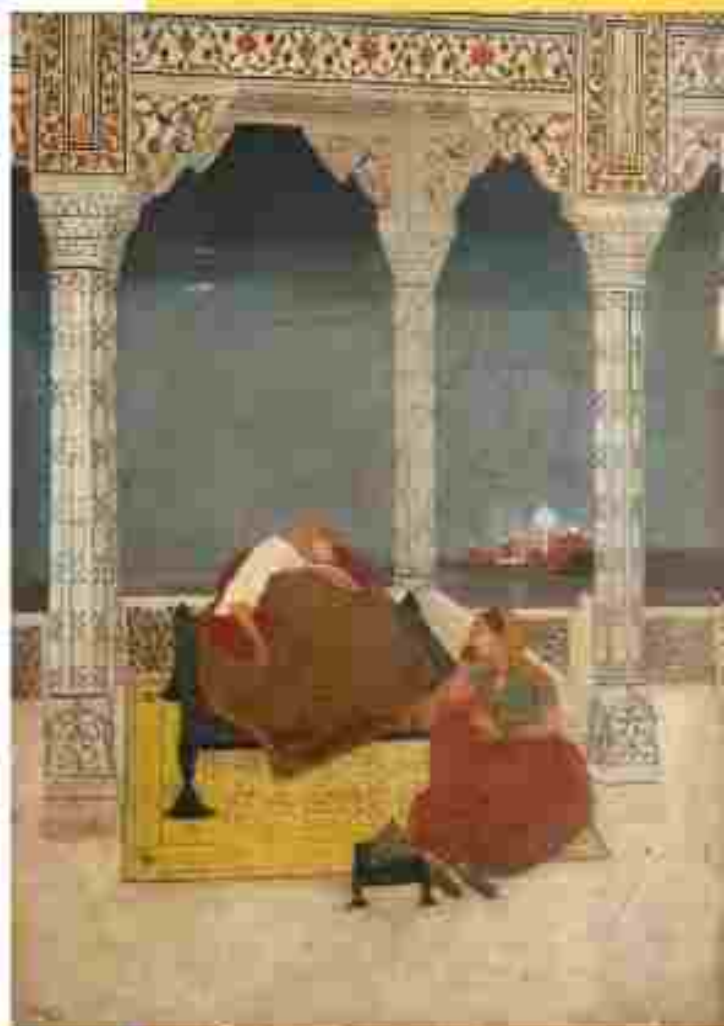
Described by the Venetian traveller Niccolò Manucci as 'discreet, generous, open-minded and charitable' and 'adored by all', the princess worked to strengthen the influence of Shahjahanabad by establishing trade relationships with Dutch merchants. She bought ships docked at Surat and invested in numerous karkhaanas (factories). 'Her wealth enabled her to patronise works of learning' wrote historian Swapna Liddle. She established herself as the most influential woman patron of literature and poetry. She collected rare and beautiful books and her library is peerless. She donated money to charity, especially Sufi dargahs, and carried on a genteel diplomacy with minor rajas who come to her with grievances and gifts.



The princess made a significant impact on the landscape of the capital city of Shahjahanabad by contributing several architectural gems that included mosques, shelters, inns, bazaars and gardens to the cityscapes of Mughal India. Amongst the most popular of them were the caravansera built within the walls of the capital city of Shahjahanabad that formed the bazaar area, which subsequently came to be known as Chandni Chowk. Besides the Chowk, Jahanara is credited with paying for the construction of the famous Jami Masjid in Agra. She founded a madrasa, which was attached to the Jama Masjid, for the promotion of education. She also commissioned a huge mosque and religious complex devoted to Mulla Shah Badakhshi in Srinagar and added the white marble pillared porch near the entrance of Ajmer Sharif Dargah, today known as Begami Dalan, in 1643.

The final years of the princess were spent outside the walls of the court in her mansion. She was handed over the responsibility to look after her niece, Jaani Begum—Dara Shikoh's daughter, who she later married off to Aurangzeb's oldest son, Mirza Muhammed Azam. She herself like many Mughal princesses remained unmarried.

She passed away in 1681. Jahanara had her tomb built during her lifetime. It is constructed entirely of white marble with a screen of trellis work, open to the sky. Upon her death, Aurangzeb gave her the posthumous title, Sahibat-uz-Zamani (Mistress of the Age).



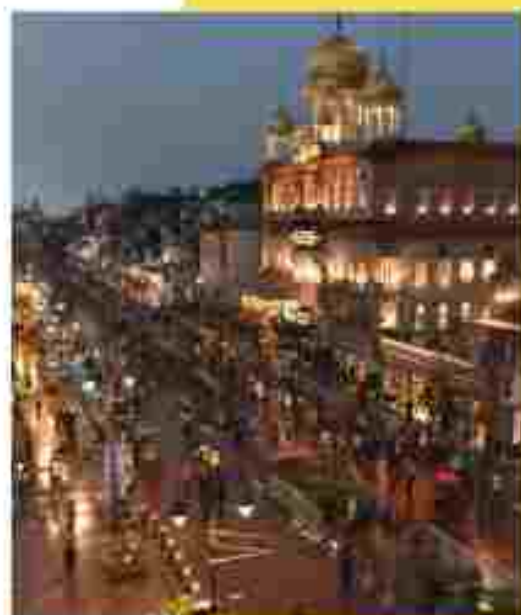
*The Passing of Shah Jahan
beside his daughter
and caretaker
Princess Jahanara
Painting by
Anandabehn Tople,
1993*

Stephen Blake recounts that Jahanara once said: 'I will build a sarai, large and fine like no other in Hindustan. The wanderer who enters its courts will be restored in body and soul and my name will never be forgotten.' The sarai (rest house) was a part of Chandni Chowk, where the Town Hall now stands, amid one of Delhi's busiest bazaars.

The market's history dates to the founding of the capital city of Shahjahanabad when Emperor Shah Jahan established the Red Fort on the banks of the Yamuna River besides his new capital. Built in 1650, the bazaar, which initially had no formal name, was conceived by Jahanara. It stretched from Shahjahanabad's Lahori Gate to the Fatehpuri Masjid, built by Shah Jahan's wife Fatehpuri Begum in the same year. The 120-ft-wide bazaar stretched for more than a kilometre and was a spectacle to behold. It had 1,560 shops that traded a variety of items ranging from kebabs, rubies and emeralds to flowers, glass *huggas* and eyeglasses from China; as well as the houses of the merchants. On the Urdu bazaar stretch, lived the soldiers, artisans, clerks and artists of the Mughal court, while the Ashrafi or Jauhari bazaar was the financial hub. In the coffeehouses, amirs (senior officials) gathered for *mushairas* and daily news gathering. Even though the bazaar was only a place for trade, Jahanara made sure it was aesthetically planned.

A charming canal flowed through the market, and watering trees flanked either side of the road, providing shade to passers-by. At the centre, the canal broadened to form an octagonal pool. To the north of this pool she built a caravanserai and to the south, a hammam. On some nights, the moonlight reflected in the central pool, earning it the name 'Chandni Chowk', a Moonlight Square.

THE MOONLIT SQUARE



Chandni Chowk originally referred only to the square that had a reflecting pool. Now, the whole straight road which runs through the middle of the walled city, from the Lahori Gate of the Red Fort to Fatehpuri Masjid is called Chandni Chowk. The road was then divided into three following bazaars:

•**Urdu Bazar:** Lahori Gate of the Mughal royal palace to Chowk Kotwali near Gurudwara Sis Ganj Sahib was called Urdu Bazaar, i.e., the encampment market. The Urdu language received its name from this encampment. Ghallib noted the destruction of this market during the disturbances of the Indian Rebellion of 1857 and its aftermath.

•**Johri Bazar:** Chowk Kotwali to Chandni Chowk (location of now demolished Ghantaghar, presently in front of Municipal/Town Hall) section of the straight road was originally called Johri Bazar.

•**Fatehpuri Bazar:** 'Chandni Chowk' to Fatehpuri Masjid section of the straight road was originally called the Fatehpuri Bazar.

The road now called Chandni Chowk had several streets running off it which were called kuchas (streets/wings). Each Kucha usually had several katras (guild houses), which in turn had several haveli's. The following terms are generally used to describe the buildings and the streets:

•**Mohalla** (neighborhood): is a residential neighborhood with Kuchas and Katras within Kuchas.

•**Kucha or Gali** (street): Kucha in the Persian language is synonymous with "Gali" or street in the Hindi language. It is a street or a zone with houses whose owners shared some common attributes, usually their occupation. Hence the names Kucha Maliwara (the gardeners' street) and Kucha Ballimaran (the oarsmen's street). Kuchas either had rows of large Havelis or gated dead end "Katra" marketplaces along with them.

•**Kucha mahajani**: is one of the biggest gold trading hub and wholesale jewellery markets in Asia.

•**Katra** (gated dead end courtyard market-cum-residential complex in a street): are one-room quarters around a court with a single narrow entrance and inhabited by people of the same caste or occupation i.e. a zone with houses whose owners shared some common attribute, usually their occupation, hence the name. Katra refers to a separate wing of tradesmen and craftsmen belonging to the same trade. They usually lived and worked together in a gated dead end, the doors of which could be closed at night for the protection of the merchandise, equipment, workers and their families. It is a system similar to the guild housing in Amsterdam such as Handboogdoelen and Voetboogdoelen.

•**Haveli** (mansion): A normal haveli has a big courtyard (atrium) surrounded on four sides by spacious rooms and often another walled courtyard around the exterior. Historic havelis include oBegum Samru's palace built in 1806, now called Bhagirath Palace; Dharampura Haveli; oChunnamal haveli in Katra Neel; Ghalib ki Haveli of Mirza Ghalib; Zeenat Mahal Haveli in Lal Kuan Bazar, and so on.

CHANDNI CHOWK AFTER JAHANARA

Chandni Chowk continued to function as a major thoroughfare in Shahjahanabad even after Jahanara's death in 1681. It grew from just a bazaar to a historical site. However, during the mutiny of 1857, Chandni Chowk was bombarded heavily and many buildings were damaged. Once the British gained control of the walled city, they erased the monumental memory of Mughal power to prevent rebellions in the future and, thus, razed Shahjahanabad's glorious architecture. Barracks replaced the buildings inside the walled city. The British not only covered the canal but also replaced the caravanserai with the Delhi Town Hall. While laying the railway lines in New Delhi in the 1860s, Bagh Sahibabad was demolished and Chandni Chowk was further ravaged during the three British Durbars, or coronation ceremonies – held in 1877, 1903 and 1911 – to construct new buildings.

Today, Chandni Chowk no longer boasts of the aesthetic beauty it once possessed. Along with its elegant structures, Jahanara's legacy was also razed to the ground after the mutiny of 1857. Though only a few decrepit walls and jharokhas from the Mughal era remain in the area today, the magic of the past era. It might not be as graceful as it was, but it is still a historical avenue where history can be witnessed at each turning.



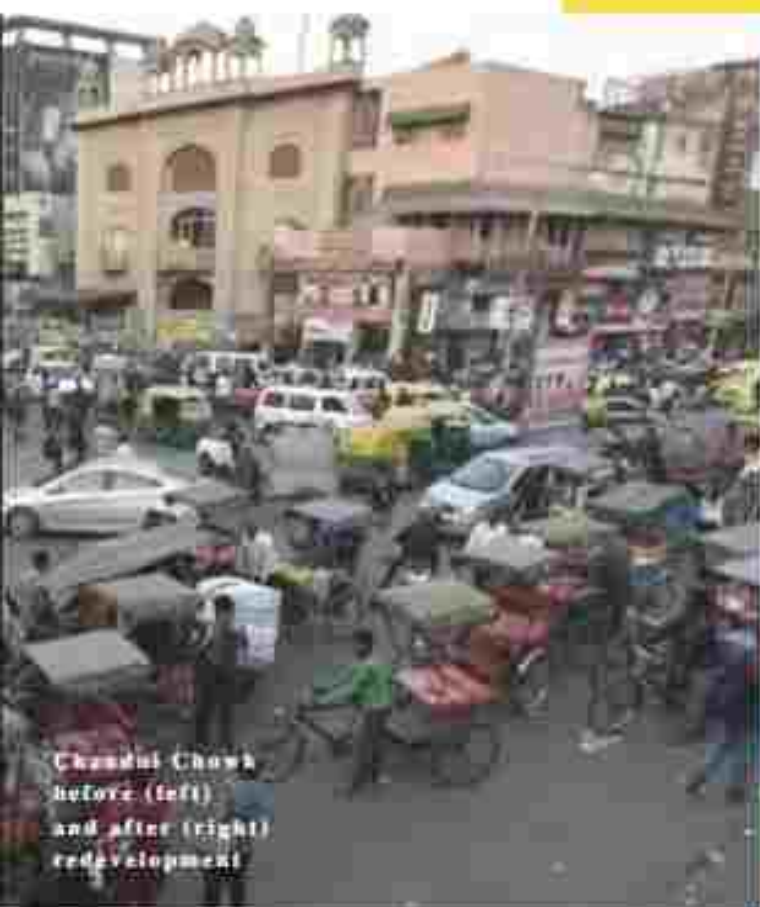
Chandni Chowk from Red Fort



Chandni Chowk in the 1880s

REDEVELOPMENT

For nearly 400 years, the spirit of that bustling market – an important trading centre in north India – has remained indomitable, but time has heaped on it layers of neglect and anarchy. Chandni Chowk, one of Delhi's most popular but congested marketplaces, was a fire trap. With tangled wires draped across the streets, visitors, cycle rickshaws, and freight vehicles jostled for space as they made their way along the main stretch, filled with encroachments of various kinds. But the Chandni Chowk of last to last year is vastly different today. Both the market and its skyline have undergone a massive facelift since the first lockdown was imposed. The overhead mess of wire has become a thing of the past while pedestrianisation of the key stretch from Red Fort from Fatehpuri Masjid has been notified by the government.



Chandni Chowk
before (left)
and after (right)
redevelopment

The redevelopment plan, which started in 2018, hit many snags as first, the construction was banned in the winter of 2019 due to rising pollution, and then, coronavirus pandemic led to scattered lockdowns in 2020 and 2021. The redeveloped Chandni Chowk had earlier been slated for inauguration on April 17 last year (2021), but it had to be rescheduled due to rising COVID-19 cases and the ensuing second wave.

Besides benches on the central runway, small bollards for seating have been placed across the entire stretch that has been made of sandstone. The facilities have been designed keeping in mind the Mughal architectural influence. Bougainvilleas in stone planters have been placed across the stretch along with lights. Streetlights and signage indicating various internal roads are also expected to come up as different phases of the project get completed. Most of the overhead wires that previously obstructed the skyview of the stretch have now gone underground.

Work on all toilets is underway and is expected to be completed by July. Facilities such as toilets and ATMs will mark the revamped stretch. Toilets will be set up on four parts of the stretch. The public works department has been tasked with engaging a facility management company that will look after sanitation and other aspects.

CONCLUSION

The historic Chandni Chowk – the Mughal era arcade designed by Jahanara, is now Asia's largest retail and wholesale market. Since the 17th-century era, this place is called a "shoppers paradise" in Delhi. But today the narrow lanes and by-lanes have seen a massive increase in footfall and are getting congested by the day. Today the market is synonymous with unending traffic snarls, clogged lanes, and by-lanes with pedestrians, motorized and non-motorised vehicular traffic that jostle for limited space.

Even with increasing competition from the numerous local markets and shopping malls that offer modern facilities and conveniences, Chandni Chowk manages to retain its place as an important marketplace. Its narrow lanes and by-lanes that are brimming with enthusiastic shoppers looking for a bargain or for that unique piece that might just not be found in other markets will, continue to prosper.



Today, many of Chandni Chowk's ancient buildings have been torn down, as its lanes brim with new shops and colliding crowds. And yet, somehow it manages to invoke the spirit with which Jahanara lived—the same spirit that helped her survive and thrive amidst betrayals and tragedies.

Unlike the giant mausoleums built for her parents and ancestors, Jahanara rests in a simple marble tomb open to the sky, inscribed with her own couplet in Persian:

“Baghair subza
na poshad kase mazar mara,
(Let no one cover my grave
except with green grass.)

Ki qabr posh ghariban
hamin gayah bas-ast
(For this very grass suffices
as a tomb cover for the poor.)”



Jahanara's tomb (left), Nizamuddin Razi's tomb (right) and Khan-e-Masjid (background), in Nizamuddin Dargah



Jahanara's tomb

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THE SHALIMAR BAGH IN SRINAGAR, KASHMIR

NAME: SHREYASI KUNDU

DEPARTMENT: HISTORY

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Principal
Gokhale Memorial Girls College

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THE MUGHALS' LOVE FOR GARDENS

A love of gardens infused every aspect of the life of the Mughals – from poetry and music, to paintings, textiles, and jewellery. From cradle to grave, whether travelling or settled, the Mughals set themselves in gardens; their tented military encampments, diplomatic conferences, sporting events, private palace quarters and grand dynastic tombs were always surrounded with fruits, flowers, trees, pools and canalized streams, creating settings of unparalleled beauty.



Shalimar Bagh



Chhote Shahi Bagh

George Michell, an historian specialising in Indian architecture, traces the lines of influence as the Mughals fused the techniques and design motifs of their Central Asian past with the forms and materials of the local Hindu population, all overlaid with the symbolism and spirituality of Islam. Michell's introduction begins by charting the evolution of Mughal design, then turns to gardens – focusing on the multiteraced gardens of the Himalayan foothills and the geometric, four-part char-bagh in the flatter regions of the plains; walls and gateways, pavements, pools and pavilions are examined in detail, as are the techniques used to lift and conduct the water which is crucial to the Mughal garden.

THE SHALIMAR BAGH IN SRINAGAR – A BOTANICAL HERITAGE

Shalimar Bagh is a Mughal garden in Srinagar, linked through a channel to the northeast of Dal Lake, on its right bank located on the outskirts of Srinagar city in Jammu and Kashmir, India. Its other names are Shalimar Garden, Shalimar Bagh, Farah Baksh and Faiz Baksh, and the other famous shore line garden in the vicinity is Nishat Bagh. The Bagh was built by Mughal Emperor Jahangir for his wife Noor Jahan, in 1619. The Bagh is considered the high point of Mughal horticulture. It is now a public park. The bagh is also known as the crown of Srinagar.



Shalimar Bagh

Emperor Jahangir built his celebrated Shalimar Bagh, his dream project to please his queen. He enlarged the ancient garden in 1619 into a royal garden and called it 'Farah Baksh' ('the delightful'). He built it for his wife Nur Jahan ('light of the world'). In 1630, under Emperor Shah Jahan's orders, Zafar Khan the governor of Kashmir extended it. He named it 'Faiz Baksh' ('the bountiful'). It then became a pleasure place for the Pathan and Sikh governors who followed Zafar Khan.

Jahangir



Nur Jahan

During the rule of Maharaja Ranjit Singh the marble pavilion was the guest house for European visitors. Electrification of the premises was done during Maharaja Hari Singh's rule. Thus, over the years, the garden was extended and improved by many rulers and called by different names, but the most popular name 'Shalimar Bagh' continues to this day.

During the Mughal period in particular, Emperor Jahangir and his wife Nur Jahan were so enamoured of Kashmir that during summer they moved to Srinagar with their full court entourage from Delhi at least 13 times. Shalimar Bagh was their imperial summer residence and the Royal Court. They crossed the arduous snowy passes of the Pir Panjal mountain range on elephants to reach Srinagar.



Maharaja Ranjit Singh



Marble Pavilion, The Royal Guest House

ARCHITECTURE AND PLANNING OF THE BAGH

Situated on the banks of Dal Lake, the garden covers approximately 35 acres with three major terraces layout.

Conceptually, the garden laid out into three major terraces dominating by the axial water channel that runs from the top of the terraces to the lower part before dispensing into lake Dal. All three terraces are in lined with Chinar trees and fixed with water fountains. Decorated pathways are planned with Aspen trees alongside the main water channel. The first terrace (lower) is the public garden where the Divani Am (public audience hall) built over the waterfall leading to the second terrace. The second terrace (middle) is much bigger in scale than the lower terrace has

Divani Khas (Private Audience Hall) on its center. Each hall is designed on the pool which axial channel passes through it. The third terrace is located at the higher ground restricted for the royal harem. The Zmiana garden is full of Chinar trees and at the centre of the pool stands a black pavilion made of black marble surrounded by the water fountains. From the Black pavilion, two narrow water channels lead to the end of the wall of the garden to the small Baradari.



Indian Bagh, Srinagar by Harrold J. Schmitt & published August 2013

The garden, as finally laid out, covers an area of 12.4 hectares (31 acres) built with a size of 557 metres (1,926 ft) length on the main axis channel and with a total width of 251 metres (323 ft). The garden has three terraces fitted with fountains and with chinar (sycamore) tree-lined vistas. The Shahnahar is the main feeder channel to all the terraces. Each one of the three terraces has a specific role.

The garden was linked to the open Dal Lake water through a canal of about 1 mile (1.6 km) length and 12 yards (11 m) in width that ran through swampy quagmire. Willow groves and rice terraces fringed the lake edge. Broad green paths bordered the lake with rows of chinar trees. The garden was laid in trallised walkways lined by avenues of aspen trees planted at 2 feet (0.61 m) interval.

THE BAGH AFTER THE MUGHALS

"A subtle air of leisure and repose, a romantic indefinable spell, pervades the royal Shalimar: this leafy garden of dim vistas, shallow terraces, smooth sheers of falling water, and wide canals, with calm reflections broken only by the stepping stones across the streams."



Tulip Garden In Shalimar Bagh

Even in later years, during Maharaja's rule, the gardens were well maintained and continue to be so even now as it is one of the prominent visitor attractions around the Dal Lake. The garden is considered to be very beautiful during the autumn and spring seasons due to the colour change in leaves of the famed Chinar trees.

The gardens were the inspiration for other gardens of the same name, notably the Shalimar Bagh, Delhi in Delhi (built in 1653, which now also has an upscale colony) and Shalimar Gardens in Lahore, Pakistan built by Emperor Shah Jahan in 1641.

The black pavilion built during the early part of Jahangir's reign (1589–1627), in the top terrace of the Shalimar Bagh, has the famous inscription in Persian, which says:

اگر فردوس بر روی زمین است
همین است و همین است و همین است
Agar Firdaus bar rōy-e zamīn ast,
hamin ast-o hamin ast-o hamin ast.

This is a couplet wrongly attributed to the Persian-language poet Amir Khusrāw. But written by a Persian poet 'Urfi Shirazi during his visit to Kashmir, which is inscribed on many buildings in the Indian subcontinent.

Translated to English, it means: If there is a paradise on earth, it is here, it is here, it is here.

ACKNOWLEDGEMENT

I would like to express my special thanks of gratitude to my professor, Mr. Prasanta Kumar Pal as well as our principal, Dr. Anshu Karmha who gave me the golden opportunity to do this wonderful project on the topic, "The Shalimar Bagh In Srinagar, Kashmir" which helped me in doing a lot of research and I came to know about so many new things.

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নাম : রিতা পুরবাই

কলেজ কোড : 20/BAH/0323

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বিষয় : ইতিহাস (অনার্স)

ক্রেডিট : 4 (৫৫-১০)

প্রবন্ধের নাম : ব্রহ্মা যন্ত্রের ৭টি স্তর
বিবরণ :

কলেজ নাম : গোবিন্দ ভোমোজি
সান্ডা কলেজ

Authenticated
Principal
Gokhale Memorial Girls' College

10 APR 2023



নাম : রিতা পুরকাইত

কলেজ রোল : 20/BAH/0323

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প্রকল্পের নাম : "মুঘল যুগের চিত্রকলার বিবরণ"

কলেজ নাম : গোখলে মেমোরিয়াল পার্লস কলেজ

কৃতজ্ঞতা স্বীকার:

আমি রিতা পুরকাইত, রোল 20/BAH/0323, দ্বিতীয় বর্ষের ছাত্রী। আমার ইতিহাস প্রকল্পের বিষয় হলো, "মুঘল আমলের চিত্রকলার বিবরণ" আমার এই প্রকল্পটির নির্মাণের ক্ষেত্রে আমার অত্যন্ত প্রিয় অধ্যাপক শ্রদ্ধেয় "প্রশান্তকুমার পাল" সর্বতোভাবে আমাকে সাহায্য করেছেন। প্রকল্পের ধারণা প্রদান থেকে শুরু করে বিভিন্ন মূল্যবান পরামর্শ দাঁড়া তিনি তাঁর অত্যান্ত জ্ঞান মাধ্যমে যেভাবে আমার প্রকল্পটিকে সমৃদ্ধ করেছেন তাতে আমি তাঁর কাছে কৃতজ্ঞ। এছাড়া কলেজের অপর অধ্যাপিকা গণ এবং আমার পিতা-মাতা এবং কলেজের সহপাঠী গণ এই প্রকল্প নির্মাণে অলম পরণে সর্বদা আমার পাশে থেকে ছেন। তাই তাঁদেরকে আমি শ্রদ্ধা ও প্রণাম জানাই।

১৭/০৫/২২

রিতা পুরকাইত

তারিখ

শিক্ষাধীর সাক্ষর

মুঘল যুগের চিত্রকলার বিবরণ:

ভারতীয় স্থাপত্য শিল্পের মতো মুঘল চিত্রকলা ভারতীয় ও পারসিক শিল্পনীতি সমন্বয়ে গড়ে উঠেছিল। মুঘল চিত্রকলায় ভারতীয় শিল্পনীতির সঙ্গে বৌদ্ধ, ইরানি ও চীন শিল্পনীতির এক অপূর্ব সমন্বয় ও সংমিশ্রণ লক্ষ্য করা যায়।

শিল্পীরা কল্পনা, সম্রাট ও অভিজাত শ্রেণীর ইচ্ছা অনুযায়ী মুঘল চিত্রকলা কখনো আঙ্গিক, কখনো চিত্রের অন্তর্নিহিত সৌন্দর্য, কখনো বা বিষয়বস্তুর প্রকাশকে প্রাধান্য দেওয়া হয়েছে।

বিষয়বস্তু হিসেবে রাজনৈতিক ঘটনা, সম্রাটের যুদ্ধযাত্রা, শিকার ও বিচার সভা এবং নানা প্রকৃতির দৃশ্য বৃক্ষ, পশু-পক্ষী ও রামায়ণ -মহাভারতের কাহিনী নিয়ে মুঘল যুগের চিত্র অঙ্কন করা হতো।



বাবর এর আমলে চিত্রকলা:

মোগল যুগের চিত্রকলা আলোচনা প্রসঙ্গে সম্রাট বাবর এর কথা বিশেষভাবে উল্লেখিত হতে পারে। বাবর তার জীবনের সিংহভাগ সময়ই যুদ্ধবিগ্রহের মধ্যে অতিবাহিত করলেও তার আত্মজীবনী থেকে জানা যায় যে তার মধ্যে শিল্পানুরাগী এর প্রবণতা যথেষ্ট মাত্রায় ছিল।

ঐতিহাসিকরা দেখিয়েছিলেন যে তৈমুর বংশীয় পূর্বসূরীদের মতো তিনিও চিত্র শিল্পের পৃষ্ঠপোষক ছিলেন। গবেষণায় দেখা গিয়েছে যে তিনি প্রকৃতিক সৌন্দর্য তা কেন্দ্রে চিত্র ভীষণ পছন্দ করতেন। যদিও তার রাজত্ব কালীন পর্বে মুঘল যুগের চিত্রকলা অভাবনীয় বিকাশ পরিলক্ষিত হয়নি। কিন্তু তাহলেও যতটুকু হয়েছিল তার গুরুত্ব নেহাতই কম ছিল না কেননা তদানীন্তন উত্তেজক রাজনৈতিক পরিস্থিতির বিষয়টিকে মাথায় রেখে এটা বলা যায় সমকালীন চিত্রকলা যতটুকু বিকশিত হয়েছিল তা যথেষ্ট গুরুত্বের দাবিদার।



হুমায়ুন এর আমলেচিত্রকলা:

মুঘল যুগের চিত্রকলা পরবর্তীকালেও অগ্রসারিত হয়েছিল। এ প্রসঙ্গে সম্রাট হুমায়ুনের সময় কল বিশেষভাবে উল্লেখ দাবি রাখে। নয়ন নানাভাবেই শিল্প রূপের পরিচয় দিয়েছিলেন। বিশেষজ্ঞরা হুমায়ুনকে চিত্রশিল্পের পূজারী রূপে নির্বাচিত করেছেন। তার রাজত্বকাল ও যুদ্ধবিগ্রহের পরিপূর্ণ থাকলেও চরিত্র আনুরাগ এর বিষয়টি নানাভাবে পরিলক্ষিত হত। পারস্যের নির্বাসিত থাকাকালীন তিনি চিত্রশিল্পীদের সঙ্গে সময় কাটাতেন। ভারতে প্রত্যাবর্তন এর সময় দুজন চিত্রশিল্পী কে ভারতে নিয়ে এসেছিলেন। প্রথমজন মেয়ের সৈয়দ আলী তিনি প্রাচ্যের রাফায়েল নামে পরিচিত ছিলেন। ছিলেন আকস সামান। এই জাতীয় উৎকৃষ্টমানের শিল্পীদের পৃষ্ঠপোষকতা করার দরুন তদানীন্তন পর্বে চিত্রশিল্প গুণগতভাবে অগ্রগত্য লাভ করেছিল।



আকবরের আমলে চিত্রকলা:

মুঘল সাম্রাজ্যের প্রতিষ্ঠাতা ছিলেন আন্তরিকভাবে আমলে প্রাকৃতিক সৌন্দর্যের অনুরাগী। প্রাকৃতিক সৌন্দর্যকে ধরে রাখার জন্য আকবর দরবারে বেশ কয়েকজন চিত্রশিল্পীর নিয়োগ করেছিলেন। পারস্যে থাকাকালীন তিনি সৈয়দ আলী ও রাজা আব্দুস সামাদ নামে দুই চিত্রশিল্পীর সঙ্গে পরিচিত হন এবং তাদেরকে হুমাযুন দিল্লীর দরবারের নিয়ে আসেন। এই দুই শিশু শিল্পী কে কেন্দ্র করে মুঘল চিত্রকলার বিকর্তন শুরু হয়।

আকবরের আমলে মুঘল চিত্রশিল্প যথেষ্ট প্রসার লাভ করে। আব্দুল সামাদের নেতৃত্বে তিনি একটি পৃথক চিত্র শিল্প বিভাগ স্থাপন করেন। তার আমলে প্রধান ১৩ জন চিত্রশিল্পীর মধ্যে ১৩ জন ছিলেন হিন্দু এবং চিত্রশিল্পীদের মধ্যে উল্লেখযোগ্য ছিলেন মুকুন্দ, আব্দুস সামাদ, ফারুক বেগ প্রমুখ। সময় যে চিত্রগুলি আঁকা হয়েছিল তার মধ্যে ফতেপুর সিক্রি তে অঙ্কিত ছবি গুলি ছিল বিশেষ উল্লেখযোগ্য। তাছাড়া 'হামজানা' 'পাণ্ডুলিপিতে চিত্রাঙ্কন পরিলক্ষিত হয় তাও যথেষ্ট গুরুত্বের দাবি রাখে। তাছাড়া তার সময়কালে গ্রন্থির চিত্র অলংকরণের পাশাপাশি থার্ড ডাইমেনশন ও পার্সপেক্টিভ অঙ্কন পদ্ধতি ও পরিলক্ষিত হয়। কাজেই চিত্রকলায় এই জাতীয় বিষয় গুলি যে সমকালীন শিল্পে যথেষ্ট গুরুত্বপূর্ণ হয়ে উঠেছিল সে কথা তার বলায় অপেক্ষা রাখিনি।

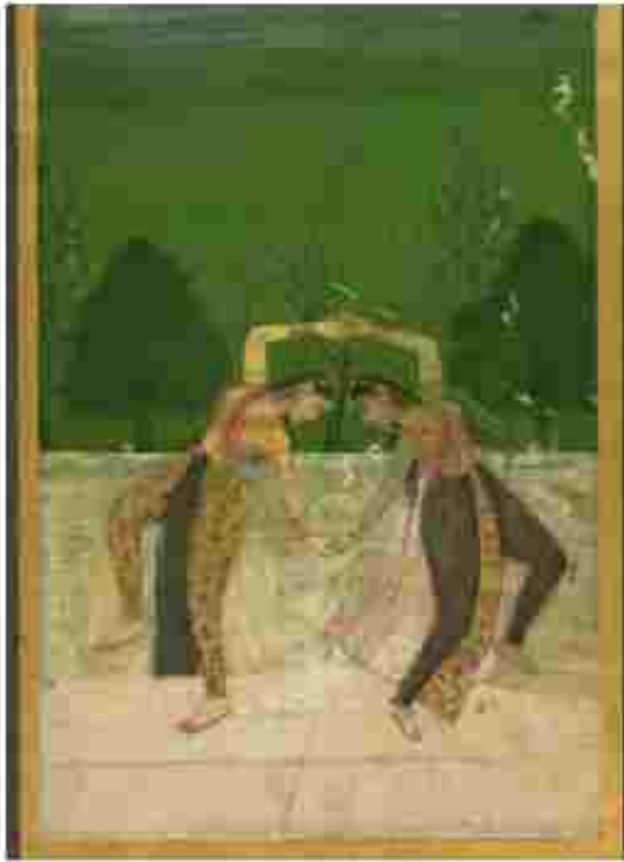


জাহাঙ্গীরের আমলে শিল্পকলা:

শিল্প বিশেষজ্ঞক আনন্দ কুমারস্বামী জাহাঙ্গীরের রাজত্বকাল কে মুঘল চিত্রকলার ইতিহাসে সুবর্ণ যুগ বলে আখ্যায়িত করেছেন।

জাহাঙ্গীরের আমলে মুঘল চিত্রশিল্পী আত্মনির্ভর অপরিপক্ক হয়ে ওঠে এবং ভারতীয় শিল্পীর ইউরোপিয়ান চিত্রকলার সংস্পর্শে আসেন আর চিত্র সামনে চিত্রকরের নাম উল্লেখ করা এই সময় থেকে শুরু হয়। এরপরই মুঘোছিন্দে পরিপ্রেক্ষিত ও ব্যঞ্জনা নিসর্গকে বিষয়বস্তু হিসেবে আধুনিক গুরুত্ব দেওয়ার প্রবণতা দেখা যায়। জাহাঙ্গীর চিত্রশিল্পের এমন একজন দর্শক ছিলেন যিনি ভালো চিত্রের জন্য প্রচুর মূল্য দিতে দ্বিধা বোধ করতেন না। তিনি নিজেও একজন ছিলেন দক্ষ চিত্রকর। তিনি ছবি রেখে বলতে পারতেন চিত্রটি কোন শিল্পীর অঁকা। টমাস রো চিত্রকলার শ্রেষ্ঠ অনুগামী হিসাবে গণ্য করেছেন। তার রাজসভায় মোহাম্মদ মুরাদ, আবুল হাসান আকবর ই-জা প্রমুখ চিত্রশিল্পীর যথেষ্ট উৎকর্ষতার পরিচয় দিয়েছিলেন। এবং হিন্দু শিল্পীদের মধ্যে ছিলেন মনোহর, বিশোন দাস, কেশব, তুলসী প্রমুখ শিল্পীরা।

শিল্প বিশেষজ্ঞ পর্শি ব্রাউন লিখেছেন, জাহাঙ্গীরের অনেক সীমাবদ্ধতা ছিল, কিন্তু তার ছিল শিল্পের দৃষ্টি, যতদিন জীবিত ছিলেন তিনি ছিলেন মুঘল চিত্রকলার প্রাণস্বরূপ।



শাহজাহানের আমলে চিত্রকলা:

শাহজাহান চিত্রকলার তুলনায় স্থাপত্য ও ভাস্কর্যের প্রতি ছিলেন বিশেষ আগ্রহী। তার আমলে কোন কোন আমির-ওমরাহ ব্যক্তিগতভাবে চিত্রকলার পৃষ্ঠপোষকতা করেছিলেন। এতদুর সত্যতা রাজত্বকালকে মুঘল চিত্রকলার "Beginning of the end" বলে অভিহিত করা যায়। তিনি স্থাপত্য ও ভাস্কর্যের পূজারী হলেও তিনি চিত্রশিল্পের অনুগামী ছিলেন। তার সময়কালে অঙ্কিত চিত্র ঔলির মধ্যে শিল্প অপেক্ষা আড়ম্বরত সবচেয়ে বেশি মাত্রায় পরিলক্ষিত হয়। এই সময় মির হাসান সহ বেশকিছু চিত্রকর শাহজাহানের পৃষ্ঠপোষকতা থেকেই বঞ্চিত হলে মুঘল চিত্রকলার অবনমন শুরু হয়। পার্সি ব্রাউনের বক্তব্য অনুযায়ী জাহাঙ্গীরের প্রতিষ্ঠান মুঘল চিত্রশিল্পী অথো নিপু হয়। আর এই জাতীয় বিষয়টির সত্যতা পরিলক্ষিত হয় শাহজাহানের রাজত্বকাল এ। বিশেষ করে দারাশুকো মৃত্যু হলে বহু চিত্রশিল্পীরা দিল্লি ত্যাগ করে রাজপুতানা ও অন্যান্য অঞ্চলে স্থানান্তরিত হয়।



আওরঙ্গজেবের আমলে শিল্পকলা:

আওরঙ্গজেব চিত্রকলার ঘোর বিরোধী ছিলেন। কে চিত্র সংস্থা বন্ধ করে দিয়েছিলেন। দরবারের শিল্পীরা প্রাদেশিক দরবারে আশ্রয় নেয়।

তাই পড়শি ব্লাউন বলেছেন শাহজাহানের আমলে মুঘল চিত্রকলার জিরো অক্ষর এর সূচনা ঘটে তা আওরঙ্গজেবের আমলে পূর্ণতা পায়।

শাহজাহানের রাজত্বকাল এর চিত্র শিল্পের অবক্ষয়ের দ্বারা ওরঙ্গজেব এর রাজত্বকালে আরও চূড়ান্ত রূপ পরিগ্রহ করে। পবিত্র কোরানের নিয়মবিরুদ্ধ বলে সম্রাট আওরঙ্গজেব চিত্রশিল্পের পৃষ্ঠপোষকতা করেন নি। বরং অনেক ক্ষেত্রে দেখা গিয়েছে যে তদানীন্তন বহু খ্যাতনামা চিত্রকে তিনি নষ্ট করেছিলেন। মানুষের বিবরণ থেকে জানা যায় যে আওরঙ্গজেবের আদেশে সিকান্দার অঙ্কিত অনেক গুরুত্বপূর্ণ ছবি ওপর চুনের প্রলেপ দিয়ে ঢাকা হয়েছিল। তাছাড়া চিত্রশিল্পীরা পৃষ্ঠপোষকতার না পাওয়ার দরুন চিত্রশিল্পীদের অবস্থা শোচনীয় হয়ে পড়ে।



উপসংহার:

উপরে উঠতেই পর্যালোচনায় পরিপ্রেক্ষিতে আমরা এটাই বলতে পারি যে মুঘল চিত্রশিল্পী দ্বারা সব ক্ষেত্রে একই প্রকার থাকেনি বরং বিভিন্ন পর্যায় পরিবর্তন পরিলক্ষিত হয়। একটি পর্যায়ে তা উৎকর্ষতার চূড়ান্ত শিখরে আরোহণ করতে সক্ষম হলেও পরবর্তীকালে ধীরে ধীরে অবক্ষয়ের দিকে ত্বরান্বিত হয়েছিল। কাজেই এককথায় পারস্পরিক উনাপোড়েনের মধ্যে দিয়ে অগ্রসর হয়েছিল সে কথা কোনোভাবে অস্বীকার করা যায় না।