



MEDIEVAL HISTORY





RAS*only*

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PREFACE

Welcome to Medieval History for RAS Preparation – a carefully crafted guide designed specifically for the aspirants of the Rajasthan Administrative Services (RAS) exam. This book is brought to you by **RASonly**, an institution committed to providing comprehensive and high-quality resources tailored to the needs of RAS aspirants.

Medieval history is an integral part of the RAS syllabus, providing insight into India's political, cultural, and social transformations during the medieval period. This book is designed to simplify complex topics while ensuring clarity and depth, giving you a strong foundation in the subject. Whether you are just starting your RAS journey or refining your knowledge, this resource will support you throughout your preparation.

We have structured this book to match the RAS syllabus, presenting historical events, rulers, dynasties, and cultural developments in an easily digestible format. The focus is not only on exam readiness but also on gaining a deeper understanding of India's rich medieval heritage.

At **RASonly**, we emphasize a well-rounded approach to learning. We aim to provide you with not only the information you need for the exam but also the context that makes history relevant and engaging. We hope this book helps you achieve both academic success and a deeper appreciation for India's medieval past.

Wishing you success and clarity on your journey!

RASonly TEAM

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ART AND CULTURE OF MUGHALS

CHAPTER - 7

INTRODUCTION TO MUGHAL ARCHITECTURE

- The Mughal dynasty, founded by Babur in 1526, developed a distinct Indo-Islamic architectural style.
- Their architectural designs were heavily influenced by Iranian (Persian), Central Asian (especially Timurid), and Indian styles.
- The Delhi Sultanate had earlier laid the foundation for fusion-style architecture, which the Mughals refined further.
- The Mughals concentrated their architectural projects in northern India, especially Delhi, Agra, and Lahore.

Salient Features of Mughal Architecture

- Fusion Style: Combined pre-Turkish trabeated construction (post-and-lintel) with Islamic arcuate construction (arches and domes).
- Influence of Rajput Architecture: Visible in ornate pillars, jharokhas, and chhatris.
- Main Materials: Extensive use of red sandstone and white marble.
- **Structural Features:**
 - Bulbous domes (onion-shaped)
 - Broad gateways
 - Slender turrets
 - Fortified citadels and monumental mausoleum
- **Decorative Elements:**
 - Geometric and floral patterns
 - Arabic and Persian calligraphy
 - Tilework and pietra dura (stone inlay)
 - Jalis (latticed screens)
- **Public and Utility Buildings:**
 - Sarai (rest houses), bridges, and baolis (stepwells)
- **Gardens:**
 - Formal Charbagh (four-part) gardens with flowing water
 - Running water was even used in palaces and pleasure resorts

Babur (Reign: 1526–1530 AD)

- Babur constructed several buildings, but only a few survived.
- His architecture reflected Central Asian garden styles and Timurid inspiration.
- He introduced Charbagh garden planning in India.

Notable Architectural Works:

Structure	Location	Notes
Kabuli Bagh Mosque	Panipat, Haryana	Built to commemorate victory at the First Battle of Panipat
Shahi Jama Masjid	Sambhal, Uttar Pradesh	One of Babur’s few surviving mosques
Aram Bagh (Garden)	Agra	A garden tomb built by Babur for himself initially
Agra Mosque	Agra	Lesser-known mosque attributed to Babur



(Kabuli Bagh Mosque)



(Shahi Jama Masjid)



(Aram Bagh)



(Jama Mosque)

- Babur was initially buried in Agra, but his remains were later transferred to Kabul.

Humayun (Reign: 1530-1540 and 1555-1556 AD)

- Humayun’s architectural contributions were limited due to political instability.
- However, he continued the Timurid garden and palace traditions.

Notable Architectural Works:

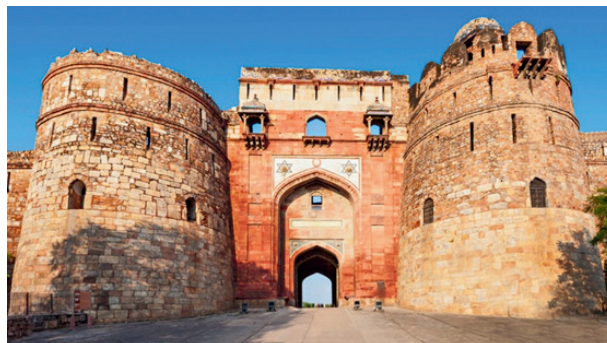
Structure	Location	Notes
Dinpanah (City Palace)	Delhi (Old Fort area)	Part of Humayun’s city plan; later modified by Sher Shah Suri
Sher Mandal Library	Delhi (within Purana Qila)	Used as a personal observatory and library; site of his accidental death
Humayun’s Tomb	Delhi	Commissioned by his widow Hamida Banu Begum after his death; built by Persian architect Mirak Mirza Ghiyas
Purana Qila (Old Fort)	Delhi	Started by Humayun, completed by Sher Shah Suri



(Dinpanah)



(Sher Mandal)



(Purana Qila)

Akbar (1556 – 1605):

Characteristics:

- Akbar's architecture reflected a fusion of Islamic, Persian, and indigenous Indian styles.
- Most of the structures were made using red sandstone, often inlaid with white marble.
- Akbar promoted trabeated construction (post and lintel system), though arches were used mainly for decoration.
- Domes were of Lodi style – sometimes hollow and never true double domes.
- Decorative carvings included opus sectile (colored stone inlay), boldly carved surfaces, painted ceilings, and art motifs like Kalasha, Swastika, Padma, Srivatsa, and Chakri.
- Capitals of pillars were often in bracket form, and shafts were multifaceted.
- Akbar appreciated local artisans and employed them to incorporate traditional Indian motifs and techniques.

1. Humayun's Tomb (Delhi):

- Built by: Haji Begum (wife of Humayun)
- Architect: Mirza Raja Ghias Beg
- Significance: First Mughal structure to use a double dome
- Features:
- Built in Charbagh (four-part garden) style
- Four surrounding walls and symmetrical layout
- Made of red sandstone with Persian architectural influence
- Minarets attached to the main structure
- Recognized as a UNESCO World Heritage Site



2. Agra Fort (Qila-i-Akbari):

- Built: 1565–1574 AD
- Material: Red sandstone with some parts having depressed stonework
- Site: Constructed over the ruins of Badalgarh fort
- Style: Early use of trabeated construction with bracket capitals
- Main Gates:
- Delhi Gate
- Amar Singh Gate
- Important Structures Inside:
- Jahangiri Mahal: Inspired by Hindu architecture (like Man Mandir)
- Incorporates indigenous design with Islamic features



3. Fatehpur Sikri (City of Victory):

- Founded: 1569, completed by 1574
- Purpose: Built to honor Sufi saint Sheikh Salim Chishti
- Location: Near Agra
- Style: Red sandstone architecture, minimal ornamentation, use of trabeated construction
- Status: UNESCO World Heritage Site
- **Main Structures in Fatehpur Sikri:**
- Diwan-i-Aam: Hall of Public Audience
- Diwan-i-Khas: Hall of Private Audience
 - Unique design with a central pillar and radiating railed bridges
 - Used for Ibadatkhana (religious discussions) and Dharma Sansad



Panch Mahal:

- Inspired by Buddhist Viharas
- Five-storeyed structure with diminishing levels
- No enclosing walls; stands on 176 pillars
- Also known as "Hawa Mahal of Sikri"



Jodha Bai's Palace:

- Largest building in the complex
- Simple design with Multani glazed blue tiles on roofs



• **Jama Masjid:**

- Large mosque with central courtyard and domed hall
- Main Gate: Buland Darwaza
 - Built after Akbar's Gujarat victory (1572)
 - Made of red and yellow sandstone with white marble inlay
- Houses Tombs of:
 - Sheikh Salim Chishti (white marble structure built in 1581)
 - Islam Shah Suri
- Akbar declared Din-e-Ilahi from here

• **Other Palaces & Mahals:**

- Khas Mahal: For Jharokha Darshan (daily royal appearance)
- Birbal's Mahal: Shows Hindu influence
- Turkish Sultana's Kothi: Most elaborately decorated
- Mariam Uz Zamani's Mahal: Wall paintings present
- Khwabgah: Akbar's bedroom; simplest building in the complex
- Jyotish ki Baithak: Astrologers' meeting place
- Hiran Minar: Built in memory of Akbar's pet elephant

4. Additional Forts Built by Akbar:

- Lahore Fort



- Allahabad Fort



- Ajmer Fort (Magazine Fort)



5. Religious and Civil Structures:

- Temple of Govind Dev (Vrindavan):



- Built by Raja Man Singh with Akbar's support

- Nilkanth Temple (Imarat-i-Dilkhusha):



- Location: Mandu, Madhya Pradesh
 - Built: 1574 by Shah Badah (Governor of Mandu) on Akbar's order
 - Dedicated to: Lord Shiva for Empress Mariam-uz-Zamani (Jodha Bai)
- Surrounded by valleys in Nilkanth mountain ranges.

Jahangir (1605-1627 AD):

- Jahangir gave more importance to paintings, but several important architectural works were completed during his reign.
- **Tomb of Akbar at Sikandra (Agra):**
 - Originally designed by Akbar himself.
 - Construction was completed by Jahangir.
 - It is a five-storey domeless structure with minarets.
- **Tomb of Mariam-uz-Zamani (Sikandra):**
 - Built in memory of Akbar's wife.

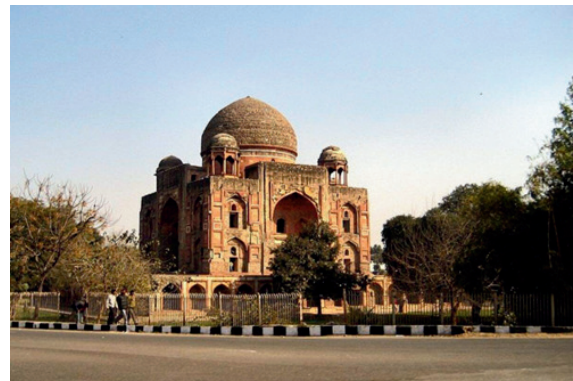


• **Tomb of Itmad-ud-Daulah (Agra):**



- Commissioned by Nur Jahan in memory of her father.
 - Known as the "Baby Taj".
 - First use of white marble in Mughal architecture.
 - Introduced the technique of Pietra Dura (inlay of semi-precious coloured stones).
 - Also includes the grave of Asmat Begum.
- Moti Mahal (Lahore) and Moti Masjid (Lahore) were constructed during his reign.
 - Shalimar Garden (Kashmir) and Nishat Bagh (Kashmir) were built under his orders.
 - Shalimar Garden (Lahore) was also commissioned by him.
 - Zanjir-i-Adal (Chain of Justice) was installed at Agra Fort to allow citizens to seek royal justice.

• **Abdul Rahim Khan Khana's Tomb (Delhi):**



- Built during Jahangir's time.

Shah Jahan (1628–1658 AD)

- Considered the Golden Age of Mughal Architecture.
- His style combined Persian and Indian elements and emphasized symmetry, foliated arches, bulbous domes, and pietra dura inlay.
- Extensively used white marble, replacing earlier red sandstone preference.
- Great attention was paid to ornamental detailing with gold, silver, and coloured stones.

Key Monuments:

1. Taj Mahal (Agra):

- Built in memory of his wife Mumtaz Mahal (Arjumand Bano Begum).
- Construction began in 1631 and was completed in 1648.



- Chief architect: Ustad Ahmad Lahauri (Indian of Persian descent); others included Ustad Isa, Isa Muhammad Effendi, and Ismail Khan (dome designer).
- Features:
 - Charbagh-style garden
 - Onion-shaped double dome
 - Pietra Dura and marble lattice work
 - Symmetrical structure with wells in the foundation
- Referred to as the finest example of Indo-Islamic style.

2. Agra Fort Constructions:

- Khas Mahal
- Diwan-i-Khas
- Moti Masjid (Agra) – Made entirely of white marble.
- Sheesh Mahal and Musammam Burj

3. Red Fort (Delhi):

- Part of Shahjahanabad (Old Delhi) city complex.
- Built using red sandstone.
- Important internal structures:
 - Diwan-i-Am (Hall of Public Audience)
 - Diwan-i-Khas (Hall of Private Audience)
 - Rang Mahal, Moti Mahal, Hira Mahal
 - Marble dais supported the Peacock Throne.
 - The famous Persian verse: "If there be a paradise on earth, it is this..." inscribed on walls.
- Gates: Delhi Gate and Lahore Gate



4. Jama Masjid (Delhi)

- One of the largest mosques in India.
- Built using red sandstone.
- Designed by Shah Jahan's daughter Jahanara, who also designed Chandni Chowk.
- Jahanara also built Jama Masjid in Agra.



5. Shalimar Bagh (Lahore):

- Added further to Mughal garden architecture.



6. Peacock Throne:

- Designed by Bechadal Khan.
- Symbol of royal luxury placed in Diwan-i-Khas of Red Fort.



Literary Works Related to Architecture:

- Inayat Khan – Authored Shah Jahan Nama (unillustrated).
- Abdul Hameed Lahori – Authored Badshah Nama (illustrated, official history).

Aurangzeb (1658–1707 AD)

- Known for his austere and orthodox religious policies, reflected in his architectural patronage.
- Less focus on grand imperial monuments; more on religious and functional structures.
- Preferred stucco and bricks over expensive marble and pietra dura.

Major Architectural Works:

1. Bibi Ka Maqbara (Aurangabad):

- Tomb of his wife Rabia-ud-Durrani.
- Known as the "Taj Mahal of the South".
- Resembles the Taj Mahal but with more vertical structure and less ornamentation.
- Constructed in 1660–61.



2. Badshahi Mosque (Lahore):

- One of the largest mosques in the world.
- Grand structure but considered a vulgar imitation of the Taj Mahal by critics.
- Features large minarets, vertical elevation, and ornate interiors.



3. Moti Masjid (Red Fort, Delhi):

- Built in white marble, similar to Shah Jahan’s architectural style but more austere.



4. Mathura Idgah (Jama Masjid, Mathura):

- Built after destruction of the Keshav Dev Temple in 1669–70.
- Marked Mughal assertion over rebel Hindu populations.



5. Mosques in Merta and Varanasi:

- Focused on Islamic elevation and ornamentation derived from palace architecture.
- Elements like bangala canopies and baluster columns appeared in non-imperial buildings too.

6. Tomb of Aurangzeb (Khuldabad, Maharashtra):

- Marked a shift away from monumental tombs to simple burials in mosque courtyards.
- End of the Charbagh-style mausolea tradition.



7. Tomb of Safdarjung, Delhi (1754 AD)

- It has triple dome.



8. Other Public Works:

- Commissioned wells, serais (rest houses), bridges, and fortified gates.
- Architecture served territorial and military objectives.

LITERATURE AND EDUCATION DURING MUGHAL ERA

Babur (1526–1530)

A. Literature:

- Babur was a learned ruler and a poet.
- He wrote Tuzuk-i-Baburi (Baburnama) in Turkish (Chagatai dialect), describing military tactics, administrative details, flora and fauna of India with illustrations.
- He composed poetry in Turkish and Persian.
- Baburnama was translated into Persian by Abdul Rahim Khan-i-Khanan.
- Other works by Babur:
 - Divan – collection of poems
 - Khat-e-Baburi – calligraphic text
- Mutribi Samarqandi documented conversations with Babur in Majalis-i-Mutribi.

B. Education:

- Established a department for constructing educational centres called Shurhrat-am.

Humayun (1530–1540 & 1555–1556)

A. Literature:

- Humayun continued Babur's literary tradition.
- Key literary figures:
 - Gulbadan Begum – Humayun Nama, written on Akbar's advice.
 - Jauhar Aftabchi – Tazkirat-ul-Waqiat (final manuscript preserved in London Museum).
 - Khond Mir Amir – Habib-al-Siyar, Humayun's scholar.
 - Mirza Haider Duglat – Tarikh-e-Rashidi.

B. Education:

- Built Shermandal Library, where he later died due to a fall.

Akbar (1556–1605)

A. Literature:

- Akbar's court became a major center of literary and cultural development.
- Official court language: Persian.
- Abandoned local language revenue records in favour of Persian.
- Major contributions:
 - Faizi – translated Mahabharata (Razmnama), Ramayana, with Badayuni and Naqeeb Khan.
 - Abdul Rahim Khan-i-Khanan – translated Baburnama into Persian, wrote Hindi couplets (Rahim Satsai).
 - Badayuni – Muntakhab-ul-Tawarikh, critical of Akbar.
 - Other historians:
 - Arif Kandhari – Tarikh-e-Akbari
 - Nizamuddin Ahmad – Tabaqat-e-Akbari
 - Ahmad Yadgar – Tarikh-e-Shahi
 - Rizqullah Mushtaqi – Waqiyat-e-Mushtaqi
 - Abbas Khan Sarwani – Tarikh-e-Akbari, Tohfath-e-Akbarshahi
- Promotion of regional literature:
 - Tulsidas – Ramcharitmanas in Awadhi.
 - Surdas – Sursagar in Braj.
 - Malik Muhammad Jayasi – Padmavat (Sufi and Hindu ideas).
 - Persian poets Utbi and Naziri migrated from Iran.

B. Education:

- Established Madarsa-Begum with help of Maham Anaga.
- Set up a Translation Department for translating works from Sanskrit, Hindi, Greek, Arabic, and other languages into Persian.
- Patronised over 24,000 manuscripts in his royal library.
- Faizi and others translated Bhagavad Gita into Persian.
- Scholars refined Anwar-e-Suhaili (Panchatantra in Persian) that was earlier translated by Hussain Waiz Kashifi and Kalila wa Dimna.

Jahangir (1605-1627)

A. Literature:

- Jahangir wrote his autobiography – Tuzuk-i-Jahangiri.
- Co-written by Mutamid Khan and Mohammad Hadi.
- Iqbalnama-i-Jahangiri – by Mutamid Khan (also known as Abdul Hamid Lahori).
- Patronised art and literature, though less than Akbar.

B. Education:

- Continued the literary legacy, but no major innovation in educational institutions recorded.

Shah Jahan (1628-1658)

A. Literature:

- Golden era of Persian prose and poetry.
- Main works:
 - Padshahnama (3 volumes):
 - I & II Volume: Abdul Hamid Lahori (covers Shah Jahan's reign from 1628-48)
 - III Volume: Muhammad Waris (covers 1648-58)
 - IV: Inayat Khan (wrote Shah Jahan Nama)
- Court poet Jaganath Pandit (Pundit Raja) wrote Ganga Lahari (52 Sanskrit shlokas), Bhamini Vilasa (collection of verses), and Rasagangadharam (treatise on Poetic Theory) in Sanskrit.



B. Education:

- Patronised scholars and literature.
- Encouraged inter-religious dialogues through translations.

Aurangzeb (1658-1707)

A. Literature:

- Focused more on religious texts.
- Patronised legal and historical writing.
- Major works:
 - Fatawa-i-Alamgiri – Sharia law compilation by Sheikh Nizam
 - Alamgirnama – by Mohammed Waris
 - Waqiat-e-Alamgiri – by Aqil Khan Razi (also known as Kazim Shirazi)
 - Nuskho-i-Dilkusha (also known as Futu-ho-Dilkusha) – by Bhimsen Saksena (talks about Aurangzeb’s Deccan campaigns)
 - Futuhat-e-Alamgiri – by Ishwar Das Nagar
 - Khulasa-ul-Tawarikh – by Sujan Rai Bhandari (geographical and historical account)
 - Muntakhab-ul-Lubab – by Mohammed Hashim Kafi Khan
- Zeb-un-Nisa (Aurangzeb’s daughter): Diwan-i-Makhfi, Persian mystical poetry.

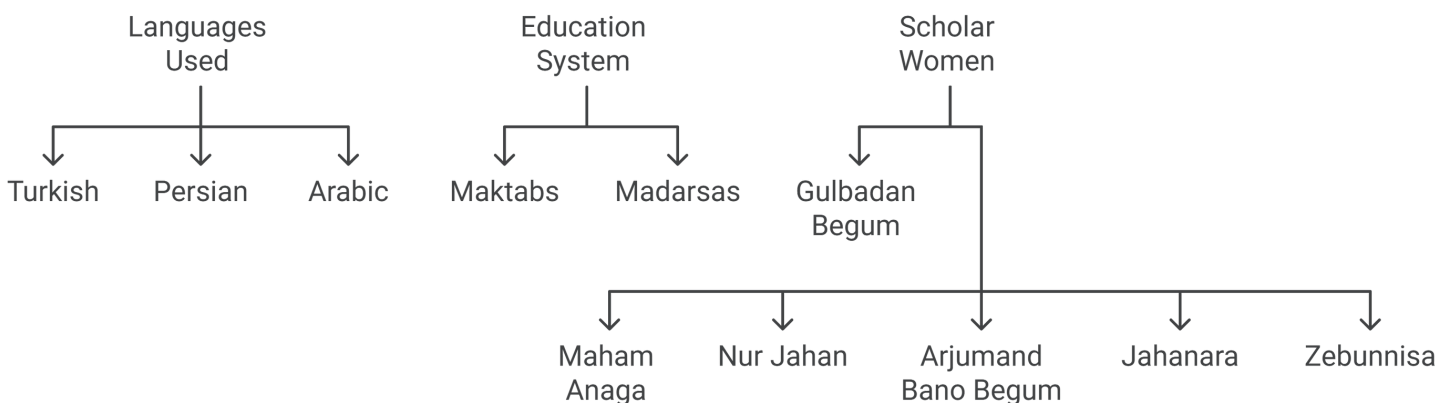
FUN FACT

Though **Aurangzeb** was known for his **orthodox rule**, some of the finest historical works of the Mughal era were written during his reign — and his own daughter, **Zeb-un-Nisa**, secretly wrote mystical Persian poetry under the pen name “**Makhfi**” (the Hidden One).

B. Education:

- Established Betul-ul-Uloom – a school and library.
- Supported madrasas despite orthodox policies.
- Promoted religious education, mosque libraries.

Literary and Educational Developments in Mughal Era



MUGHAL ERA- MUSIC

Music under Akbar (1556–1605)

- Akbar had a deep interest in music and personally learnt Hindu vocal music.
- He was given the title of "Gunasamudra".
- Akbar's court had 36 principal musicians (ustads) under the supervision of Mir Hafiz (Master of music), as recorded in Ain-i-Akbari by Abul Fazl.
- Akbar's musical patronage contributed to advancements in both instrumental and vocal music.
- His reign is known for merging Hindu and Muslim musical traditions, forming a more national Indian music style.
- Tansen and the ruler of Gwalior Man Singh Tomar significantly contributed to Dhrupada Style.

Music under Jahangir (1605–1627)

- Jahangir continued Akbar's tradition of supporting musicians and music.
- He appreciated the arts deeply, maintaining music as a courtly and elite art form.
- Famous musicians – Naubat Khan (also called Khwaja Hasan)

Music under Shah Jahan (1628–1658)

- Shah Jahan was himself a trained classical Hindustani singer.
- He further patronised court musicians and elevated music's status in Mughal culture.
- He organized Musical gatherings.
- His reign is considered a period of refinement and elegance in musical expressions.

Music under Aurangzeb (1658–1707)

- Aurangzeb was a skilled veena player.
- However, due to economic constraints and his ultra religious thoughts, he discontinued patronage of music and court poets later in his reign.
- Despite his personal interest, his policies led to a decline in royal musical patronage.

Musician	Contribution/Details
Tansen (Mian Tansen)	Considered one of India's greatest musicians. He invented several new ragas. It is said that his music could stop the flow of the Yamuna river . Ragas- Mian Ki Malhar, Mian Ki Todi, Mian Ki Sarang, Darbari Kanada
Baiju Bawra	Renowned classical singer, also in Akbar's court.
Nayak Bakshu	Another well-known musician patronized by Akbar.
Sukhvira	Celebrated musician during Akbar's reign.

Baba Ram Das	Akbar's Court, attached to Bairam Khan, respected singer.
Baba Hari Das	Akbar's Court, a Gwalior bin player, one of 36 Ustaads.
Sur Das	Son of Ram Das and a court musician as well as one of the greatest Hindi poets.
Shauki	Prominent Ghazal Singer, Jahangir gave him the title of Anand Khan.
Shihab Khan	Akbar's Court, a Gwalior bin player, noted in Ain-i-Akbari.
Purbin Khan	Same as above
Chattar Khan	Jahangir's court
Makkhu	Jahangir's time, noted singer
Bisram Khan	brother of Khushal Khan, tambur player and vocalist
Other Musicians	Other Musicians: Kushal Khan, Vilas Khan, Lal Khan, Surasen, Sadarang (Niamat Khan), Adarang (Feroz Khan), Manrang etc

PAINTINGS OF MUGHAL-ERA

Key Characteristics of Mughal Paintings-

- **Miniature Format**

Mughal paintings are also called Mughal miniature paintings because they were small in size and usually appeared in manuscripts or albums.

- **Fusion of Artistic Styles**

Mughal paintings represent a blend of Persian, Indian, and later European styles. They combined:

- Miniature traditions of Iran and Central Asia
- Local Indian styles
- European techniques like single-point perspective and shading

- **Emphasis on Realism and Naturalism**

- Artists paid keen attention to detail, creating realistic portrayals of flora, fauna, and human figures.
- Though not fully realistic, the paintings exhibited contextual naturalism.

- **Use of Rich and Bright Colours**

- Bright pigments such as vermilion red, lapis lazuli blue, orpiment yellow, and charcoal black were used.
- Gold and silver were often added for decorative shimmer and richness.

- **Subject Variety**

Mughal paintings covered a wide range of themes, including:

- Royal portraits
- Court life
- Battle and hunting scenes
- Religious stories
- Landscapes, gardens, and nature
- **Delicate Brushwork and Shading**
 - Paintings were known for fine detailing, graded shading, and delicate brushstrokes.
 - Use of foreshortening created depth and three-dimensional effects.
- **Elaborate Borders and Ornamentation**
 - Ornate margins were a notable feature, especially during Jahangir's reign, often as decorative as the artwork itself.
- **Emergence of Individual Styles**
 - Over time, individual painters developed their distinctive styles, contributing to the uniqueness of each work.

Mughal Paintings under Babur (1526–1530 AD)

- Babur showed a personal interest in art and painting, as mentioned in his autobiography Baburnama.
- Although Babur’s rule in India was short and filled with military campaigns, he is believed to have supported a famous Persian painter Kamaleddin Bihzad, renowned in Herat.
- Bihzad is known for having created illustrations that represented the Mughal family lineage.

Mughal Paintings under Humayun (1530–1540 & 1555–1556 AD)

- Humayun’s contribution to Mughal painting was crucial for laying the foundation of what later became the Mughal School of Painting.
- His reign marked the beginning of Persian influence in Mughal art, especially due to his exile at the Safavid court in Persia.

Patronage and Artists

- During his stay in Persia, Humayun developed an appreciation for Persian miniature art.
- Upon his return to India, he invited two prominent Persian painters to his court:

Painter	Contribution
Mir Sayyed Ali Tabrizi	Played a major role in establishing the painting studio in India. Persian Miniaturist. Credited for Khamza of Nizami.
Abdus Samad	Later appointed by Akbar as the head of the mint; also helped train Indian artists. A master miniaturist who worked under Behzad.

Notable Works Commissioned by Humayun

- Hamzanama (a grand illustrated epic): Although major work happened during Akbar's reign, the project began in Humayun's time. It was painted by Muhammad Saheb's uncle.
- Khamsa of Nizami: A significant manuscript featuring 36 illuminated pages that reflected a variety of Persian artistic styles.
- Princes of the House of Timur: A group portrait originally commissioned by Humayun to depict his sons. It was later expanded by Jahangir to include deceased ancestors of the Mughal dynasty.



Significance

- Humayun's court was the first formal setting for Persian-style painting in India.
- His efforts created a base for the Mughal atelier (royal workshop), which was later expanded and institutionalized by Akbar.
- The fusion of Persian finesse with Indian themes began taking shape during Humayun's rule, which played a vital role in the evolution of the Mughal painting tradition.

Mughal Paintings under Akbar (1556–1605 AD)

- Akbar was a great patron of art and culture, and painting reached new heights under his rule.
- He had a deep interest in painting and architecture, personally supervising artistic work and paying close attention to details.
- A royal painting studio was established during his reign, initially under the guidance of two Persian painters:
 - Mir Sayyed Ali
 - Abdul Samad Khan
 - These artists were earlier employed by Humayun, Akbar's father.
- Akbar recruited a large number of Indian artists from various regions and had them trained by these Persian masters.
- Akbar created a formal painting department known as Tasvir Khana which was specially dedicated to painting and manuscript illustration. Artists here were employed on salary basis.

Development of Mughal Style under Akbar:

- A unique Mughal painting style evolved by blending Persian techniques with Indian themes and styles, and also integrating elements of Central Asian art.
- The paintings from Akbar's era are noted for:
 - Rich and vibrant colours like red, yellow, blue (earlier, only green was used).
 - Use of round brushes.
 - Three-dimensional figures and the technique of foreshortening (which added depth and realism).
 - Integration of Persian calligraphy with illustrations.
 - Shift from folk art to sophisticated court art, focusing on imperial grandeur, court scenes, and royal life rather than common folk.

Notable Paintings and Illustrated Manuscripts

Manuscript	Description
Tutinama	One of the earliest illustrated manuscripts; depicts stories from "Parrot Tales".
Hamzanama	Grand epic series of Amir Hamza's adventures; contained 1400+ paintings .
Razmnama	Persian translation of the Mahabharata; contains vivid illustrations.
Anvar-i-Suhaili	Persian translation of Panchatantra; full of animal fables.
Gulistan of Sadi	Persian literary classic with artistic illustrations.
Khamsedan-Tahmima	Another illustrated manuscript from the time.

(Gulistan)



(Tutinama)



(Razmnama)



(Anvar-i Suhaili)



Prominent Artists in Akbar’s Court

Artist	Contributions / Features
Daswanth	Most famous painter; from Kahar caste; worked on <i>Razmnama</i> ; later went mad and committed suicide.
Basawan	Known for his naturalistic and expressive faces; famous painting of <i>Majnu with a horse</i> .
Miskina (Mishkin)	His work showed European influence .
Kanha	Known for expressive narrative scenes.
Manohar	Continued Basawan’s style; known for bold compositions.
Doulat	Specialist in natural scenes.
Mansur	Famous for realistic paintings of animals and birds.
Kesu	Known for landscape and animal drawings.
Bhim Gujarati	Possibly trained in western Indian traditions.

Note: According to Abul Fazl, there were 17 major painters in Akbar’s court.

Features of Akbar-Era Paintings

- Rich use of red, yellow, and blue colours.
- Introduction of round brushes in painting.
- Emergence of mural painting.
- High level of narrative detailing, especially in illustrated texts.
- Paintings became more dynamic and life-like, moving away from flat and static images of earlier times.

Mughal Paintings under Jahangir (1605-1627 AD)

- Jahangir’s reign is considered the golden age of Mughal painting, with refinement, realism, and artistic depth reaching their peak.
- According to his autobiography Tuzuk-e-Jahangiri, Jahangir himself was a trained painter, and he took personal interest in painting techniques and styles.
- He established a painting gallery in Agra under the leadership of Aqa Riza Khan.

Key Characteristics of Jahangir-Era Paintings

- Greater Realism and Naturalism: Jahangir encouraged lifelike depictions, especially of flora and fauna.
- Shift from Manuscripts to Albums: Jahangir preferred individual portraitures and natural scenes mounted in patched and albums stitched together known as Muraqqas.
- Use of Ornate Margins: Paintings featured decorative borders that were often as detailed as the central artwork.
- Central Themes Gained Focus: Marginal decorations were minimized in favour of stronger focus on central imagery.
- European Influence:
 - Inspired by European art, Jahangir encouraged use of single-point perspective, shading, and shadow effects.
 - Introduced European elements such as cherubs and halos.
- Reduced Iranian Influence, while Indian artistic styles became more dominant.
- Introduction of Moroccan Artistic Elements also occurred during his time.

Subjects Favoured by Jahangir

- Natural scenes: birds, flowers, trees, animals, and insects (especially by Ustad Mansur).
- Court scenes, battle scenes, and romantic themes.
- Detailed and refined portrait paintings of nobles and foreign visitors.

Famous Illustrated Manuscripts Commissioned by Jahangir

Title	Subject/Description
Ayar-i-Danish	Book of animal fables
Anwar-i-Sunavli	Another animal fable book
Razm-nama (1616 CE)	Persian translation of Mahabharata with illustrations
Rasikapriya (1610-15)	Romantic poetry series
Ramayana (~1610 CE)	Illustrated version of the Ramayana

Gulistan and Bustan of Sadi	Classic Persian texts copied for the emperor
Shah Jahan Nama	Illustrated history of Shah Jahan's reign

Famous Paintings and Themes

Painting Title	Painter(s)	Description
Jahangir's Dream	Abul Hasan	Symbolic painting showing spiritual and political ideas
Jahangir in Darbar	Abul Hasan, Manohar	Court scene from the Jahangirnama manuscript

Prominent Painters of Jahangir's Court

Artist	Specialisation/Contribution
Ustad Mansur	Nature painting expert; famous for Siberian Crane and Unique Flower of Bengal ; title – <i>Nadir-ul-Asr</i>
Abul Hasan	Painted the main page of Tuzuk-e-Jahangiri ; known for fine brushwork
Bishan Das	Created portraits of the Shah of Persia and his family
Daulat	Expert in portrait illustrations
Farukh Beg	Painted portraits of Bijapur rulers
Manohar	Son of Basawan; known for detailed portraits (not mentioned in Jahangir's autobiography)
Aqa Riza	Led the Agra painting gallery
Goverdhan	Known for narrative and court paintings
Mukhlis, Bhim, Inayat	Carried forward the Mughal miniature tradition

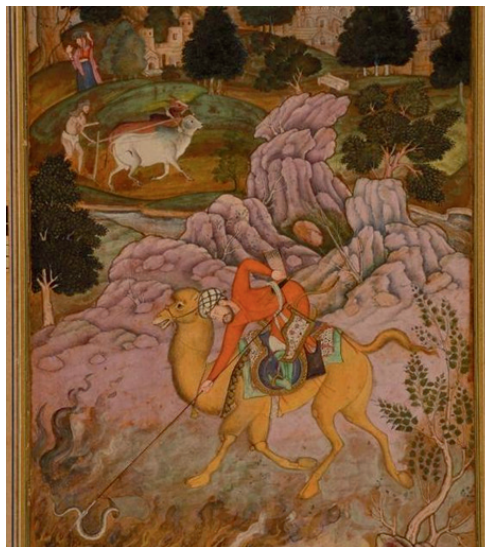


Jahangir was so obsessed with **realistic painting** that he once rewarded **Ustad Mansur** for accurately painting a turkey—a bird newly brought to India by **European traders**—making it one of the first artistic depictions of a turkey in Asia! His court painters became some of the earliest to blend scientific observation with fine art.

(Squirrels in a Plane Tree by Abu al-Hasan)



(Siberian Crane by Ustad Mansur)



Iyer-e-Danish

Artistic Innovations under Jahangir

- Use of finer brushwork and warmer colours.
- Detailed portraiture with facial expressions and accurate anatomical features.
- Perspective and depth techniques were improved, showing advanced understanding of visual space.
- Paintings achieved a high degree of individualism, especially in depictions of emperors and nobles.



Under **Jahangir**, **Mughal painting** reached new artistic heights with the first real use of **single-point perspective** and **realistic shading** in Indian art. He even kept a personal atelier (workshop) of over 100 painters and would inspect and sign the best works himself—treating art like a science and setting quality control standards centuries before modern art studios!

Mughal Paintings under Shah Jahan (1628–1658 AD)

- Shah Jahan was not deeply interested in painting, especially in comparison to his predecessors like Akbar and Jahangir.
- However, the Mughal painting tradition continued and matured under his reign with a focus on refinement, elegance, and richness.
- Paintings of this period leaned more toward idealisation and stylisation, with beauty, symmetry, and opulence taking precedence over realism.

Key Features of Shah Jahan-Era Paintings

- Use of vivid, bright, and rich colours, reflecting the emperor’s taste for luxury and grandeur.
- Paintings had sophisticated compositions, often showing multiple perspectives in a single frame.
- There was an emphasis on royal, historical, and mystical themes such as:
 - Court scenes
 - Royal processions
 - Mystics and ascetics
 - Depictions of gardens and floral motifs
- Imaginative and documentary elements were blended, giving both artistic and narrative depth.
- Shah Jahan’s love for jewels and architecture also inspired visual themes, with paintings highlighting ornate costumes, dazzling gems, and majestic palaces.

Famous Illustrated Manuscripts and Projects

Manuscript Name	Description
Padshahnama	The most significant illustrated manuscript of Shah Jahan’s reign; a richly detailed historical account of the emperor’s rule, events, and grandeur.
Gulistan	Persian literary classic continued from previous reigns.
Bustan	Another Persian classic often illustrated in the Mughal style.
Shah Jahan Nama	A chronicle of Shah Jahan’s reign with fine miniature art.

Contribution to Global Art

- Mughal miniatures from Shah Jahan’s time influenced European artists, most notably Rembrandt, who studied Indian drawings to improve his technique in delicate line work.

Key Painters in Shah Jahan's Court

Painter Name	Contribution
Fakir Allah	Renowned court artist; contributed to many royal paintings.
Hasim Khan	Noted painter known for vivid style and attention to detail.

Mughal Paintings under Aurangzeb (1658-1707 AD)

- Aurangzeb did not support or encourage painting or other forms of art.
- As a result, Mughal painting experienced a sharp decline in both royal patronage and quality.
- The absence of imperial support led to a mass migration of skilled court painters to regional and provincial courts such as:
 - Rajasthan
 - Awadh
 - Hyderabad
 - Rajput courts
- These provincial centers absorbed Mughal artistic traditions and continued the legacy of miniature painting, although outside the imperial Mughal court.

Survival of Painting

- Despite Aurangzeb's disinterest, some veteran painters continued their work quietly in anticipation of the closing of workshops.
- These paintings:
 - Were produced in limited numbers.
 - Used bold colours.
 - Displayed realistic portrayals of people and events.
 - Reflected artistic resilience, as they maintained high standards even without official support.

MUGHAL ERA- ADMINISTRATION

Emperor

- The Mughal emperor was the supreme authority and central figure in administration.
- The emperor held absolute civil, military, and judicial powers. His orders were final and binding.
- The Mughal Empire followed a centralized, despotic, monarchical, and hereditary system of government.

- Emperors believed in the divine theory of kingship. Abul Fazl referred to the emperor as "Farr-e-Izadi" (Light of God).
- The emperor was regarded as the lawgiver, and his word was law.
- Jharokha Darshan: Emperors would appear before the public at fixed hours to hear petitions and display their divine presence. This was followed by the Diwan-i-Aam (public court).
- All officers in the Mughal administration owed their positions and authority to the emperor.
- He could appoint, elevate, or dismiss any official at will.
- Though enjoying supreme power, the emperor appointed ministers to run various departments effectively.

Vakil (Wakil)

- One of the highest posts in Mughal administration.
- Vakil acted as the representative of the emperor and held immense power during early reigns.
- Bairam Khan was Akbar's Vakil during his regency (1556–60).
- Maham Anga, Akbar's wet nurse, also held this position.
- Akbar later stripped the Vakil of financial powers, which were given to the Diwan-i-Kul.
- Under Akbar, the position became more honorary than functional.
- Shah Jahan abolished the position of Vakil entirely.

Wazir

- Also known as the Diwan, the Wazir held both civil and military powers under Babur and Humayun.
- Babur's Wazir was Nizamuddin Muhammad Khalifa, and Humayun's Wazir was Hindu Beg.
- The office reached its peak during Bairam Khan's regency.
- Akbar weakened the power of the Wazir by transferring financial authority to the Diwan-i-Kul.
- Though politically weakened, the Wazir retained a high position in the hierarchy and continued as chief advisor in matters of revenue.

Diwan-i-Kul (Finance Minister)

- Also called the chief Diwan, responsible for all revenue and expenditure of the empire.
- Maintained control over Khalisa (crown lands), Jagir (feudal lands), and Inam (grants).
- Managed:
 - Revenue collection and audits
 - All financial transactions of departments
 - Preparation and validation of financial orders (required his seal)
- Reported directly to the emperor and submitted daily financial summaries.
- Akbar created and strengthened this post by assigning it the financial powers taken from the Vakil.

Other Financial Officers under Diwan:

Officer Title	Role/Function
Diwan-e-Jaagir	Managed jagir land revenues
Diwan-e-Khalsa	Managed Khalisa land revenues
Diwan-e-Wazarat	Superintendent of factories
Diwan-e-Tan	Handled salary disbursement
Diwan-e-Tajjwiz	Fulfilled military supply needs
Diwan-e-Sadad	Headed religious grants and charity allocations
Mushrif	Chief Accountant
Mustaufi	Auditor General

Mir Bakshi (Military Minister / Paymaster-General)

- In charge of:
 - Military organization
 - Appointments and salary disbursement of mansabdars
 - Intelligence and espionage services
- Controlled:
 - Daag (branding of horses)
 - Chehra (muster-roll of soldiers)
- Introduced new recruits to the emperor.
- Considered the head of the nobility.
- Barids (intelligence agents) and Waqia-navis (news writers) worked under him.
- Coordinated the messenger service and supervised court military protocols.

Mir Saman (also called Khan Saman)

- Officer in charge of royal karkhanas (imperial workshops).
- Managed:
 - Purchase and storage of items for royal household
 - Production of weapons and luxury goods
- Reported directly to the emperor.
- Required to consult the Diwan for financial approvals and auditing.
- Only highly trusted nobles were appointed to this role.

Sadr-us-Sudur (Head of Ecclesiastical Department)

- Looked after the implementation of Shariat (Islamic law).
- Managed charities, stipends, and revenue-free land grants.
- Checked if grants were utilized properly and given to deserving persons.
- After Akbar's Mahzar of 1580, his authority was reduced. Akbar's own religious views took precedence.
- Muhtasibs were appointed under him to:
 - Ensure public morality
 - Regulate market prices
 - Check weights and measures

Chief Qazi (Qazi-ul-Quzat)

- Head of the judicial system in the Mughal Empire.
- Often combined with the role of Sadr-us-Sudur.
- Had jurisdiction over civil and criminal matters, especially involving Muslims.
- Had the power of appointment of lower qazis in provinces and towns.

Other Important Officers

Title	Responsibility
Muhatsib	Appointed by Aurangzeb; enforced Islamic morality
Mir-e-Bahar	Head of the Navy
Mir-e-Barr	Head of the Forest Department
Mir-e-Aatish	Head of the Arsenal/Ordnance Department
Mir Arzi	Head of the Petition Department
Daroga-e-Dakchauki	Head of the Postal and Intelligence Department

Spies and Message Carriers under Intelligence Department:

- Kuffia Nawais
- Wakkamnavis
- Harkara

PROVINCIAL ADMINISTRATION UNDER MUGHAL EMPIRE

- The Mughal Empire was divided into provinces called Subas to ensure efficient administration and revenue collection.
- The provincial system was a miniature version of the central government. Similar posts existed at the provincial level as at the central level.

Number of Provinces during Different Rulers

Ruler	Number of Provinces
Akbar	Initially 12, later increased to 15
Jahangir	17
Shah Jahan	18
Aurangzeb	20

Administrative Divisions

- Suba (Province) → Sarkar (District) → Pargana (Block) → Village
- A new unit Chakla was introduced by Shah Jahan between Sarkar and Pargana for better control.

LOCAL ADMINISTRATION

Sarkar Level

Officer	Responsibilities
Faujdar	Appointed by imperial order. Ensured law and order, suppressed rebellions, and supported revenue collection. Multiple faujdars could exist within or across sarkars.
Amalguzar/Amil	Revenue officer. Increased land under cultivation and encouraged voluntary tax payment. Maintained records and sent reports to the provincial Diwan.

Pargana Level

Officer	Responsibilities
Shiqqdar	Executive officer. Assisted Amil in revenue collection. Maintained peace and order.
Amil	Similar to Amalguzar. Collected revenue at Pargana level.
Kanungo	Maintained land records of the Pargana.

Village Level

Officer	Responsibilities
Muqaddam/Chaudhary	Village headman.
Patwari	Maintained revenue records of the village.
Zamindars	Helped in maintaining law and order and supported revenue collection.

Main Provincial Officers and Their Roles

Post	Description
Subedar	Head of a Suba. Appointed by the Emperor. In charge of both civil and military affairs. Ensured law and order, revenue collection, public welfare (wells, sarais, gardens), and implementation of royal orders.
Diwan	Head of revenue in the province. Appointed directly by the Emperor. Maintained accounts, supervised tax collection, and encouraged agriculture. Worked independently from Subedar.
Bakshi	Managed military affairs. Checked and maintained mansabdars' troops. Recommended by Mir Bakshi. Reported events to the centre.
Sadr	Looked after religious institutions and scholars. Supervised Qazis and judiciary at the provincial level.
Daroga-i-Dak	Managed the postal and communication system. Maintained 'dak chowkis' where runners carried messages. Used horses and boats for faster delivery.
Waqia-navis, Waqainigar, Sawanihnigar	Secret reporters who sent confidential reports to the Emperor.
Mutasaddi	In charge of port towns. Collected custom duties, managed mint houses, and reported directly to the Emperor.

Other Key Officers

Officer	Responsibilities
Kotwal	Town police officer. Maintained law and order in towns, regulated market activities, kept records of visitors, ensured standard weights and prevented illegal activities.
Qiladar	In-charge of forts (Qilas). Managed defense and control over the fort and surrounding areas.

Important Features of Mughal Provincial Administration

- The Mughal administration aimed for uniformity across the empire—same official language, currency, and laws.
- All key officers like Diwan, Bakshi, and Sadr reported directly to the centre to prevent the Subedar from becoming too powerful.
- Provinces were not static—they were reorganized, renamed, or restructured based on need.
- Geographical boundaries were not formally mapped, but detailed revenue statistics were maintained through surface-level surveys.
- Officers were frequently transferred to prevent formation of local loyalties and revolts.

MILITARY ADMINISTRATION AND SYSTEM OF THE MUGHAL EMPIRE

Nature of Military System

- The Mughal military system was complex, relying on four classes of troops:
 - a. Mansabdars – Nobles with military obligations who maintained troops.
 - b. Dakhili – Provincial troops under local officers.
 - c. Ahadis – Directly recruited, elite imperial soldiers.
 - d. Chiefs (Tribal or Regional) – Assisted in frontier defense.
- The Mughals did not maintain a large standing army. Instead, they used this mix of classes to control and defend the empire.

Structure of the Army

1. Ahdi (Central Army)

The central army was directly under the control of the emperor and was composed of the following:

- Cavalry
 - Bargeer
 - Soldiers whose weapons and horses were provided by the state.
 - Siladar
 - Soldiers who owned their own weapons and horses.
- Infantry
 - Ahsham
 - Regular war soldiers trained for battle.
 - Sehbandi
 - Responsible for carrying goods and managing living expenses during campaigns.

2. Dakhili (Provincial Army)

- These troops were raised and maintained at the provincial level and were used for internal security and provincial protection.

Artillery

- The Mughals gave great importance to artillery, especially under Akbar, who made it an essential part of the army.
- European gunners were later employed in large numbers for their expertise.

Types of Artillery

Type	Description
Dosti	Light artillery
Jinsi	Heavy artillery

Types of Cannons

Cannon Type	Special Feature
Namal	Traditional field cannon
Gajnal	Mounted on elephants
Shutarnal	Mounted on camels (for mobility)

Stone Throwing Weapons

Weapon Type	Purpose
Arrat	Heavy stone throwing
Mangolik	Medieval catapult
Gulel	Large slingshot

MUGHAL REVENUE SYSTEM AND ECONOMY

Nature of Mughal Economy



Agrarian Economy

The Mughal economy relied heavily on agriculture, with land revenue as the main income source.



Urban Economy

Crafts, mining, trade, and royal workshops formed the basis of the significant urban economy.



State Promotion

The state encouraged cultivation, land productivity, and efficient tax collection methods.

Land Revenue System

Core Features

- The Mughal land revenue was a tax on agricultural produce, not on land ownership.
- Revenue was assessed separately for Kharif and Rabi crops.
- Two documents were maintained:
 - Patta - written revenue demand by the state.
 - Qabuliyat - acceptance of this demand by the peasant.
- The Zabt or Dahsala system (Ain-e-Dahsala) was introduced by Akbar in 1581, devised by Raja Todar Mal.
 - Based on a 10-year average of produce.
 - One-third of the average produce was fixed as the state's share.
 - Standardized rates (dasturs) were used uniformly each year.

Methods of Assessment

Method	Features
Ghalla-Bakshi	Crop-sharing method where the state and peasant shared actual produce and risks.
Kankut/Dambandi	Estimated output per bigha after measurement; rates fixed accordingly.
Zabt/Dahsala	Based on 10-year average yield; implemented by Todar Mal under Akbar.
Nasaq	Rough estimates based on previous payments without fresh surveys.

Classification of Agricultural Land

Land Type	Description
Polaj	Cultivated annually without fallow.
Parauti/Parati	Fallow for 1 year; cultivated every second year.
Chachar	Left fallow for 3–4 years.
Banjar	Uncultivated for over 5 years.

- These lands were taxed at concessional rates, and taxes increased gradually till the Polaj rate was reached within 5 to 8 years.
- Each type was further classified based on productivity:
 - Uttam (Best)
 - Madhyam (Medium)
 - Nimn (Poor)

Revenue Collection Process

- Assessment was done for both Rabi and Kharif crops.
- As per Abul Fazl:
 - Rabi collection began from Holi.
 - Kharif collection began from Dussehra.
- Collection methods:
 - In Ghalla-Bakshi, the state took its share directly.
 - In other systems, peasants paid after harvest.
- Collection was done by:
 - Amil (Revenue collector)
 - Sometimes, directly by peasants under Akbar’s reforms.

Revenue Officers

Officer	Role
Karori	Collected revenue worth ₹2,50,000 (1 crore dams).
Amin	Assessed land productivity.
Qanungo	Maintained local revenue records at the Pargana level.
Shiqdar	Maintained law and order; assisted in revenue collection.
Muqaddam	Village headman; helped in tax collection.
Patwari	Maintained village land and crop records.

Administration of Land Revenue

Land Type	Administration
Khalsa Lands	Directly administered by the state; well-documented.
Jagir Lands	Assigned to nobles (Jagirdars), rotated every 2–3 years. Jagirdars were assisted by: local hereditary officers, their own agents, and imperial officials.

Role of Zamindars

- Zamindars included:
 - Petty village landholders
 - Rajput chiefs
 - Descendants of former rulers
- Their rights:
 - Hereditary rights over multiple villages.
 - Could retain up to 25% of the collected revenue.
 - Though not landowners, they had strong local influence.
- Some zamindars maintained private armies and forts, often clashing with Mughal authority.

Taxes Other Than Land Revenue

Tax Type	Description
Rahdari	Transit tax on goods moving by road/river; not fixed; sometimes remitted by emperor.
Katraparcha	Tax on artisans/merchants for goods like cloth, saltpetre, indigo, etc.
Custom Duties	Levied at ports; 2.5% during Akbar, later raised to 4–5% in the 17th century.
Mint Charges	Applied to currency minting.
Market Levies	Tax on goods sold in local markets.
War Booty & Tribute	Additional income source for the treasury.

Administration of Trade and Custom Revenue

Division Type	Function
Mal-o-jihat	Income from land revenue.
Sair-jihat	Income from trade and commercial taxes.

- Special units called mahalat-i-sair or sairmahals existed in large towns to handle commercial tax collection.

Custom House Officers

Officer	Role
Mutasaddi	Revenue officer and accountant responsible for maintaining records and managing local revenue collection
Mushrif	Author or scribe checked financial accounts and ensured accuracy in revenue records
Tahwildar	Treasurer and cash keeper handled storage and disbursement of funds
Darogha-i-Khazana	Superintendent of treasury

- Market rates were jointly decided by traders and custom officers.

Agricultural Economy and Crops

Type	Crops
Commercial	Indigo, opium, cotton, sugarcane
New Introductions	Tobacco, maize (17th century); chilli, groundnut, potato, tomato, guava (later); pineapple (16th century); grafted mangoes (by Portuguese)

- Sericulture (silk farming) flourished in Bengal, which became a major global supplier.
- Forests supplied:
 - Timber for carpenters and shipbuilders
 - Charcoal for metal smiths
 - Wild silk for weavers

Urban Economy and Industries

Industry	Activities
Cotton Textiles	Carders, spinners, dyers, printers, washers
Mining	Iron, copper, diamond
Weapon Manufacturing	Gun workshops
Karkhanas	State-run workshops producing luxury items for elite consumption

Trade and Commerce

- Efficient law and order promoted both domestic and international trade.
- Goods transported via rivers, roads, camel caravans, ox-carts.

Major Trade Centres and Goods

Region	Exports/Crafts
Bengal	Rice, sugar, muslin, silk
Coromandel Coast	Textiles
Lahore	Carpets, shawls, handicrafts

- Hundi (credit notes) were used for long-distance trade.

Traders and Trading Communities

Community	Region and Role
Banjaras	Long-distance bulk traders
Bohra Muslims	Gujarat
Marwaris	Rajasthan
Chettiars	Coromandel
Muslim Traders	Malabar

- Traders came from Hindu, Muslim, and Jain backgrounds.
- Indian merchants gradually lost dominance to European companies, especially in overseas trade.

European Trade and Impact

- Europeans exported:
 - Spices, indigo, silk, muslin, calico, chintz
- In return, India received large amounts of gold and silver, strengthening Mughal coinage.
- Mughal silver currency became widely accepted due to high foreign inflow.

Travel and Infrastructure

- To support trade, Sarais (rest houses) were constructed along important routes.
- These sarais helped in communication, rest, and goods movement across the empire.

MANSABDARI SYSTEM (INTRODUCED BY AKBAR)

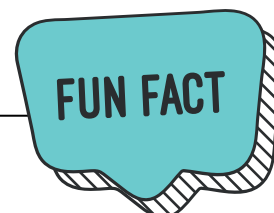
Meaning and Origin

- The word "Mansab" comes from Arabic and means rank, position, or status.
- It was introduced by Akbar and became the foundation of the civil and military administration in the Mughal Empire.
- Inspired by the Mongol (Uzbek) model, it combined military and civil functions.
- Each mansabdar (officer) was assigned a rank that determined:
 - His official status
 - His salary
 - The number of cavalrymen (sawar) he had to maintain

Range and Hierarchy of Mansabs

Rank Type	Range/Meaning	Function
Zat	10 to 10,000 (started from 10 and generally up to 5000 for nobles, 7000 in Akbar's later reign)	Determined personal status and salary
Sawar	Could not exceed Zat rank	Determined the number of cavalrymen to be maintained

- Ranks above 5000 were reserved only for royal family members.
- Example of Mansabdars with high ranks:
 - Man Singh – 7000
 - Mirza Aziz Koka – 7000
 - Jahangir – 12000
- Based on rank:
 - Mansabdar: 10–500
 - Amir: 500–2500
 - Amir-i-Azam / Umra: 2500 and above



Akbar's Mansabdari System was like an ancient government job ranking system—every officer had a number, a salary, and had to maintain soldiers!

Division of Rank (From 1593 AD onwards)

- The rank was divided into:
 - Zat – Personal rank and salary
 - Sawar – Cavalry requirement

Categories of Mansabdars

Category	Description
First	Maintained sawars equal to Zat
Second	Maintained half or more than half of Zat
Third	Maintained less than half of Zat

- Additional allowance: ₹2 per sawar for maintaining a large quota.
- No Sawar rank could exceed Zat rank.

Appointments and Promotions

- Appointed directly by the emperor.
- Based on loyalty, military merit, and service.
- Many Rajput chiefs were inducted after submission to Mughal authority.
- The number of mansabdars increased steadily from Akbar to Aurangzeb.

Military Duties and Reforms

- Mansabdars maintained:
 - Cavalrymen
 - Bowmen
 - Musketeers (Bandukchi)
 - Sappers and miners
- Diversity of troops: Irani, Turani, Afghans, Rajputs, and Indians.
- Akbar maintained:
 - Personal elite cavalry
 - Gentleman troopers
 - Separate muster-master
- Dagh system – Horse branding.
- Chehra system – Trooper's identification record.
- 10-20 Rule – For every 10 men, 20 horses were needed for rotation and emergencies.
- High-quality Arabic and Iraqi horses were used.

Jahangir's Military Reform

- Introduced Du-aspah (double horse) and Si-aspah (triple horse) ranks to increase cavalry strength.

Aurangzeb's Reform

- Increased use of Mashrut – temporary increase in troop number.

Salary Structure (Sample Data)

Zat Rank	Monthly Salary
100	₹500
5000	₹30,000

- Around 50% of salary was spent on:
 - Jagir administration
 - Cavalry and animal maintenance

Administrative Role of Mansabdars

- **Revenue Collection** – Collected revenue from jagir lands.
- **Local Governance** – Maintained law and order, implemented policies.
- **Military Organisation** – Recruited and trained troops, ensured discipline.
- **Amir Groups:** Arab, Turani, Afghan, Maratha (Since Jahangir's reign), Sheikhzadeh (Indian Muslim nobles, often descended from Sufi saints), Khanzadeh (sons of Amirs (Khans); formed hereditary nobility)

Other Terms and Provisions:

- Rajgamita Law: After a mansabdar's death, his property was seized.
- Kisan Varga (Peasant Categories):
 - a. Khudkasht – Own land cultivated by self
 - b. Pahiakasht – Land rented from a neighbor
 - c. Mujariyam – Jointly cultivated land

JAGIRDARI SYSTEM (LINKED WITH MANSABDARI)

Meaning and Origin

- Jagir: A revenue assignment, not land ownership.
- The system gave mansabdars the right to collect revenue instead of paying them in cash.
- Originated in Delhi Sultanate as Iqta system (holders = Iqtadars).

- Under Akbar, the Mughal Empire was divided into:
 - Jagir – Assigned to nobles
 - Khalisa – For imperial treasury

Types of Jagirs

Type	Description
Tankhwa	Salary-based; transferable every 3–4 years
Mashrut	Given with conditions
Inam	Given without obligation; not tied to mansab
Watan	To zamindars in native lands; hereditary, non-transferable
Altamga	Given to Muslim nobles in ancestral places
Sayurgal/Madad-e-masha	Religious grants (e.g., Waqf for society, Emaam for individuals)

Management and Functioning

- High-ranking jagirdars appointed their own amils (revenue officers), clerks.
- Low-ranking used the Ijara system (farming out tax collection).
- Unassigned jagirs were called Paibaqi and managed by the Central Diwan.
- Jamadanis were revenue estimates prepared down to the village level.

Khalisa Lands

- Not assigned to anyone.
- Managed by imperial treasury officers.
- Main source of direct royal income.
- Its size varied based on the emperor's needs.

Revenue Ratio Over Time

Emperor	Khalisa Share of Total Revenue
Akbar	~5%
Jahangir	~10%
Shah Jahan	9–15%
Aurangzeb	Declined due to more jagirs

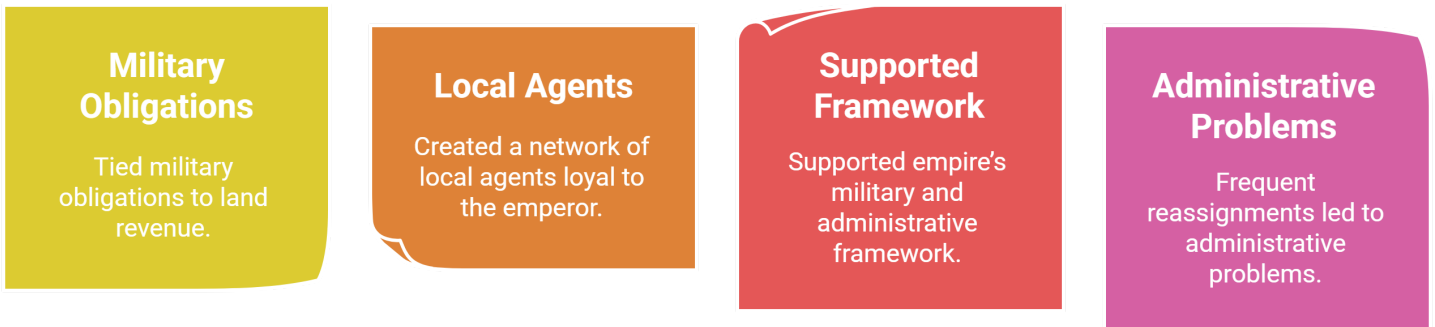
Nature of Jagir Tenure

- Not hereditary, but relatives could be reappointed.
- Transferable every 3–4 years.
- Frequent transfers discouraged long-term investment or development.

Functions of Jagirdars

- Revenue Collection – Collected tax from peasants and sent part to the empire.
- Military Contribution – Maintained troops as per their mansab.
- Local Administration – Maintained law, resolved disputes, and administered justice.
- Imperial Loyalty – Acted as the link between emperor and local society.

Significance



RAS MAINS PRACTICE QUESTIONS

SHORT ANSWER QUESTIONS (15 words)

1. What is the Charbagh style in Mughal architecture?
2. Name any two Persian painters invited by Humayun to India.
3. Which Mughal emperor is associated with the construction of the Buland Darwaza and why was it built?
4. What were the main features of Mughal miniature paintings?
5. Who built the Bibi ka Maqbara and for whom?
6. What is Pietra Dura and where was it prominently used?
7. Who authored the 'Padshahnama' during Shah Jahan's reign?
8. What was the function of the Diwan-i-Kul in the Mughal administration?
9. What was the main difference between Khalsa and Jagir lands?
10. Who was Tansen and which emperor patronised him?

LONG ANSWER QUESTIONS (50 words)

1. Discuss the salient features of Mughal architecture with suitable examples from the reigns of Akbar and Shah Jahan.
2. Explain the contribution of Akbar to the development of Mughal painting. Mention key artists and manuscripts.
3. Describe the Mansabdari system introduced by Akbar. How was it linked to the Jagirdari system?
4. Write a note on the role of Mughal women in the promotion of education and literature.
5. Highlight the contribution of Jahangir in the development of Mughal painting. How was his style different from Akbar's?
6. Describe the major features of Mughal revenue administration under Akbar.
7. Elaborate on the urban economy and trade practices during the Mughal Empire.
8. Trace the evolution of Mughal music from Babur to Aurangzeb. Include key musicians and musical styles.

ANALYTICAL/ESSAY-TYPE QUESTIONS (100 words)

1. "The Mughal Empire was a fusion of Persian aesthetics and Indian ethos." Discuss this statement in the context of architecture, painting, and music.
2. Critically evaluate the impact of Aurangzeb's orthodox policies on the cultural and artistic traditions of the Mughal Empire.

3. Compare and contrast the architectural styles of Akbar and Shah Jahan. How did their personal ideologies influence art and design?
 4. Examine the role of the Mughal emperors in promoting literature and translation of texts. How did this help in cultural integration?
 5. Discuss the effectiveness of the Mughal revenue system in ensuring agricultural growth and imperial finances.
 6. Evaluate the Mansabdari system as both a strength and a weakness of the Mughal administrative system.
 7. To what extent did Mughal provincial administration succeed in maintaining uniform governance across the empire?
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