UNIT 13: CULTURAL DEVELOPMENT IN THE MUGHAL PERIOD

UNIT STRUCTURE

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13.1 LEARNING OBJECTIVES

After going through this Unit, you will be able to-

- explain the development of literature in the Mughal period.
- discuss the impact of Mughal influence on the architecture, sculpture and paintings of the period, and
- discuss the schools of painting that developed under the patronage of the Mughal rulers.

13.2 INTRODUCTION

In the previous Unit, we have discussed the development of art and architecture under the Pallavas, Cholas and Chalukyas. In this Unit, we shall examine the developments in the field of art and culture during the

Mughal period. The discussion will be on the development of Sanskrit literature both religious and secular, vernacular literature, as well as on Islamic literature. The Unit will also look into the architectural and sculptural development along with the progress made in the field of painting.

13.3 LITERATURE

13.3.1 Development of Sanskrit literature

Sanskrit literature did not make much progress in the Mughal period due to lack of patronage. However, some Mughal Emperors, like Akbar, Jahangir and Shah Jahan extended patronage to Sanskrit scholars. In Bengal, Jayadeva, the author of *Geet Govinda* was perhaps the last of the great Sanskrit scholars.

The *mahakavya*, (epic poetry) *kavya*,(poetry), *nataka,* (drama), *sleshe kavya* (satirical poetry), historical *kavya*, *champu kavya*,(compositions containing both prose and poetry) lyrics and smaller poems in Sanskrit were produced in southern India. In mahakavya literature, Ragunath Nayaka of Tanjore and his court poets made important contributions. Madhuravani, a poetess in Raghunath's court was a talented lady and produced many Sanskrit works.

Srinivasa Dikshita, wrote eighteen dramas and sixty kavyas. His son, Nilakanta Dikshita was a great Saiva scholar. His *Sivalilarnava* is an epic of twenty two cantos. His *Yaugavatarana* narrates the story of Bhagiratha and the descent of the River Ganga to earth.

Achyutarayabhyudaya of Dindima Rajanatha III is an important historical kavya about Achyuta's (Rajanatha's patron) southern expedition.

Tirumalamba, was an accomplished lady who composed the *Varadambica Parinayam*. Vyasaraja, the *kulaguru* (family preceptor) of Krishna Deva Raya of the Vijayanagara kingdom composed may hymns, commentaries etc.

Geetagovinda of Jayadeva was the model on which many lyrics and small poems were composed during the period. Alankara, musical works, works on philosophy and epigraphic literature in Sanskrit were also written during this period.

13.3.2 Development of Islamic Literature

Persian literature – We have already discussed about the origin and development of Persian literature during the period of the Delhi Sultanate. Very few Persian works of literary merit were produced during the early years of the Sultanate. The majority of the scholars dealt with religious topics, such as tradition, jurisprudence and commentaries on the Quran. These works lacked originality.

The Mughal period marks a new era in Indo-Persian literature. Continuous migration of large number of renowned poets and scholars from Persia like Isfahan, Gilan and Nishapur to India, where they found greater appreciation and patronage, gave a new dimension to the field of literature. Prominent among them were Urfi, Naziri, Talib and Kalim. Besides the Mughal emperors, many nobles and grandees, such as Abul Fateh Gilani, Abdur Rahim Khan-i-Khanan, Ali Quli Khan and Khan-i-Zaman, liberally patronised the poets and scholars. It was, therefore, quite natural that Persian thrived in this congenital atmosphere, and at times, the level of Persian literature was higher in India than in Persia. A distinguished literary figure was chosen as Poet-Laureate from among hundreds of scholars. *Ghazals*, *rubais*, *masnavis* and *qasidas* were the popular poetic forms. Faizi, who flourished at the court of Akbar, was an outstanding Persian poet. He was given the title of Poet-Laureate. Apart from patronising poets, all the Mughal emperors from Babur to Shah Jahan were themselves adept at composing verses. Even some Mughal princesses like Zebunnisa and Jahanara were gifted poetesses. Poetry, history, biography, commentaries on

the Quran and other religious literature were the main subjects of the compositions of this period.

Hindi- Hindi as such had not fully evolved during the Sultanate period. It was, however, taking shape particularly in Central India. The wandering saints of the Bhakti movement sang the praise of the Lord in simple Hindi. Famous Rajput heroic tales dealing with the exploits of Prithiviraj Chauhan, Alha, Udal and Vishal Deo Rao were composed during this period. Amir Khusrau made use of this medium in his riddles. Gopal Naik, a contemporary of Khusrau, composed song in Brajbhasha. Hindi had taken root when the Mughals come to India. Malik Muhammad Jayasi was a contemporary of Humayun and Sher Shah. He wrote *Padmavat*, the story of Padmini (queen of Mewar) in verse. The reign of Akbar marked the golden period of Hindi literature. Tulsidas was the greatest of the Hindi poets. His *Ramacharitamanas* is regarded as a masterpiece by scholars. Surdas the blind poet composed the *Sur Sagar* which deals with the life and exploits of Lord Krishna. Abdur Rahim Khan-i-Khanam was a versatile genius. Besides Persian, Arabic and Turki, he had a good command over Sanskrit and Hindi. Ras Khan was a well-known poet and his poem *Batika* is regarded as an excellent work by critics.

Jahangir patronised Hindi scholars. Some of the well-known writers of his period were Jadrup Gosain, Raj Manohar Lal and Bishan Das. Shah Jahan continued the tradition of his father and grandfather. Sunder Kavirai, Chintamani and Kavindra Acharya were some of the important poets who adorned Shahjahan's court. The well-known poet Bihari was patronised by Mirza Raja Jai Singh. Hindi poetry received a setback during the reign of Aurangzeb. Hindi poets and scholars however, continued to flourish at the courts of the local rajas that patronised them.

Urdu- The culture and linguistic intermixtures led to the birth of a new language, Rekhta or Urdu (from the Turki word 'Urdu' meaning 'Camp'). It was during the Ghori domination that Persian

and Punjabi words got interwoven with this language, and Rekhta was produced. Amir Khusrau later called this language as Hindvi and Abul Fazl named it Dehlavi. *Prithviraja Raso* by Chand Bardai, a court poet of Prithviraj Chauhan, was perhaps the first work in Hindi, which distinctly traces this development. The works of Amir Khusrau and Ras Khan were very important in this language. Poems of the religious reformers like Kabir, Dadu, Nanak, Namdev and others, who used it as a medium of expression, greatly helped its growth. The later Mughal period witnessed the rise of Urdu language and the classical era of Urdu prose and poetry. Urdu received patronage in the regional courts of southern and northern India. Mir Taqi Mir, Mazhar Jan-e-Janan, Sauda, Aatish, Mir Dard, Ruswa, Ghalib and Momin are some prominent Urdu poets of the time.

13.3.3 Vernacular Literature

Development of regional literature: The Mughal rule was also an important period in the composition and development of literature in regional languages. This was due to the widespread Bhakti movement. The religious saints and reformers spoke and wrote in local languages. This resulted in the development of regional language like Marathi, Assamese, Bengali, Gujrati, Kashmiri, Telegu etc.

The Marathi literature was greatly enriched during the Mughal period chiefly due to the contribution of scholars like Dasapant, Mukteswar Vaman Pandit, and Moropant. Sridhar Swami Nazarekar wrote *Harivijaya*, *Ramavijaya Pandava Pratapa* and *Shivalilamrita* etc. His works were mainly based on themes from the Epics and Puranas. Rahgunath Pandit composed the *Nal Damayanti Swayamvar Akhyan.* Although his writings were heavily influenced by Sanskrit literature they nevertheless contributed to the development of Marathi literature.

The Gujrati literature was also greatly enriched during the Mughal period by various saints and poets. Akha Bhagat, commonly known as Akho or Akha Rahiyadas Soni was a 17th century Gujarati

poet who wrote in the tradition of the Bhakti movement. He wrote his poems in a literary form called *Chhappa*. Akho depicts contemporary society, philosophy, behaviour and humour in works like the *Akhe Gita*, *Chittavichar Samvad* and *Anubhav Bindu.* Another outstanding scholar was Parmanand, who is credited with the authorship of thirty-six books. Symal-Bhatt specialised in Puranic legends and wrote both prose and poetry.

In Assam, in the Ahom court, historical chronicles called *Buranjis* were at first composed in their original language, but when the Ahom rulers adopted Assamese as the court language, historical chronicles began to be written in Assamese. From the beginning of the 17th century onwards, court chronicles were written in large numbers. These chronicles or buranjis, broke away from the style of the religious literatures. The language is essentially modern except for slight alterations in grammar and spelling. Besides these chronicles, the 17th century, is renowned for the growth and development of the *Charit Puthi* or biographies of Neo-Vaisnavite saints.

The *Hastirvidyarnama*, written by Sukumar Barkaith, is one of the best known illustrated manuscripts of Assam. Commissioned under the patronage of King Siva Singha (1713-1744 C.E.) and his queen consort Phuleswari, it deals with the management and care of elephants in the royal stables. The father of Assamese prose literature Baikunthanatha Bhagavata Bhattacharya, popularly known as Bhattadeva wrote three major books of Vaishnavism—*Katha Geeta, Katha Bhagawat* and *Katha Ratnawali*. Though *Bhaktiratnakar-katha*, the Assamese translation of Sankardeva's Sanskrit composition *Bhaktiratnakar* by Gopala Charana Dwija preceded the works of Bhattadeva,Bhattadeva's prose had an influence in the development of a high and dignified style. Bhattadeva's and Gopala Charana Dvija's 16th century works are considered to be the earliest examples of prose in Indian languages. Bhattadeva's erudition in Sanskrit grammar and literature,

and his command over the Bhagavata earned him the title of *Bhagavata Bhattacharya.*

Bengali literature also made good progress during the Mughal period. Certain biographies of Chaitannya were also produced by scholars like Krishnadas, Kaviraj, Brindavan Das, Jayanand Trilochan Das and others. A number of books in praise of Chandi Devi and Manasa Devi were composed during this period.

Kashmiri language compositions originated with the compositions of mystic poets like Lalleshvari or Lal Ded (14th century), who wrote mystical verses in the *vakh* or four-line couplet style. Another mystic of her time equally revered in Kashmir and popularly known as Nund Reshi wrote powerful poetry. In the Mughal period famous poets and writers were Habba Khatun, (16th century), Rupa Bhavani (1621–1721), Arnimal (d. 1800), Mahmud Gami (1765–1855), and others all of whom contributed to the development of Kashmiri literature in the Mughal period.

The period also witnessed the development of Telugu literature. Persian influence is noticed in Telugu literature from the time of the Delhi Sultanate. This was further reinforced with the extension of the Mughal empire in the region of present day Telangana.

13.3.4 Secular Literature

Secular literature flourished in Persian and Arabic languages. Both poetry and prose were promoted liberally during the Mughal reign. *Tuzuk-e-Babri* (memoirs of Babur), *Tuzuk-e-Jahangiri* (memoirs of Jahangir), *Maa'sir*-i-Alamgiri and chronicles of Gulbadan Begum were important literary contributions from the royal house. A very large number of prominent poets like Urfi, Naziri, Talib, and Kalim permanently migrated to India as the Mughal rulers and others were great patrons of scholars and literature. The most popular poet of Aurangzeb's reign is Bedil whose Persian poetry is marked by extraordinarily rich imagination, profundity of thought and subtleties

of ideas. Abul Fazl in his work attempted to define the Mughal theory of kingship. His *Akbar Nama* may be regarded as the "most important historical work, which India has produced" in the Mughal period.

13.4 ARCHITECTURE

It was in the domain of architecture that the Mughals made their most impressive contribution to Indian culture. They were prolific builders and their buildings were masterpieces. Babur was said to have imported artists from Istanbul. In his memoirs, he states that the services of Indian stone-cutters were utilised in constructing buildings of which only two remain today. The first is a large mosque at Kabuli Bagh at Panipat and the other is the Jami Masjid at Sambhal. Humayun's troubled reign left him little opportunity. Only one mosque of his time still stands at Fatehabad in the Punjab. It is decorated in the Persian style with enamelled tiles. Sher Shah who was a great builder and introduced a more refined and dignified style. The two most remarkable buildings of his time are the mosque in the Purana Qilla near Delhi and his own tomb at Sasaram in Bihar.

The new style of architecture inaugurated by Sher Shah was greatly developed by Akbar. Most of the edifices of Akbar's time were built with red sandstone. One of his earliest buildings is the tomb of Humayun at Delhi, which reveals traces of the fusion of Persian and Indian art tradition. Its Indian features are evident from the free use of marble and the absence of coloured tiles so frequently used by the Persian builders. Akbar adorned his palace at Agra with many magnificent buildings such as the Diwan-i-Am, the Diwan-i- Khas and the palace known as the Jahangiri Mahal. The latter show striking features of the Hindu style. But his most important buildings are to be found at Fathepur Sikri. The most impressive buildings of Fatehpur Sikri are the tomb of Sheikh Salim Chisti and the Buland Darwaza. The tomb of Chisti is one of the most elegant shrines in India. The Buland Darwaza is a massive gateway, 176 feet high, and was built to commemorate Akbar's conquest of Gujarat. It is a marvel of architectural skill and is the highest gateway in India. Jodha Bai's palace at Fathepur

Sikri is also a magnificent structure. Akbar allowed the Hindu artists to make use of decorative designs characteristic of Hindu and Jain temples. Akbar's mausoleum at Sikandra is a unique sepulchre modelled on the Buddhist Viharas of India. It was planned by Akbar but constructed by Jahangir.

Jahangir had fine artistic sense but his tastes were for painting rather that for architecture. The two most important buildings of his reign are the tomb of Akbar at Sikandra and the tomb of his father in law Itmad-ud-Daulah. The latter was built by Jahangir's Nurjahan over the grave of her father. It was built of white marble and is one of the earliest buildings to be decorated with an inlaying of semi-precious stones of different colour. The tomb of Itmad-ud-daulah at Agra possesses rare beauty and grace and marks the transition from the sandstone edifices of Akbar's time to the white marble structures of Shah Jahan.

Shah Jahan was the most prolific and magnificent builder among the Mughal Emperors and in his time the art of building in India reached its zenith. In symmetry of design and in skilful decoration Shah Jahan's buildings are unequalled. Of his buildings in Delhi the most important are the Diwan-i-Am, the Diwan-i-Khas and the Jama Masjid. The first two are remarkable for their ornamentation. The Diwan-i-Khas is unparalleled with its decoration of marble and precious stones and the beauty of its design. The lovely Moti Masjid at Agra is remarkable for its purity and unadorned beauty. But the finest flower of the Mughal art is the famous Taj Mahal, a mausoleum erected by Shah Jahan over the grave of his beloved wife Mumtaz Mahal. The sensuous charm of the building is heightened by its simplicity. The master-architect who designed it was Ustad Isa.

With Shah Jahan's death, the Mughal art in all its manifestations began to decline. His son, Aurangzeb, cared little for architecture. In the absence of royal patronage the style of architecture declined and the few buildings erected in Aurangeb's reign like the Badshahi-Mosque, are but pale imitations of older models



CHECK YOUR PROGRESS

Answer the following questions-

Q1. Name the author of Adab-al-Harb wa'l-Shaja'a.

_____

Q2. Who was Ustad Isa?

_____

Q3. Where is the mausoleum of Sher Shah located?

_____

Q4. Who was Madhuravani?

_____

13.5 SCULPTURE

The arrival of the Muslims in India gave a great set back to the art of sculpture which has greatly flourished in earlier centuries. This was due to the fact that according to the Muslim law it is sinful to produce the images of living humans and even more sinful to have those of the almighty. Therefore, the Muslims invaders indulged in large scale destruction of the existing sculptures. It was only Akbar who encouraged the art of sculpture. Impressed by their bravery, he ordered the preparation of the statues of two brave Rajput soldiers Jaimal and Fatta. Similarly Jahangir also ordered the statues of Rana Amar Singh and his son Karan Singh of Udaipur to be built.

During the time of Shah Jahan the art of sculpture once again suffered a setback. His successors indulged in destruction of the existing statues. However, the Mughal rulers encouraged artists to produce outstanding pieces of miniature ivory sculpture. Agra, Fatehpur Sikri and Jaipur developed as prominent centres of ivory industry.

13.6 DEVELOPMENT OF PAINTING

The Mughhal period is famed for miniature paintings, mostly found in illustrated manuscripts. Babur had a great love for paintings. He brought a number of paintings from the library of his ancestors to India. These paintings provided great inspiration to Indian painters. Humayun brought

two Persian painters Mir Sayed Ali and Khawaja Abdus Samad to India. It was Akbar who established the art of painting on a firm footing. He extended patronage to both Hindu and Muslim painters. The paintings of Akbar's time dealt with subjects from all walks of life. Akbar's reign also witnessed the development of the fresco paintings on the pattern of Ajanta. The great fresco of Fatehpur Sikri which represents the mural art of the period is unique.

Foreign painters were few in number in the court of Akbar, and the most famous among them were Abdus Samad, Farukh Beg and Jamshed. Akbar admired the skill and excellence of the Hindu artists. They excelled in portraiture, book illustrations and in painting animals. Most famous among them were Daswant, Baswan, Sanwal Das, Tarachand, Lal Kesu, Mukund and Haridas. Akbar encouraged pictorial art and engaged master painters to illustrate famous works like the *Zafar* N*amah*, the *Ramayana, Kaliadaman* and *Ayardanish*.

The school of paintings that evolved under Akbar continued to flourish in the reign of his successor Jahangir, due to his enthusiastic patronage. He was an excellent connoisseur and a keen collector of historical paintings. Mughal paintings may be said to have reached its zenith under Emperor Jahangir. Natural scenes, especially hunting scenes and portraits were the subjects of Jahangir painters. Paintings of plants, creepers, flowers, animals, birds and numerous others natural objects reached the highest stage of development. Western paintings that arrived in India at this time were also frequently copied.

As Shah Jahan was more interested in architecture than in paintings, the first sign of deterioration in the art of paintings was visible in his reign. Consequently, paintings of Shah Jahan's time do not have originality, liveliness and vigour. The quantity was maintained but the quality was inferior. Painters confined their art to the paintings of imperial magnificence, royal courts, palace life of the luxurious nobles, their valuable ornaments and dresses. Consequently such paintings had elaborate ornamentation. Paintings under Jahangir had a harmonious mixing of colours but paintings in the time of Shah Jahan had an increased sense of richness and luxury in colouring, and the court portraiture and picture were characterised by rich

pigments and a lavish use of gold, mosaic colouring, the glowing effect of which were heightened with burnished gold.

Portraiture is considered to be a special feature of Shah Jahan's reign. But he had withdrawn imperial patronage from Mughal paintings. Consequently, the artists were compelled to seek employment under princess and nobles and set up their studio in the market places to display and sell their pictures to earn their livelihood. However, Prince Dara Shukoh was a great lover and liberal patron of the art, but his premature death gave a setback to painting. The most famous painters of Shah Jahan's time were *Mir Hashim, Anupchitra* and *Chitramant*.

The final blow to Mughal paintings was dealt by Aurangzeb as he stopped all patronage. It is said that he had defaced the paintings in the Arar Mahal at Bijapur and white-washed the figures in Akbar's mausoleum at Sikandra. However, the paintings did not disappear wholly in his reign as seen from the picture of Aurangzeb's battle and sieges. He is reported to have inspected portraits of his son Muhammed Sultan.

After the decline of the Mughal Empire some of the Mughal painters migrated to the provincial kingdom of Awadh, Hyderabad, Mysore and Bengal. They carried on their old traditions there. Many artists readily adopted the European style to suit the taste of the English merchants and officials.

Salient features of the Mughal School of paintings -

1. The Mughal pictures were small in size. Therefore, the Mughal pictures were known as miniature-painting.
2. The subject of the Mughal paintings were mainly taken from actual life – hunting scenes, battles and sieges, imperial court, historical episodes, mythological stories of the Hindus, various objects of nature like birds, tree, plants, flowers, etc.
3. The Mughal style neither represented the Indian emotion, nor the scenes. The paintings under the Mughals were not profoundly associated with the people. It gave pleasure to princely connoisseurs. It was an imperial and aristocratic art, but remote from folk sentiment.
4. A keen appreciation of nature was a remarkable characteristic of the Mughal artists and it was fostered by the imperial court, especially Jahangir.

5. The Mughal emperors and the nobles at their court encouraged portrait painting and the Mughal artists revealed a remarkable natural gift for portraiture. The Mughal portraits are noted for their rich colouring, sympathetic outline drawing, decorative treatments and realism.

13.6.1 Rajasthani Style

Traces of Fresco-paintings in the medieval palaces of the Rajput royal households indicate that the indigenous art of paintings continued to survive. Contacts with the Persian and the Mughal styles provided a strong stimulus and it had an interesting revival. The revived Hinduism, the Bhakti cult, the dramatic nature of the temple processions, the picturesque, rituals of the religious and keen interest in mythological literature further aided its revival. It flourished in the courts of Hindu princes in Rajasthan and the region of central India.

Jaipur was a famous centre of the Rajasthani style of painting. Consequently, it was known as the Rajput school of paintings. It rose to prominence in the latter half of the sixteenth century. A few Rajput painters found patronage in the Himalayan states and hence, an offshoot of the Rajput school of painting flourished in the Punjab-Himalayan region in the eighteenth and nineteenth centuries. It was also known as the Kangra school of painting as Kangra was the leading Himalayan state. It is also known as the *Pahari* school or belonging to the mountains. Rajput paintings were noted for decorative detail, while *Pahari* paintings were noted for the display of emotions.

Calligraphy- Calligraphy was the only form of art permitted by extreme Islamic orthodoxy. Calligraphy was used in the decoration of the mosques, on the walls, and appears in the *tracery* of the windows. The *Ain-i-Akbari* provides us a list of famous penmen of Akbar's court. The most famous and distinguished among them was Muhammad Hussain of Kashmir. The title of Zarrin-qalam (goldpen) was conferred upon him.

13.7 MUSIC

With the exception of Aurangzeb, all Mughal emperors were fond of music and gave it every possible encouragement. Babur, the founder of the Mughal Empire in India, was a great lover of music. He is said to have composed a number of songs and written a treatise on music. Humayun loved the company of musicians and singers and patronised a number of them. Akbar was a great patron of music. There were numerous musicians at the court of Akbar - Hindus, Iranians, Turkish, Kashmiris, both men and women. The court musicians were arranged in seven divisions one for each day of the week. Akbar himself also possessed a knowledge of music.

Abul-Fazal gives us a list of thirty-six singers and instrumental musicians who adorned the court of Akbar. Akbar had divided these musicians into seven groups and devoted one day to listen to the music of one group. The most outstanding musician at the court of Akbar was Tansen. He gave to the music world *Kannra*, *Mian ki sarong* and *Mian Ki Malhar* etc. Tansen's rendering of the *Deepak Rag* is said to have resulted in the lighting of lamps. The other prominent musicians who flourished during the time of Akbar included Swami Hari Dass. Some important disciplines of Swami Hari Dass were Gopal, Ram Dass, Diwakar, Somnath, Tonu-Mchir, Raja Saursen, etc.

Another important musician who made valuable contribution was Pundarika Vittala. He wrote four outstanding books on music entitled *Sadraga Chandra Daya, Rangamala, Rangamayari* and *Nartananirnaya*. A number of Sanskrit works on music were translated into Persian during the time of Akbar. Some of the outstanding musicians at the court of Jahangir included Parvar Dad, Khurram Dad, Hamjan and Chatur Khan. Shah Jahan was also a great patron of music. The court of Shah Jahan was adorned by a number of singers and musicians. Some of the prominent one included Jagannath, Ram Das, Mahapatra, Sukh Sen, Sur Sen, Daragkhan, Lal Khan and Mirza Zulgaruen.

Aurangzeb was opposed to all fine arts. He therefore, deprived the musicians of all the royal patronage. Despite these efforts of Aurangzeb,

the nobles and the Hindu Rajas continued to patronise music. Some of the outstanding works on Hindustani music created during this period included Ahobala's *Saritaparijata* and the three works of Hardaya-Kautuka and Hardaya-Prabasa named *Anup Vilas, Anupam Kush* and *Anup Ratnakar.* The successors of Aurangzeb were also great lovers of music and this art continued to flourish under them.

The most dominant instrument used during the Mughal period was the *Rudra Veena*. However with the influence of Mughal period new instruments emerged like *sitar* and *tabla* which is now widely used.



CHECK YOUR PROGRESS

Q5. Who earned the title of Zarrin-qalam?

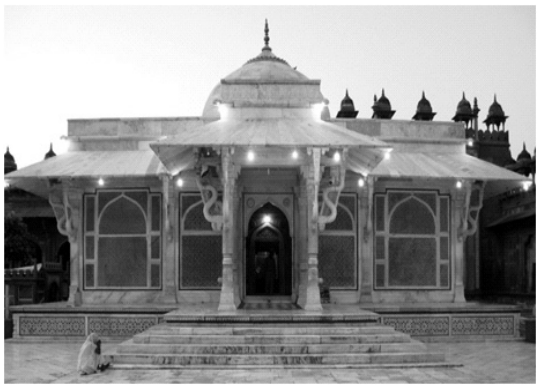
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Q6. Who was Pundarika Vittala?

_____

Q7. Name two famous painters that flourished during the rule of Shah Jahan.

_____



Tomb of Salim Chisti



Radha and Krishna

(Rajput Style of Painting)

Source : Google images



Taj Mahal



Fatehpur Sikri Pancha Mahal



Radha and Krishna (Rajput Style of Painting)

Source : Google images



13.8 LET US SUM UP

After going through this Unit, we have learnt that–

- There was a marked development of literature under the Mughals. This was in the fields of both secular as well as religious literature, especially Persian literature. However, literature in other languages also received royal patronage.
- The Mughal emperors were patrons of art, music and painting with certain exceptions. Emperors like Aurangzeb did not favour music.
- Sculptures and calligraphy also developed during the Mughal period.



13.9 FURTHER READING

1) Chandra, Satish. (2011). *A History of Medieval India*. New Delhi, India: Orient Blackswan

2) Chaudhuri, K.C. (2016). *History of Medieval India*. Kolkata, India: New Central Book Agency

3) Farooqui, Salma Ahmed. (2011). *A Comprehensive History of Medieval India*. New Delhi, India: Pearson

4) Maiti, Provatansu. (2014). *Medieval India*. Kolkata, India: Sreedhar Publishers



13.10 ANSWERS TO CHECK YOUR PROGRESS

Ans to Q No. 1: Fakhr-i-Mudabbir

Ans to Q No. 2: The architect of Taj Mahal

Ans to Q No. 3: Sasaram in Bihar

Ans to Q No. 4: Poetess in the court of Raghunath

Ans to Q No. 5: Muhhamad Hussain

Ans to Q No. 6: Musician

Ans to Q No. 7: *Mir Hashim, Anupchitra* and *Chitramant*.



13.11 MODEL QUESTIONS

A. Very Short Questions (Answer each within 50 words)

1. Who was Swami Hari Das?
2. Name the author of *Siyar-ul-Arifan* and *Mihr-u-Mah.*
3. Name a few musicians belonging to the reign of Jahangir.

B. Short Questions (answer each within 150 words)

Write short note on:

a. Calligraphy

b. Music

c. Development of architecture

C. Long Questions (answer each within 500 words)

1. Examine the development of Sanskrit literature under the Mughals.
2. Discuss the progress in the field of painting under the Mughal Emperors.
3. Discuss the influence of Persia in the architecture of the Mughal period.

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