

STATUS OF FEMALE EDUCATION UNDER THE MUGHAL REGIME

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ABSTRACT

The monarchs of the Mughal dynasty brought about significant change throughout most of the Indian subcontinent. The renaissance of commerce and industry, the institution of law, the growth and development of educational opportunities, and the establishment of powerful national and regional governments all contributed to the period of time known as the Middle Ages being seen as a golden age. Despite the fact that it has its roots in Islam, contemporary Muslim culture has made significant progress in a variety of domains, including general education, the arts, and music. Children of Hindu families continued to enroll in Islamic educational institutions including Maktabas, Madarsas, and Pathshalas throughout the era. Throughout the beginning of time, there have always been women who are strong, intelligent, and creative. Although there is no evidence of established education institutes for women dating back to the early days of Islam or continuing through the Mughal era, the tradition of women's education continued to be practiced in an informal setting. The women of the Muslim faith played an equally important role in the development of India's civilization, culture, and various scientific and artistic fields. The Mughal rulers of India played a pivotal role in the development of India's civilization, culture, and various scientific and artistic fields. Because of their superior education and extensive military and administrative training, Mughal women were able to occupy positions of authority in both the government and the armed forces. If we choose to disregard these women's intellectual and social accomplishments, the world will be a lesser place as a result. The objective of this piece is to shed light on the contributions that women living during the Mughal Empire made to the field of education during that era. It has the ability to act as inspiration for women living in today's society. As a direct consequence of these endeavors, contemporary women will have a better understanding of their roles in society, will be more willing to assume the responsibilities that come with those roles, and will make positive contributions to the expansion and maintenance of that society.

Keywords: *European Travellers, Mughal Period, Profession, Socio-Cultural, Women.*

INTRODUCTION

During the time that the Great Mughals governed India, from 1526 until 1707 AD, there was a substantial amount of development in the areas of both the arts and the schooling of women. The first was Babur, who ruled from 1526 until 1530. He was followed by Akbar, who ruled from 1556 until 1605, Humayun, who ruled from 1530 until 1540 and again from 1555 until 1556, Jahangir, who ruled from 1605 until 1628, Shahjahan, who ruled from 1628 until 1658, and Aurang Zaman (1658–1692). (1659 – 1707 AD). The development of a community and

the maturation of its cultural manifestations go hand in hand with one another. Additionally, it necessitates assistance from influential individuals and organisations. The misconception that Muslims should not take an active interest in supporting the arts is widespread. The reality is that Islam does not tolerate any subject matter that even remotely touches on the concept of guilt. In other words, any and all academic disciplines that have a propensity to incite fervour and feed a desire for moral indulgences among young people, resulting in adverse effects on the character and morality of the country as a whole. In this context, we will only be able to briefly discuss a small subset of the many creative and functional abilities that are linked to the subject of education in some manner.

ART IN MUGHALS PERIODS

The detail of the art in Mughals periods is given below:

MANUSCRIPTS

The obligation placed on Muslims to disseminate information served as a major impetus for the dissemination of literary ideas. The Quran is superior to all other written works. Writers have always been responsible for the task of transcribing writings, but in the past, it was also performed by powerful emperors. The holy book was frequently embellished with exquisite calligraphy and housed in a reliquary that had been painstakingly hand-made. During this time period, a great number of works with literary, historical, or scientific leanings were also published. As Muslim culture progressed, its adherents developed a growing yearning to compile personal book collections of their very own. The aristocratic class took pleasure in adopting the style, which contributed to the trend's rapid dissemination. The Mughal emperors placed a significant emphasis on the production of volumes that were beautifully written, embellished, and decorated. Over the course of time, distinctions in terms of geography, time period, and familial rule appeared in the writings that were generated.

Writing of the Islamic and Mughal traditions can be found virtually everywhere, including on structures, in decorative arts, on currency, in jewellery, on textiles, and even on weapons

Before Islam spread throughout the region, Kofi was the dominant language in Hijaz. During the time of the Abbasides, calligraphy went through a period of stunning development. In the year 890 A.D., Ibn-e-Muqla came up with six new styles of writing by combining the Kofi and Maqli typefaces. Yaqut Mustasmi, the instructor who came after him, improved it in every way possible. After the Mongols destroyed Baghdad in the year 1258 A.D., the imperial Naskh gradually deteriorated into regional versions.

It is generally agreed that the use of taliq dates back to the eighth century A.H. in Persia. (Ihtramuddin, 2019). It is their Persian counterparts to whom Muslim calligraphers in India and Afghanistan owe a significant amount of debt. Muslims in India accepted Nasta'liq as a national language and incorporated many of its characteristics into Urdu. Urdu is now one of the most widely spoken languages in India (Khurshid,2018). Beginning in the thirteenth century and

continuing onward, the Nastaliq, which is a type of Islamic calligraphy that is entirely handwritten and features more polished writing, spread throughout the Islamic world. This fusion of Naskh and Taliq rapidly spread beyond the boundaries of Iran, eventually reaching South Asia and even Turkey. (Anjum,2022)

Arab conquest resulted in the introduction of the Kufic language to the peninsula (Anjum,1990). Alongside Kufic, Naskh was another entertainer who lived during the time of the Ghaznavids. When the Mughals ruled over this region, the Nastaliq language was adopted as the primary writing system. Famous poets who have worked in this style include Khawaja Abdul Smad Shireen Raqam, who wrote in the Raqam style, Abdul Rahim Ambreen Qalam, who wrote in the Qalami style, Abdullah al Hussaini, who wrote in the Lahori style, and Mir Panjah Kash, who wrote in the Delhi style. - (Powell B.H.1872) (Powell B.H.1872). The art of handwriting was highly regarded by the Mughal monarchs. The only script that was ever used for writing books in Arabic was called Naskh, while the only script that was ever used for writing books in Persian and Hindustani was called Nastaliq. All legal and instructional paperwork were written in Nastaliq because it was the official language. Because of this reputation, individuals with subpar handwriting had a much harder time landing positions in the federal government. The education of members of nobility and the aristocrats has historically placed a significant emphasis on the development of their writing skills (Sabt-e-Hassan, 2021)

During the time of the Mughals, there was a flowering of not only the artistic arts but also the skill of beautiful calligraphy. Babar is the author of a story screenplay that goes by the name Babri Hand. He spent his entire life engaged in political conflicts and as a result was unable to dedicate much attention to the development of artistic expression because of this preoccupation. During Akbar's reign, the practise of calligraphy was accorded the same degree of support as painting and other forms of visual art. His residence was frequently frequented by a small group of extremely accomplished authors. During the reign of Akbar, there were eight different styles of writing that were common, but the Nastaliq script was the emperor's particular favourite. Even Jahangir had a profound appreciation for the craft of writing. Jahangir was prepared to pay extravagant amounts for exceptionally written paperwork, and he did so frequently. During the reign of Emperor Jehan, the well-known painter Mir Hashim became equally renowned for his work as an accomplished calligrapher. Aurangzeb was a skilled author, and he defrayed some of his personal expenses with the money he made from the selling of his transcriptions of the Quran. (Muhiuddin,2020)

PAINTING

Painting has been practised on the subcontinent for a period of time that is nearly equivalent to that of the territory itself. It is clear from the sculptures and other artefacts found at Mohenjo Daro and Gandahara that the people who constructed these structures were familiar with the manner of painting, despite the fact that no instances of this type of artwork have been found to have survived to the present day. When it comes to acquiring knowledge regarding colourful

drawings, the literature of the Bhudists are valuable resources. The writings were composed sometime between the years 450 and 450 before the common era. The earliest known paintings from India were found in the caverns of "Janta" and "Bagh" (Galway), and they used the colours red, yellow, and blue. These caves can be found in Galway (Sabt Hassan.1990). Painting in India achieved new heights of excellence thanks to the assistance of the Mughal emperors. During the short time that he was in power, Babar was preoccupied with poetry and the splendour of nature, and he gave the other forms of fine art very little consideration. It is possible that Humayun was the one who established the Mughal style of painting. Mir Sayyid Ali, who was one of Behzad's students, travelled throughout Persia and became acquainted with a number of artists who contributed to his conversion. Behzad of Herat, a distinguished portrait painter who has been referred to as the "Raphael of the East," is considered to be the artistic progenitor of the Mughal School of art. This assertion is based on Behzad's status as the school's founder (Ikram,S.M.1990). In any event, Akbar was the one who accurately established the Mughal School, and the heart of the school was comprised of the students of Behzad who accompanied Humayun to Delhi and established themselves there. As soon as Akbar had brought order to his domain, he shifted his attention to the development of the artistic community in his dominion. In the beginning, Persian aesthetics had a stranglehold on the visual arts, but not long after that, Indian artists who had been educated at the Art School of Mir Syed Ali Tabrizi and Abdul Samad began to blend Persian aesthetics with their own native traditions. This was a significant step forward for Indian art. Album sketches and the pictures of Iranian books such as the Hamza Namah, Shahamah, Akbar Nahah, and the Ajaib-ul-Mukhlukat feature a distinctive blend of Persian elegance and Indian vivacity in a way that is hard to find elsewhere. (Ahmad,2021)

Abdul Fazal charted the development of art from its earliest beginnings to its current, pristine condition. Since a young age, His Holiness has consistently demonstrated a strong predilection for, and support for, this particular type of artistic expression. As a result of this, painting has flourished, and a great number of artists have achieved widespread acclaim. Once a week, the Darogahs and the assistant present the paintings of all artists before the monarch, where the king "confers rewards according to quality of craftsmanship or increases monthly salaries" (Abdul Fazali,2022)

In time, Hindu artists came to predominate the small group of artists that came together to create Akbar's Art Factory. At the time, the group was headed by Khawaja Abd-us-Samad, who was given the appellation Sirin Qalam (which translates to "delectable pen") for his skill in writing. They contributed their knowledge of wall painting to the undertaking and worked in conjunction with Iranian painters to make Akbar's new capital more aesthetically pleasing. A new style of Mughal painting developed as a consequence of the collaboration between Persian and Indian artists.16 Emperor Jahangir had developed a sophisticated appreciation for miniature painting, and this helped drive the creative development of the period. He was able to identify every single brushstroke in a particular artist's work, no matter how minute they were. Particularly noteworthy for their representations of vegetation and wildlife are the works of artists such as Mansoor and Murad, who were active during his period. His upbringing took

place in what is often referred to as the "cradle" of Western civilization. He was a soft target for anything beautiful or endearing simply because that was how he was wired. Not only did artists frequently picture fictional or historical monarchs, but they also frequently portrayed academicians, renowned people, and saints. Competitions on horses were yet another well-attended event. During the tenure of Jahangir, an innovative technique for creating portraiture came into existence. It involved incorporating colour or metallic highlights into sketches that had been completed previously (Ahmad,2020)

Despite Shah Jahan's interest in architecture, the period of his tenure was marked by a flowering of the artistic arts. Because he retained only the most talented of the court's artists and sent the others away to seek the support of monarchs and nobles, the art was not damaged by his purge of the artists. Dara Shikoh was a patron of the arts, and as such, he patronised a great number of artists by employing them and encouraging the establishment of workshops in bazaars for other people. In the same vein, other rulers, such as Zaffar Khan, the sovereign of Kashmir, expressed their support. The palace of Shah Jahan, which was known for its splendour and tranquilly, was known for its generous support of artists of all stripes. The fact of the matter is that Shahjahan's reign was during the zenith of Indo-Persian painting, which occurred during that time. During the tenure of Shahjahan, one of the most popular subjects for portraiture was an assemblage of courtiers or dervishes (Anjum,2022). Although the ultra-orthodox Muslim Aurangzeb was not likely a lover of painting, he did not prohibit it, and there does not appear to have been a substantial decline in production while he was in power. However, he was unable to provide financial assistance for the artists working in the imperial household, and so they began to seek sponsorship from other sources.

MINIATURE PAINTINGS

A miniature is a little painting of a person, group of people, or area that is very detailed despite its diminutive size. Paper, vellum, and ivory are all popular choices for supports. There is also the possibility of achieving this goal with fresco. The majority are the size of a standard book page, and their main purpose is to provide illustrative context for the content that is being read. Spending more time on a single leaf or island gives one the opportunity to do in-depth research at their own speed. Albums are often the locations where one may locate collections of various sub sections. It is believed that the Ajanta Cave temples located in the Deccan were the first places in the Indo-Pakistani subcontinent to display instances of miniature painting. When Islam acquired control of the subcontinent, the Hindu tradition of miniature painting was already well-established and in its latter stages of development. With the patronage of the Mughal rulers, the art of miniature painting thrived beginning in the sixteenth century and continuing onward.

ARCHITECTURE

One of the most important contributions that the Mughal emperors made to Indian culture was the development of the arts. During the two centuries when the Mughal monarchs were in power, there were significant advancements achieved in the field of architecture. As evidence

of the high civilization and refined aesthetic of the people who built them, many of the breathtaking monuments they erected in different parts of India are still surviving today. The Mughal rulers were responsible for commissioning an incredible number of architectural wonders, many of which continue to awe audiences in the current day. The essential nature of the style is evaluated in a variety of ways. This kind of architecture is also known as "foreign architecture," "Pathan architecture," "Indo-Muslim architecture," "Mughal architecture," and "local architecture." Nonetheless, the style was in reality a combination of a wide variety of styles from a variety of various countries as well as indigenous influences.

MUSIC

Music was considered sacrilegious by Islam; yet, certain Muslim mystics held the view that it was permissible. A golden period for the arts, literature, and knowledge occurred during the time of the Mughal Empire. Babar was an exceptionally talented musician. It is said that he wrote a book about music at some point. The amount of competence that Akbar had in this area was simply not comparable to that of experienced musicians. Akbar was the first Mughal emperor to lavishly encourage the arts, which included music. This patronage extended throughout Akbar's reign. Over forty different musicians and painters had considerable success during Akbar's reign, and Abu-ul-Fazal gives all of their names in his book.

The regions of Gawalior, Malwa, Tabriz (Iran), and Kashmir have made major contributions to the artistic landscape. Tan Sen was the most well-known musician of his time period. According to the writings of certain Muslim historians, he was brought up under the protection of Shaikh Muhamad Ghauth of Gawalior, while according to Hindu legend, he was a devotee of Swami Haridas. His son Bilas Khan was without a doubt a devoted disciple of Islam, despite the fact that his father did not personally embrace Islam as a religion. Tan Sen is credited with the development of the Mian ki Malhar, the Todi, and the Sarang, all of which went on to achieve widespread popularity. According to Abdul Fazal, "a singer like him has not existed in India for the preceding two thousand years." The following is the continuation of Abul Fazal's text:

"His Majesty gives music his whole attention and supports all musicians. His court is filled with talented musicians. Men and women of Hindu, Iranian, Turkic, and Kashmiri descent. The musicians of the court are split into seven groups, one for each day of the week. When His Majesty gives the signal, the wines of concord are poured, leading to increased inebriation for some and increased sobriety for others. Jahangir took after his musically-inclined father. In his court (Muhiuddin, 2020)

He had a beautiful voice and a deep understanding of music theory, and he enjoyed listening to musical shows. Every night, he listened to music and read books before drifting off to sleep. Readers do their reading in secret. The emperor listened to them until he fell asleep. Among them were the famous Rama Das, Mahabat, Lal Khan, Jagan nath, and Sukhdev. Singers and musicians of renown frequented his court as well; among them(Ikram,S.M,2016)

FEMALE EDUCATION

In India's Muslim-dominated states, females enjoy the same opportunities as males to pursue an education. Princesses and female Saints who lived during the time of the Mughals are renowned for their intellectual prowess and refined manners. In point of fact, there was no provision made for female students, and all institutions, known as Madrasas, catered exclusively to male pupils. During the parda system, women were not permitted to attend colleges; instead, a school mistress or governess was appointed in almost every aristocratic man's home. The ordinary population did not have access to the possibility of employing a governess in their homes. As a direct consequence of this, middle-class women had a lower likelihood of attending college than their male counterparts did. Due to the fact that girls did not observe parda, they were allowed to sit with boys in elementary schools (Seclusion). The majority of their official education consisted of studying Islam's founding texts, the Quran, and Islamic doctrine in general. Since it was customary for the Imam of the neighborhood mosque to spend time with the children and teach them the Quran, the vast majority of the women went to the Maktab (Noor Ullah, 2018)

Before a child could enroll at Muktab, his or her parents were required to go through the motions of the Bismillah rite, also known as the Ritual for Starting Learning. In the same vein, an Ameen ceremony was held, and gifts were presented to the teacher when the teaching of the Quran was completed. It is important to keep in mind that the teacher's gift money and other perks were not deducted from his compensation (Mohiuddin,2019). There are a number of women who have been chronicled throughout Mughal history who are deserving of the titles of Aalema Poetess, Authoress, and Educated³. These women's accomplishments indicate the presence of a women's welfare organization. A one-of-a-kind stamp was developed in order to eradicate instructions that were detrimental to the well-being of women. The Mughal period was famous for the importance placed on providing unrestricted access to education throughout that time. There was no inequality between the sexes; in fact, many women fared better than their male counterparts in a variety of areas of society. Atr-e-Jahangiri, the mother of Noor Jehan, was a very well-known perfume that was produced by Noor Jehan (Muhammad Saleem,2020). Most of the Mughal rulers' daughters were educated by Iranian women who served as their tutoresses. A greater emphasis was placed in their official education on subjects in the arts and humanities, such as literature, poetry, and history. The vast majority of the Princesses were well-versed in Persian literature and were able to recite significant passages from the Quran.

Even members of the aristocracy had their daughters educated by a personal tutor. It's possible that they took up residence with the noblemen's families, or at the very least made frequent visits to their manors to teach the young girls who lived there. The literary prowess of the women of the period shall be emphasized by presenting a few instances of their successes in various subjects, even if it must be conceded that the arrangements for girls' education were neither as complex nor as regular as they were for the education of boys. (Noor-ud-Din, 2021) Akbar, who was usually ahead of his time, constructed a school for young women in the city

of Fathpur Sikri. Gulbadan Bano Begum, the daughter of the late Emperor Babar, was just eight years old when her father died away. Once Akbar was crowned emperor, he approached her and requested that she write a biography of Humayun. Even though there is no record of her schooling, it is reasonable to conclude that she was a very intelligent person. The second biography written by Gulbadan Begum, titled *Humayun Nama*, is an epic that is so much better than both *Tuzk-i-Jahangiri* and *Waqa-at-i-Alamgiri* that they are incomparable. The reader is transported to a state of ecstasy by the author's use of familiar idioms, concise lines that are easy to understand, and sincere expressions of passion. Wars, political demands, and public events take up some room in *Humayun Nama*, but the customs of the period and the role of women are given considerably greater emphasis than any of those other topics.

Muslim Education under patronage of Mughal rulers

Prior to the arrival of the Mughals, the Subcontinent was home to a significant number of universities. The man who established the Mughal Empire, Zahir Uddin Muhammad Babur (1526-1530), was a voracious reader and accomplished poet. ² Under his reign, the public works sector was tasked with a number of obligations, one of which was to encourage the establishment of *maktabs* and *madrassas*. As a result of Babur's cerebral literary works being published in Persian, Turkish, and Arabic, his reputation has been boosted, and he is now regarded as a profound analyst. The vivid and highly acclaimed narrative of his life that he left behind in the form of an autobiography is known as *Baburnama*. ³ According to Lane-Poole, his autobiography should be considered a part of the same revered canon as works such as St. Augustine's *Confessions*, Rousseau's *Confessions*, Gibbon's *Memoirs*, and Newton's *Biography*. There is just one other in the all of Asia. ⁴ Babur, the first Mughal emperor, was fluent in Persian, Arabic, and Turkish and had a deep passion for literature. He also had a solid command of all three of these languages. The autobiography that he authored is a masterpiece of written expression. He had a significant interest in education and was an important figure in the renovation of a large number of educational institutions. In addition to that, he founded a number of completely original academic institutions. ⁵ Babur had a passion for reading and spending time outside, but because to the brief duration of his reign, he was unable to develop an appreciation for other types of art. It is often believed that Emperor Humayun was the one responsible for founding the Mughal style of painting. ⁶ Babur probably did not need a significant amount of education since his rule lasted for just four years.

Vignette of Educational Framework under Mughal Rulers

The administration of the Mughal monarchs made significant investments in education, including the establishment of a number of prestigious educational institutions. One of the numerous things that the emperors were able to do was the commissioning of libraries, *maktabs*, and *madrassahs* throughout their reigns. During this time period, Islamic schools were used to promote Islamic teachings as well as Islamic law and social values. In the same way that it was the goal of education throughout the Hindu and Buddhist eras, converting students to the religion was the primary focus of the system. Basic education was provided through

"Maktabs," which were either affiliated with mosques or were autonomous from the Sufi's "Khankahs," which also served as educational institutions in select regions. 24 Every student was required to memorize passages from the holy Qur'an. In the privacy of their own homes, a few of well-educated men also attended classes. The majority of Maktabs during this time period were either donated by rich patrons or received direct finance from the government of the empire. The so-called "Maulavis," who were meant to be evangelical Muslims, supervised the "Maktabs" in the different villages. In some of these institutions, students paid with products rather than with money. Opportunities for orphans to get an education were subsidized by the government. Donations of a significant amount of money were given to these orphanages. The toddler was treated to some warm and kind greetings. On this particular day, Muslim lords and emperors would hire tutors so that they may teach their children the verse "Surah-i-Iqra" from the holy Quran in the comfort of their own homes. Almost every village had at least one "Maktab" (Arabic:). (Islamic community center). It was common in metropolitan areas to find many "Maktabs."

A program was in place to provide a technical education, which included vocational, industrial, and professional training for those who were interested. The exquisite woven fabrics, color blending, metal and gem stone craftsmanship, and other technical talents that were practiced in India were well-known around the globe. The incontrovertible evidence that India had established organized art, vocational, and technical education systems can be seen in the country's stunning textiles, blankets, painted items, and gold and silver jewelry, among other things. The fact that many spectacular structures were constructed during this time period is evidence that stone carving had achieved its pinnacle. A specialized manufacturing division was considered a luxury back then.²⁷ Craftsmen were educated through an apprenticeship program at schools known as "Karkhanas." These schools functioned as production institutions where students could study and practice their profession under the watchful eye of an experienced instructor. The "Karkhanas" will not be required to pay any normal fees; instead, the commencement of this hands-on instruction will be marked by a religious ceremony in which a small gift will be given to the operator of the workshop or the ore man.

OBJECTIVES OF THE STUDY

1. To the study of the Vignette of Educational Framework under Mughal Rulers
2. To the study of the Muslim Education under patronage of Mughal rulers

Concise disposition of Mughal Education

The following is a list of the primary distinguishing features of Muslim Education in the Subcontinent during the Muslim period in general and during the Mughal period in particular. Concentrate on Learning: Education was seen as a method of achieving satisfaction in this world as well as knowledge of Allah, the Almighty, and was considered to be the best way to accomplish both of these goals. It was believed that knowledge was the source of the solutions to all of religion's problems. According to the prophet Muhammad, every Muslim is required

to make an effort to increase their level of education. "The pursuit of knowledge is a religious obligation for every Muslim." 43 Education was seen as a method of reducing the barrier that stood in the way of a person's relationship with Allah. During the time of the Mughal Empire, education was considered to be a form of this philosophy. Learning was mostly accomplished by participation in some kind of organized schooling. As was indicated before, primary education was given in institutions known as "Maktabs," which were either affiliated to or distinct from mosques. Secondary and higher education were given in institutions known as "Madrasas," however. In certain areas, "Saints" and "Khanquahs" served in the role of educational institutions as well. Children were educated by a variety of learned adults who worked at their house. These groups were either fostered by the emperors or supported financially by them. They cannot function without the kind donations made by benefactors. The sage Maulavis oversaw everything that went into them, making sure nothing went wrong. They were supposed to be devout Muslim individuals.

CONCLUSION

Religion, geography, pharmacology, languages, and mathematics all piqued the curiosity of Hindus, but religious education received very less focus. Students started attending Pathshalas, which were schools closely associated with temples, when they were five years old. Once they finished their primary education, they were enrolled in Vidyapiths to continue their education at a more advanced level. Lahore, Delhi, Ajmer, Sialkot, Multan, Ahmadabad, Allahabad, Lucknow, Murshidabad, and Dacca were all established during this period, in addition to a number of other important centers of education. These institutions were successful in luring a significant number of academics from Central Asia and Persia. Students were not required to pay for their education. A predetermined sum of money was distributed by the royal endowment to eminent scholars each year. The time of the Mughals is important in the annals of India's history because of the great contributions they made to the advancement of religion, culture, art, and language. At this historical period, it was also possible to see the effect of other faiths on Indian culture. Because of the coexistence of a number of different socio-economic and cultural aspects during this time period, the Muslim educational system that was in place under the Mughals was able to distinguish itself in a major way.

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