

A HISTORICAL REVIEW ON THE DEVELOPMENT OF ART AND FEMALE EDUCATION DURING THE MUSLIM REGIMES IN INDIA

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Abstract

This study was conducted to analyze the developments of education in various sectors under the Muslims rulers in India. The objectives of the study were: (1) to identify the developments of art education during the period of Great Mughals, (2) to review the cultural education under the Great Mughals, and (3) to discuss the female education during the Mughals periods. The recommendations of the study were :(1) educational institutions should be given full financial assistance as were in the Mughals regime and permanent sources being created for the sustenance of institutions, (2) the experiment of Aurang Zeb period about compulsory education should be applied to our own country. The low literacy rate in 21st century can be overcome through well thought out planning,(3) special place should be given to the subject of character building. So as to produce students, for which nation could be proud of being their next generation. (4) the science and technology education should be made popular at all levels and female education be made cheap and accessible.(5) special grants should be released for procurement of new machineries and allied accessories, and (6) female education was not well patronized by Mughals as were the problem still exists in Pakistan. There is dire need to cater for female education on priority basis. Separate institutions should be opened and employment opportunities for female be catered for the improvement the status of females in this country.

KEYWORDS: Mughals Regime, Female Education, Art Education.

INTRODUCTION

This study focused on the development in art and female education during the regime of Great Mughals in India from 1526 to 1707 AD. These were: (i) Babur (1526-1530 AD), (ii) Akbar (1556-1605 AD), (iii) Humayun (1530-1540 & 1555-1556 AD), (iv) Jahangir (1605–1628 AD), (v) Shahjahan (1628 – 1658 AD), and (vi) Aurang Zeb (1659 – 1707 AD). The development of art and culture is directly related to prosperity and development of society. It also needs patronage of the rulers and nobles and affluent circles. There is a misconception that Islam discourages promotion of arts like poetry, painting, music and the like. It is true that all those subjects, where there is a slight tinge of immorality, have no place in Islam. In other words all those disciplines which are likely to excite passions and create desire for moral abuses among the youth, which ultimately react adversely on the character and moral standards of the entire nation. Here a brief mention of only a few fine and useful arts inter-related to education can be made. (Mohiuddin, 1997)

1. ART IN MUGHALS PERIODS

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

i. MANUSCRIPTS

The religious obligation of the Muslims for diffusing education was principal guiding factor for promotion of books. Supreme of all books is the Quran. The scribe as well as mighty kings has been involved in the task of transcribing books through the ages. The holy text was often reproduced as a sumptuous object with masterly calligraphy and set in artful design and construction. So were many other books of poetic, historical or scientific nature. With the evolution of Muslim society people aspired to the personnel collection of books. The trend flourished as a symbol of pride among the nobility. Mughals spent lavishly on the production of beautifully calligraphed, illuminated and decorated manuscripts. With the passage of time the manuscripts production became distinctive with regard to their region, time and dynasty.

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A ubiquitous art of Islam and Mughals calligraphy appears on architecture, and on virtually all forms of decorative arts, coins, jewelry, textiles, weapons etc. (Anjum,1990)

At Hijaz at the time of advent of Islam, the common script was *Kofi*. During Abbasides a handsome improvement was made in calligraphy. In 890 A.D Ibn-e-Muqla combined *Kofi* and *Maqli* scripts and invented six different styles of calligraphy.(Sabt-i-Hassan, 1975). Yaqut Mustasmi was the next master who perfected it for all purposes. After sacking of Baghdad in 1258 A.D by the Mongols the royal *Naskh* deteriorated into regional styles.(Anjum,1990)

Taliq is said to be an Iranian invention in the eighth century A.H.(Ithramuddin, 1987). On the whole, Muslim Calligraphers in both India and Afghanistan were directly influenced by Persian Calligraphers. Indian Muslims adopted *Nasta'liq* as a national script and applied it considerably to Urdu as well.(Khurshid,1987). The *Nastaliq*, a fully cursive and more elegant style of Iranian origin, believe a popular style of writing in the Islamic world from the fourteenth century onwards. As a combination of *Naskh* and *Taliq*, it went beyond the boundaries of Iran and spread over central Asia, South Asia and Turkey. (Anjum,1990)

The *Kufi* script reached the subcontinent with the Arab rulers.(Anjum,1990). During the time of Ghaznavids, besides *Kufic*, *Naskh* also appeared on the stage. During the Mughal rule, the *Nastaliq* script appeared here for the first time. Khawaja Abdul Smad Shireen Raqam, Abdul Rahim Ambreen Qalam, Abdullah al Hussaini Muhammad Afzal Lahori and Mir Panjah Kash of Delhi were masters of the style. (Powell B.H.1872). Calligraphy was given patronage by Mughal rulers. Arabic books were always written in *Naskh*, whereas all Persian and Hindi books were written in *Nastaliq*. All official correspondence, in courts and in schools, *Nastaliq* was the accepted script. Bad handwriting was considered to be a major drawback; very few with bad handwriting could hardly get any government job. Therefore, the royal and nobility always gave high place to calligraphy in the education of their children.(Sabt-e- Hassan, 1990)

During Mughal period, on the one hand flourished the art of painting and on the other, the art of fine penmen ship. Babar invented a new style of writing known a *Babri* Hand. Throughout his life, he was engrossed in political struggles and could spare little time to attend to the development of the arts. It was under the reign of Akbar that along with painting and pictorial art, calligraphy received the highest encouragement. His court was frequented by a number of excellent pen- men. In Akbar's reign there were eight modes of calligraphy in vogue, of which *Nastaliq* was special favourite of the emperor. Jahangir, too, had a special fascination for calligraphy. Jahangir was ready to pay very high prices for well-written manuscripts. Mir Hashim, the celebrity painter of the reign of Shahjahan, enjoyed a high reputation as a calligraphist. Aurangzeb, himself was a skillful calligrapher and defrayed a portion of his personal expenses by selling copies of the Quran transcribed by him. (Muhiuddin,1990)

ii. PAINTING

The history of painting in subcontinent is as old as the history of the area. Although no coloured paintings have been found in the remains of Mohenjo Daro and Gandahara, but the statues and others, show that the people must have been familiar with the mode of paintings. Bhudist books contains information about coloured portraits. These books belong to 4th and 5th B.C. The oldest paintings of India are found in the caves of "*Janta*" and "*Bagh*" (Galway), where red, yellow and blue colours have been used.(Sabt Hassan.1990) Under the Mughal patronage, the painting was developed far beyond the height attained in early days. Babar greatly attached to poetry and natural sceneries and did not find time during his short reign to attend to other branches of fine arts. Humayun may be considered the original founder of the Mughal School of painting. During his wanderings in Persia, he came across the painters, who had studied under Behzad and persuaded Mir Sayyid Ali, the pupil of Behzad. Behzad of Herat, who was a great master o Portraiture and has been styled the "Raphael of the East", is regarded as the ancestor of the Mughal School of painting.(Ikram,S.M.1990). The pupils of Behzad accompanied Humayun to Delhi and formed nucleus of the Mughal School, which was, however, properly developed by Akbar. As soon as Akbar restored peace and tranquility in the kingdom, he diverted his attention to the development of fine arts. In the beginning, the art of painting was dominated by the influence of Persian style, but not long after, the Indian artists trained at the Art Academy of Mir Syed Ali Tabrizi and Abdul Samad effected the fusion of Persian style with Indian background. In the illustrations of manuscripts like the Hamza Namah, Shahamah, Akbar Nahah and the Ajaib-ul-Mukhlukat, and in album paintings, the Iranian delicacy of detail and grace is combined with the peculiar Indian palettes of vivid green and other glowing natural colours. (Ahmad,1971) Abdul Fazal described the development of art to the stage of excellence.

“His Majesty, from his earliest youth has shown great predilection for this art and gives it every encouragement. Hence the art flourishes and many painters have obtained great reputation and the work of all painters are weekly laid before his majesty by the *Darogahs* and the clerk; he then confers rewards according to excellence of workmanship, or increases monthly salaries” (Abdul Fazali, 1977)

Akbar's Painting Establishment was headed by Khawaja Abd-us-Samad known by the title *Sirin Qalam* (or sweet pen) with reference to his skill in calligraphy and contained a small number of artists, came in course of time to have a preponderance of Hindu artists. They had previous training in wall painting and joined with Persian painters in decorating the walls of Akbar's new Capital. They were quick to learn the principles and techniques of Persian art and the joint efforts of Persian and Indian artists led to the rise of a distinct school of Mughal painting.¹⁶ Emperor Jahangir had cultivated a keen eye for miniature painting. He could easily identify even the smaller stroke applied by a particular artist in a painting. The work of his time stand out for painting of birds, flowers and plants by such artists as Mansoor and Murad.¹⁷ He was bred and brought up, so to say, in the cradle of literature and art. He was a true lover of beauty by his very nature, and had a passion for elegance and charms. Apart from kings, real or imagined, likenesses of scholars, well known personalities and saints were another common subject, of the artists. Polo Tournaments were also favorite theme. A new technique of portraiture also originated during Jahangir's period. It involved retouching sketches with color or gold. (Ahmad, 1990)

Shah Jahan was interested in architecture but painting, like all other arts, continued to flourish in his day. He reduced the court painters, keeping only the very best and forcing others to seek the patronage of princes and nobles, but the art did not suffer by this. Dara Shikoh was a patron of painting and nobles like Zaffar Khan, the governor of Kashmir, who had a beautiful anthology of the works of the living poets prepared, illustrated with their paintings, and employed many artists, while some set up studios in bazaars. The peaceful and luxurious court of Shahjahan offered liberal encouragement to all artists. The fact remains that Indo Persian art attained its highest achievement during the reign of Shahjahan. The theme during Shahjahan's time were, the court and its splendor and portraits of groups of courtiers or *dervishes*. (Anjum, 1990). Aurangzeb, the ultra-orthodox Muslim could not be very fond of painting, but did not forbid it, and the numbers of paintings produced during his reign do not seem to have been smaller than in the previous reign. However, he could not patronize the painting; consequently, the artists of the imperial court began shifting to other places.

iii. MINIATURE PAINTINGS

The term miniature denotes a portrait, a group of figures or a scene painted in small size with minute finish. It is usually done on paper, vellum or ivory. It can be done on fresco too. The size is mostly that of a page of a book, and often, the purpose is to illustrate a text. Some time done on a separate leaf called *wasle*, it stands by itself and is meant to be studied at leisure and in its minutiae. Sub pieces are usually collected in albums. In the Indo-Pakistan subcontinent miniature painting dates back to the Ajanta Cave temples in the Deccan. By the time the Muslims established their rule in the subcontinent, the Hindu tradition of miniature painting had already been established. The art of miniature painting received new impetus under the Mughals from sixteenth century onwards.

iv. ARCHITECTURE

One of the most distinguished features of Mughal rule in India was unique development in art. The Mughal emperors were great patrons of art and their period of about a couple of centuries witnessed wonderful progress in architecture. The beautiful buildings they erected in different parts of India still stand and serve as an imperishable index to their refined tastes and afford an excellent testimony to their cultural advancement. Mughal emperors raised a large number of buildings, which are, even today notable for the magnificence of their style. As to the nature of the style, different opinions have been expressed. Some call it an architecture foreign in origin, some call it Pathan, some characterize it an Indo-Muslim, some describe it as “Mughal” and some say it was native, in fact the style was an agglomeration of various styles, partly foreign and partly indigenous. (Ali.K, 1990)

v. MUSIC

Islam did not permit and approve of music, but Muslim mystics have looked upon it as permissible. Under the Mughals, the fine arts, literature and learning developed considerably. Babar was skilled musician. He is credited with the authorship of a book on Music. Akbar's skill in this art could not be equaled by musicians of experience. Mughals patronized music on a lavish scale, and in this Akbar led the way. About forty names are given by Abu-ul-Fazal, who were prominent musicians and instrument players, who flourished at Akbar's court.

The principal artists came from Gawalior, Malwa, Tabriz (Iran) and Kashmir. The most famous musician of the period was “*Tan Sen*”. He is stated by some Muslim chroniclers to have been brought up in the hospice of Shaikh Muhamad Ghauth of Gawalior, while Hindu tradition describes him as a disciple of Swami Haridas. It is not certain whether he formally adopted Islam, but his son Bilas Khan was certainly a Muslim. “A singer like him”, wrote by Abdul Fazal, “has not been in India for the last two thousand years” *Tan Sen* composed and introduced a *Malhar*, a *Todi* and a *Sarang*, which are known as *Mian Ki Malhar*, *Mian Ki Todi* and *Mian ki Sarang* respectively. Abul Fazal further writes:

“His Majesty pays much attention to music and is the patron of all who practice this enchanting art. There are numerous musicians at his court. Hindus, Iranis, Turanis, Kashmiris, both men and women. The court musicians are arranged in seven divisions, one for each day in a week. When His Majesty order, they let the wines of harmony flow and thus increase intoxication in some and sobriety in other.(Abul Fazal,1989). Jahangir inherited his father’s taste for music. He maintained a good number of singers and instrumental players at his court. The Iqbal Nama-i-Jahangir records the names of six specialists in the art. He observed the practice of arranging the singers into seven divisions. One division of them attended according to their turn, when the king or his women were pleased to call them and regaled them with their melodies. They received stipends according to their worth, with rewards in addition. Jahangir Dad, Chitra Khan, Parwez Dad, Khurram Dad and Hamza were musicians of repute at his court.(Muhiuddin, 1989)

Shahjahan was much interested in music, besides architecture. He was an accomplished vocalist and well-versed in the science of music. He was fond of musical entertainment. Before going to bed he was daily entertained with music and thereafter with books. The readers read from behind the curtain. The emperor listened them till sleep overtook him. His court, too, was thronged by musicians and singers of repute, of whom Rama Das, Mahabat, Lal Khan, Jagan nath, Sukh Sen and Sur Sen were expert in their art and enjoyed great reputation. He did not lag behind his forefathers in rewarding the skillful artists. Once, delighted with his performance, he, had Jagan Nath weighed against the gold and gave him the amount as reward. Shahjahan himself was a good singer. His songs were often thrilling. According to J.N. Sarkar, “the voice of Shahjahan was so attractive that many pure-souled Sufis and holy men with hearts withdrawn from the world, who attended these evening assemblies, lost their senses in the ecstasy produced by his singing.(Sarkar,1919). Aurang Zeb though averse to music, was himself a great singer and understood music. For the first few years of his reign he took a certain amount of interest in this art, but later, he developed a hostile attitude to it. He disbanded the large band of musicians attached to the royal court.(Ikram,S.M,1990)

2. FEMALE EDUCATION

Education in Muslim India was not confined to men only. In the Mughal period, we come across scholarly and cultured Princesses and women Saints. It is a fact that there was no separate education system for girls rather all educational institutions (Madrasas) were meant for boys. Women, owing to the *parda* system could not attend public institutions, but in nearly every noble man’s establishment a school mistress or governess was kept. General public could not enjoy the facility of keeping governess at home. Therefore, education amongst women class was not so common. Since the small girls did not observe *parda* (Seclusion), therefore, they sat with boys in elementary schools. Their education mainly consisted reading the Quran and learning the basic concepts of Islam. Most of the girls would attend *Maktab* as it was customary, that *Imam* of the nearby mosque would give time to the children for teaching Quran.(Noor Ullah, 1989)

The general tradition was, when a girl or boy was sent to *Muktab*, the *Bismillah* ceremony (Ceremony for starting learning) was performed by the parents. Similarly, on completion of the teaching of the Quran, the teacher was presented with gifts and *Ameen* ceremony as performed. It may be born in mind that the gifts and presents to the teacher did not contribute to his fees or remuneration.(Mohiuddin,1989). Mughal history does contain many names of women, who can be called as *Aalema* Poetesses, Authoresses, and well educated.³ There have been evidences that an institution for the welfare of women existed. A special stamp was used to issue orders for the betterment of ladies.⁴ Free education and freedom of education was noteworthy of Mughal period. Women were in no sense deprived, rather many excelled men in different fields of life. The mother of Noor Jehan invented a perfume, which is popularly known as “*Atr-e-Jahangiri*”.(Muhammad Saleem,1985). Mughal emperors usually appointed Persian ladies as tutoresses for their girls. In their education, study of literature, poetry, history and the like was more pronounced. Most of the Princesses knew the Quran by heart, and were well versed in Persian literature.

The nobles too, engaged tutoresses for their daughters. They either resided with the noblemen's families or went to their residence daily to teach the girls. It has to admitted, however, that arrangements for girls education were neither so elaborate nor so regular as in the case of boys, but Akbar, always in advance of his age, built a girls school at Fathpur Sikri. (Noor-ud-Din, 1960) The literary accomplishment of the ladies of the time will be illustrated by giving few examples of the achievements of ladies in different fields. Gulbadan Bano Begum, daughter of Emperor Babar, was only eight years old when her father died. Akbar on his accession to the throne, requested her to pen an account of Humayun's life. Though there is no record to show how she was educated, yet there can be no doubt that she must have been a learned lady. The resultant biography, *Humayun Nama*, by Gulbadan Begum, is a monumental work, unrivalled even *Tuzk-i-Jahangiri* and *Waqat-i-Alamgiri*. Brevity of its sentences, simple and plain words, popular phraseology and spontaneous expressions make the readers heart throb by joy. In *Humayun Nama* on the one hand, have been discussed wars, demands of political exigencies and public affairs, much height has on the other hand, been on culture, social customs and position of women in the society of those days. (Naumani, 1996).

Gulbadan Begum was prose writer and historian of a high caliber. Her personal library had a handsome collection of valuable books (Majeed Salik, 1981). Besides being literate, women were adept in military arts, mounted the horse while traveling, hunting or holidaying, some of them occasionally dressed in male attire. Women were skilful musicians and sang at their family gatherings not attended by any stranger. They were consulted in public affairs and men deemed it necessary to associate them with all matters of interest (Naumani, 1996). At elementary level the system of co-education was there. Girls and boys would attend *Madrassa* together. Till nine and ten years of age, there was no *parda*. (Muhammad Saleem, 1980) Most of the widows adopted teaching as their profession. They taught the girls at their residence to earn their living. (Hamiuddin, 1990)

Nur Jahan, her original name was Mehrun Nisa. After her marriage with Jahangir, she received the title of Nur Mahal, but was later distinguished by that of Nur Jahan. Little need be said of her administrative ability and beauty. Besides, her external beauty, she was an embodiment of wisdom and pithy and witty sayings poured from her lips, like the chatter of a nightingale. At repartee she was quick, witted, composed verses with Nur as her pen-name, which just suited her qualities. Her verses were elegant and witty, most appropriate to the occasion and company. She patronized the poets and appreciated good poetry. She was most learned and had complete mastery of Arabic and Persian. Her literary attainments, sagacity and shrewdness stand unrivalled. In extempore verification she ranked with the master poets of age long experience. Nature had endowed her with singular beauty, learning wisdom, talents, rhythmic sensibility and poetic temperament, likewise was gifted with the qualities of ingenuity and invention. The civilization and culture will ever remain indebted to Nur Jehan for her ingenious innovations in women's dress, ornaments and cosmetics. Before Nur Jahan the ornaments were crude and unshaped, the patron of dress lacked elegance. The dresses of ladies of Delhi and Lucknow in their various forms and fashions are relics of Nur Jahan's time. (Abdul Majeed Salik, 1989)

Jahangir paid special attention towards the welfare and education of women. He appointed a royal lady responsible for, to remain in touch with needy women and assist them in cash or kind. Thus free from financial worries, those ladies could give more time to education. (Jahangir, 1998). Shahjahan also patronized female education like his predecessors. Arjumand Bano Begum, later known as Mumtaz Mahal, was the dearly loved queen of Shahjahan. She was virtuous, good tempered and very learned. She did not participate in the affairs of the government or politics as Nur Jahan did, yet, in respect of education accomplishments and love of poetry; she was in no way inferior to Nur Jahan. She was admittedly competent in Persian and had a penetrating insight into poetry. Occasionally she herself composed verses. Mumtaz Mahal was especially concerned with providing monetary assistance to girls of needy parents and to men of learning and piety.

Two other princesses of the period were Jahan Ara and Zeb-un-Nisa. Jahan Ara's tutoress was Sadr-un-Nisa Khanum. Jahan Ara benefited from her treasure of knowledge. She had love for study. She was fond of writing and compiling books. She wrote "*Munis-ul-Arwah*", a well known work on the life of Khawaja Moinuddin Chisti. She had also very ably penned down the life sketches of many other saints. Jahan Ara was generous, hospitable, forbearing of refined taste and sensitivity, but averse to unnecessary pomp and show. When her father was imprisoned, she used to read books to him. (Abdul Majeed Salik, 1989) Aurangzeb himself a scholar, brought up his children in a way, to face the challenges of the time. Special attention was given to their education. Zeb-un-Nisa Begum was the eldest daughter of Aurang Zeb. She acquired mastery over Arabic learning and Persian literature.

She wrote an exquisite hand in *Nastaliq*, *Naskh* and *Shakista* styles of penmanship; was devoted to versification and loved poetry. She adopted “*Makhfi*” as her pen-name. Her verses were full of delicacy and elegance. She was unequalled in repartee and extempore versification. Some historians have associated the “*Diwan-i-Makhfi*” to her, while many disagree to it. Her court was virtually an academy, where scholars and doctors of every branch of science were there, busy with writing and compiling books. Most of these books were dedicated to her and the prefix “Zeb” formed part of the title. Among these one is *Zeb-ul-Tafsir*.(Sarkar,1980). The above illustration is mostly taken from women of the royalty or the nobility, but it should not convey the idea that education was confined to women of high class only. On contrary, the public was much interested in girls education. J.N.Sarkar disagrees with the version that girls of general public had access to education. He is of the opinion that majority of the girls were illiterate.

The fact, however, is that the Muslims always attended to the education of their womenfolk, among whom education was fairly widely spread. The education of children and sending them to *Maktab*, attached to mosques, was considered to be religious obligation by Muslim. Though the Indian ladies did not attain that degree of literary education as the Muslim ladies in Spain, e.g. Zainab, Hamda, Fatimah, Aishah, Maryam, etc; (Ameer Ali,1961), yet it will be observed from the illustration of few that the education of Muslim princess and general public was not neglected. Hence it would be a justified statement in the conclusion that Muslim ladies during Mughal rule in India could not have been ignorant as it is generally supposed.¹⁸ The Curriculum for girls was slightly different from that of boys. Girls were given religious education and particularly vocational subjects were also taught. It was believed that subjects pertaining to logic and general knowledge have no usefulness of ladies. Following subjects were included in the curriculum of girls.(Muhammad Saleem,1990)

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|----|-------------------------|---|
| a. | Tafsir : | Commentary on Quran. |
| b. | Hadith : | Mishkat Sharif, Hussan Hussain, Chahal
Hadith. |
| c. | Fiqah : | Preferably essentials about Prayers, Fasting and
other routine issues. |
| d. | Duties of Women: | Female education, Tahzib-un-Nisa, and
Mufeed-un-Nisa. |
| e. | Akhbar-i-Sulaf: | Qasaw-ul-Anbia, Hikafat-e-Auliya, Mathnavi of
Maulana Rome. |
| f. | Milad Sharif: | Milad-i-Shaheedi. |
| g. | Calligraphy. | |

At the end a list of few education ladies of the royal family is given. (Sabah-ud-Din,1987)

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|----|------------------------|---|----------------------------------|
| a. | Gulbadan Begum | : | Daughter of Babar. |
| b. | Gulrukh Begum | : | -do- |
| c. | Saleema Sultan Begum | : | Daughter of Gulrukh |
| d. | Maham Begum | : | Akbar’s Mother in law. |
| e. | Janan Begum | : | Akbar’s son Danial’s wife. |
| f. | Noor Jahan | : | Jahangir’s Queen. |
| g. | Jahan Ara Begum | : | Shahjahan’s daughter. |
| h. | Zeb-un-Nisa Begum | : | Elder daughter of Aurangzeb. |
| j. | Zenat-un-Nisa Begum | : | Younger sister of Zeb-un-Nisa. |
| k. | Badr-un-Nisa Begum | : | Younger sister of Zenat-un-Nisa. |
| l. | Zubaida-tun-Nisa Begum | : | Daughter of Aurangzeb. |

RECOMMENDATIONS

Following were the recommendations this study:

1. Educational institutions should be given full financial assistance as were in the Mughals regime and permanent sources being created for the sustenance of institutions.
2. The complete education system should revolve around the basic principles of Islam as were in the Mughals education periods. Aims and objectives of education should be according to Islamic concept of education. The society should be promoted to act according to the will of the Almighty Allah.

3. The experiment of Aurang Zeb period about compulsory education should be applied to our own country. The low literacy rate in 21st century can be overcome through well thought out planning.
4. A special place should be given to the subject of character building. So as to produce students, for which nation could be proud of being their next generation.
5. The art education was the center of Mughals education system and same efforts should be made for the best possible environment for education.
6. The science and technology education should be made popular at all levels and female education be made cheap and accessible.
7. Special grants should be released for procurement of new machineries and allied accessories.
8. Female education was not well patronized by Mughals as were the problem still exists in Pakistan. There is dire need to cater for female education on priority basis. Separate institutions should be opened and employment opportunities for female be catered for the improvement the status of females in this country.

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