

## Chapter II

### **Sultan- Mughal link in Mughal attire in India-**

An event of immense and lasting impact of Indian history was the advent of the Muslims in the North-West lured by tales of the fertile plains of the Punjab and the fabulous wealth of Hindu temples. Mahmud of Ghazni first attacked India in 1000 AD. Others raiders from central Asia followed him but these invasions were no more than banditry. It was only in 1192 that Muslim power arrived in India on permanent basis. In that year Mohammed of Ghori who had been expanding his power all across the Punjab broke into India and took Ajmer. The following year his general Qutub-ud-din Aibak took Varanasi and Delhi and after Mohammed Ghori's death in 1206, he became the first Sultan of Delhi.<sup>1</sup>

The Delhi Sultanate is a term used to cover five short-lived dynasties, Delhi-based kingdoms or Sultanates, the first three of which were of Turkic origin, the fourth Sayyid and the last of Lodis. The Sultanates ruled from Delhi 1206 and 1526, when the last was replaced by the Mughal dynasty. The five dynasties were the Mamluk dynasty (1206–90); the Khilji dynasty (1290–1320); the Tughlaq dynasty (1320–1414); the Sayyid dynasty (1414–51); and the Afghan Lodi dynasty (1451–1526).<sup>2</sup>

#### **Mamluk dynasty**

Rulers' Reign-

Qutub-ud-din Aibak (1206–1210): Founder of the Slave Dynasty.

Aram Shah (1210–1211): Eldest son of Aibak

Shams-ud-din Iltutmish (1211–1236): Son-in-law of Aibak

Rukn-ud-din Firuz (1236): Son of Iltutmish.

Raziyat-ud-din Sultana (1236–1240): Daughter of Iltutmish.

Muiz-ud-din Bahram (1240–1242): Son of Iltutmish.

Ala-ud-din Masud (1242–1246): Son of Rukn-ud-din Firuz.

Nasir-ud-din Mahmud (1246–1266): Grandson of Iltutmish.

Ghiyas-ud-din Balban (1266–1286): Son-in-law of Iltutmish.

Muiz-ud-din Qaiqabad (1286–1290): Grandson (on daughter's side) of Nasir-ud-din Mahmud (1246-1266).

Kayumar (1290): Son of Muiz-ud-din Qaiqabad.

### **Khilji dynasty**

Rulers' Reign

Jalaluddin Firuz Khilji (1290–1296).

Alauddin Khilji (1296–1316)

Qutb-ud-din Mubarak Shah (1316–1320)

### **Tughlaq Dynasty**

Rulers' Reign:

Ghiyath al-Din Tughluq (1321–1325)

Muhammad bin Tughluq (1325–1351)

Mahmud Ibn Muhammad 1351 (March)

Firuz Shah Tughlaq (1351–1388).

Ghiyas-ud-Din Tughluq II (1388–1389).

Abu Bakr Shah (1389–1390).

Nasir-ud-din Muhammad Shah III (1390–1393)

Ala-ud-din Sikandar Shah I 1393 (March–April)

Mahmud Nasir-ud-din (1393–1394)

Nusrat Shah (1394–1399): Grandson of Firuz Shah Tughlaq,

Nasiruddin Mahmud Shah (1399–1413): Son of Mahmud Nasir-ud-din,

### **Sayyid Dynasty**

Rulers' Reign:

Khizr Khan (1414–1421)

Mubarak Shah (1421–1434)

Muhammad Shah (1434–1445)

Alam Shah (1445–1451)

### **Lodi Dynasty**

Rulers and their reign

Bahlol Lodi (1451–1489): Founder of the Lodi Dynasty

Sikander Lodi (1489–1517.)<sup>3</sup>

Ibrahim Lodi (1517–1526).

Ibrahim Lodi the last ruler of Delhi Sultanate was defeated by Babur in the First battle of Panipat in 1526 and thus ending the Delhi Sultanate. The Sultan hegemony was broken and the Sultanate of Delhi passed into the hands of the Changtai Turks better known as the Mughals.<sup>4</sup> Without wasting any time Babur despatched a force under Mahdi Khwaja to occupy Delhi and another under Humayun to seize Agra. The twilight of the Sultanate had ended with Ibrahim, the night of people's suspicion and fear was not long, and the Mughal rule ushered a new dawn in India which brightened as time advanced.<sup>5</sup>

The impact of Islam permanently influenced the development of all areas of human endeavours- language, cuisine, architecture and most importantly the dress. The Sultanate period saw the increasing use of tailored garments such as robes, gowns and coats of extravagant fabric and trim. In the cities were to be seen costumes and dresses of various kinds.<sup>6</sup> Five centuries preceding the Delhi Sultanate, Moti concludes that jackets tunics and trousers became more common in 12<sup>th</sup> century.<sup>7</sup> The Miftahu-'l fuzala (1469) describes the *badana* as a robe on which three corned and four cornered pieces of cloth were stitched for decoration.<sup>8</sup>

The Sultan, the Nobles all the inmates of the harem and even the servants wore clothes of good quality.<sup>9</sup> The dress of the Sultan and the elite consisted of a *kutah* or head dress, a tunic worked in brocade and long drawers. On official occasion the Sultan wore four cornered head-dress (embroidered with gold thread and studded with jewels), long tartaric gowns and *quba* ) all buckled in the middle of the body, the Hindu aristocracy dressed like the Muslim aristocracy, except that in place of *kutah* they used a turban and in place of long drawers they wore dhoti trimmed with gold lace<sup>10</sup> which were imported from the regions such as Awadh into Delhi. Cotton cloth of a little superior quality was called calico (*kirpas*) and was widely used. Cloth of fine variety included muslin which was produced at Sylhet and Dacca in Bengal and Deogir in the Deccan. This was as fine and expensive as to be used only by the nobles and the very rich. Gujarat also produced many variety of fine cotton stuff. Barbosa tells us that Cambay (Khambayat) was the central for the manufacture of all kinds of finer and coarse cloth, beside other cheap variety of velvets, satins, *tafettas* or thick carpets.<sup>11</sup>

Religious groups of the Hindus and Muslims put on various types of clothes .the orthodox Muslims wore clothes of simple material like linen; they put on a long turban or a tall drawers cap loose gowns and wooden sandals .the Hindu ascetics wore the sprain jubbah and the Egyptian *dastar*.<sup>12</sup> The poor class believed in reducing their clothing to a minimum. They

usually went bare-headed and bare-footed a single dhoti was considered a sufficient and respectable dress. In the villages the peasants sometime put only a loin cloth (*langota*) which Babur takes pains to describe in detail. That was due both to climatic condition as well as poverty.<sup>13</sup>

In spite of the variety of dresses for Hindus and Muslims, a common type of Indian dress had emerged by the fifteenth century. The Hindu turban was quite popular among the Muslim of the upper classes, and the Hindu aristocracy adopted from the Muslim nobility the use of tight-fitting drawers and loose coat.<sup>14</sup> Right from the king and noble at the top, down to the humblest citizens, the Muslims had become thoroughly Indianized. The costly royal dresses, the glided and studded swords and daggers, the parasols (*chhatra*) of various colours etc. were the typically Indian paraphernalia of royal pomp and splendour. The use of rings, necklaces ear-rings and other ornaments by men was also due to Indian influence; they are forbidden under Islamic law. Similarly tight-fitting cloth for men and tight-fitting trousers for women (often worn underneath the *lahenga*) were adopted by the Rajputs from their Muslim neighbours.<sup>15</sup>

Of women's clothes they were usually two varieties. One consisted of a long *chadar*, not unlike the modern *sari*, a bodice with long sleeves and a brassiere (*angiyā*) for grown up maidens and married women. The other variety, was more popular in Uttar Pradesh, consisted of a *lahenga*, a long and loose skirt, an *angiyā* and a long scarf to cover the head.<sup>16</sup> Muslim women of the upper classes usually wore loose drawers, a shirt and loose skirt, an *angiyā* and a long scarf with the usual vest. In some places especially in Gujarat and the Deccan women wore shoes made of leather ornamented with gold and silk.<sup>17</sup>

Besides, women all over the country wore all kinds of ornaments, the rich of gold and poor of silver. Hindu women did not put on gold ornament below the waist.<sup>18</sup>

The Muslims all over the country dressed heavily but the Hindus were scantily dressed “they cannot wear more clothing” says Nicolo Conti. For the heat they only wear sandals, with purple and golden ties as we see in ancient statues. The south Indian kings and nobles also wore long hair. Some tie their hair at the back of their head with a silicon cord, and let it flow over their shoulders but their beards. There was no special uniform for any one, not even for soldiers.<sup>19</sup>

### **Fabrics under the Sultanate:**

Various varieties of cloth were both painted and printed by using blocks of wood. Apart from the manufacture of cloth, other miscellaneous goods such as carpets, prayer carpets, coverlets, bedding, bed strings, etc were also manufactured in other parts of Gujarat. Cotton cloth itself could be divided into two categories- the coarse (*kamin*) and the fine (*mahim*). The coarse cloth which was also called *pat*, was worn by the poor and the *faqirs*. It was often manufactured in household in the villages, but was also produced in some areas.<sup>20</sup>

Varieties of cotton cloths used during the reign of Delhi sultans:

1. *Pat* was the name of a coarse cotton cloth worn by the poor and devrishes.
2. Another coarse cotton used to make cloth was *Karpas*, the thinner variety priced at 20 *gaz* to the *tanka* and at 40 *gaz*, and thus being the cheapest piece of cloth in the time of Alauddin Khalji. Amir Khusrau also speaks as if *Karpas* was the meanest of cloth and the silk *Harir*, the most expensive.
3. *Bard* was another kind of low priced cotton cloth. According to Barani, a finer variety of it came from Lakhnauti (Bengal).<sup>21</sup>

Silk was imported from Bengal where silk worms were reared. However, a greater supply of silk yarn, including raw silk and that of cotton and silk mixed at Delhi and its neighbourhood. The silk at Cambay (Khambayat) was among the costly item of cloth controlled by Allauddin

Khalji. The *patolas* of Gujarat with many fancy designs were highly valued. In the cities were to be seen costumes and dresses of various kinds.<sup>22</sup>

Sultan Muhammad bin Tughluq maintains a Kharkhanas in Delhi for the embroidery works. The cloth for winter garments is imported mostly from Alexandria, while those of summer are woven in royal kharkhanas.<sup>23</sup>

The Sultan of Delhi had a *tiraz* factory (*dar-al-tiraz*) in which there were four thousand manufacturers of silk making all kinds of textiles for robes of honour (*khilla*), robes (*kasawa*) and presents (*itlakat*). Al-Umari while speaking about the dress of the nobles of Delhi during the reign of Sultan Muhammad Tughluq writes, “No Indian but the Sultan and those whom he permits could use saddles with gold embroideries. The rest according to him could use only silver embroideries.” Regarding the costumes of the Indians, he wrote, “Most of their tartar (*tartari*) robes are embroidered with gold (*muzarkasa-bi-dhahab*). Some wear garments with both sleeves having a tiraz border of gold embroidery (*zarkas*). Giving an account of Sultan Muhammad decided to recognise the Abbasid caliphate.” He paid allegiance to the representatives of the family, who were in Egypt in the year (1343-44 A.D) and in return he received a robes of value, they should inscribe the name caliph and nothing else. These are said to have been the specific orders given by Muhammad Tughlaq.<sup>24</sup>

Making an overview of the accounts left by Quluqshandi, Umari and Barani, there is no doubt that the Sultanate period was the time when there was a preponderance of gold/silver embroidery on dresses and on saddles and other leather works. The precious embroideries were affixed either on the arms or on the shoulders or in front or even at the skirt edges of garments. The use of such decoration by the Muslim aristocrats came into fashion at this time. One interesting custom noticed during this time was embroidering of the writings from Holy Scriptures with metal thread, indicating perhaps that this work was well absorbed in the mainstream of culture by that time. Gold embroideries in India seem to have reached a new

phase in history. This could be known from frequent references to costumes of different kinds embroidered with gold and silver by several workers. But what is important to note in this context is that initially the *tiraz* inscription in the name of caliph started to be made in *zarkas*. The makers of such embroideries were called *zarkisa*.<sup>25</sup>

Ibn Batuta gives interesting details of the gold embroidery during the Sultanate period (1287-1290). The beautiful exquisite *zari* works were found not only on the dresses and draperies, but Batuta has left a picturesque description about majestic pavilion, with five *parosals*, where Sultan Kaiqubad celebrated *Navroz* festival. The popular colours were violet, purple, and blue. The sultan used to wear a long coat and belt interwoven with high workmanship of gold. It seems that when the Sultans after the initial invasions settled down in Delhi, they adopted embroidery from the Tartar and Khotan. When Mahummad Bin Tughluq ascended the throne, *zardozi* became the dress of the court and courtly nobles. Amir Khusro the Persian poet also gave the details of gold embroidery during the period of Ilutmish.<sup>26</sup>

Fatuhah-i-Firozshahi, the autobiography of Firozshah Tughlaq, is of immense importance in regard of description of dresses of the Sultan which were made with embroidery. According to the account sultan wore *kulah* (turban) on his head, which was studded with precious stones. In public meeting the Sultan used to wear *Barani* (either of wool or silk) with its shoulders beautifully embroidered. Firoz Shah Tughluq classified embroidery into various types, accordingly the objects prepared for giving as presents by the kings or royal nobles should be the best ones; in other words these should be beautifully embroidered but at the same time restriction was imposed on figurative motifs on robes. Firoz shah ordered that only those symbols could be used for decoration which was allowed in the Shariyat. In his reign the clothes of rich people were made of silk, embroidered with gold or *zari* but from this time these have been banned as there was prohibition for such clothes in Shariyat and empowered only those garments which have been approved by the Prophet as lawful. From his account it



can be easily distinguish the Sultan by his dress which was lavishly embroidered by gold from other persons of noble birth. This is also evident in some painting of the period.<sup>27</sup>

Amir Khusrau in his works mentions stuffs both of foreign and Indian origin. Thus according to him Sultan Kaiqubad (1287-1290) sent to Bughra Khan's camp embroidery cloth of Cathay and Iraq. Among the silks are mentions *khazz*, *aksun* and *parniyan*. foreign stuffs namely, very soft atlas, *aksun*, which is said to a kind of fine painted chinese silk, *nasij* ( a kind of silken stuff embroidered with gold), *zarbaft* ( silk), *dibahaecin* (chinese brocade), *khazz* (Persian silk) and *harir* (silk).<sup>28</sup>

Amir Khusrau gives list of clothes controlled by Alau-ud-din Khalji, cloth from *kirpas* to *harir* which hide the body and used both in summer and winter from *sir* to *galim*, which greatly differ in their fibres, from *juz* to *khuz*, which are similar in structure. He even praise for muslin, manufacture both in North and Deccan. Fine quality of muslin in poetic expression.

*“The fineness of its cloths is difficult to describe: the skin of the moon removed by the executioner star would not be so fine. One would compare it with a drop of water if that drop fell against nature, from the fount of the sun. a hundred yard of it can pass the eye of needle, so fine is its texture and yet the point of the needle can pierce through it with difficulty. It is so transparent and light that it looks as if one is in no dress at all, but has smeared the body with pure water.”*<sup>29</sup>

During the reign of Alau-ud-din Khalji he ordered that fine stuffs i.e, *tasbin* (*kalmia*) *tabrizi* (embroidered brocades), *kharzhai* ( Delhi silk), *khimkhab* (brocades), *sustari harir* (silks), *cini* (chinese silk), are not meant for common people.

The contemporary Persian historians have left some interesting accounts of the costumes of Firoz Shah Tughluq and his courtiers and the dress of reforms he affected. At one place he is

said to have worn a *kulah* costing a lac of *tanka* which once belonged to his predecessor. In public audience he wore Barani with embroidered sleeves, but in private life he wore a shirt. The officers wore silken robes in public and shirts in private the turban and *kulah* were common articles he wears.<sup>30</sup>

For an interesting account of the Muslim of the fourteenth century we are indebted to Qalqshandi, the dress of the soldiers including the Sultans, Khans, Maliks and other officers wore gowns (*tatariyal*), *jakalwat* and Islamic qabas tucked in the middle of the body and short turbans which did not exceed five or six forearms. The garments were made of *bayd* and *jukh*. The nobility usually wore gold embroidered tartaric gowns which at times had gold embroidered sleeves and other put the embroidery between the shoulders like the Mongols. Their head dress was four cornered and ornamented with jewels, they pleated their hair in hanging lock expect that they put silk tassels in their locks. Their waist was girt with gold and silver belts and wore shoes and spurs. The judges and learned men wore ample gowns (*farajiyat*), striped material (*jaradiyat*), (*durra*) a garment opening in front and buttoned.<sup>31</sup>

Some of the information of the textiles in Sultanate period are:-

- Aksun:** Amir Khusrau mentioned it as black silk.
- Atlas:** It is a generic name for satin.
- Astar:** Generic name for any kind of silk lining.
- Bairami:** It is a Turkish word apparently muslin of very high quality as indicated by Ibn Batutah.
- Bard :** The word has been generally used in Arabic for a large wrapper which covered the body during the day and also in night.

- Barani:** The word used by explained as some sort of upper coat. Sultan Firoz is also said to have worn it and it is explained simply as a woollen or silken coat with embroidered sleeves.
- Bhaira:** It appears in the list of costly stuffs whose prices were controlled by Alau-ud-din Khalji.
- Bihari:** A high class muslin apparently manufactured in Bihar. Its loveliness and fineness have been emphasised by Amir Khasrau.
- Cini:** Barani explains it as a general name of silk stuff of Chinese origin.
- Deogir:** It is famous muslin from deogiri.
- Jhanbartali:** A very fine quality of muslin.
- Juzz:** A stuff of silk, where a single piece of : A stuff of silk, where a single piece of which has dyed in five colours.
- Katan:** Generic name for linen, best quality came from Greece.
- Khazz:** It is said to have been a kind of heavy plushy velvet material made of silk and wool.
- Kirpas:** Generic term used for all kinds of cotton stuffs.
- Mashru Shari:** Apparently it was a mixed silk and goat hair stuff.
- Nasij:** The silk stuff with gold brocades wrought with figures of birds and beasts.
- Parniyam:** A kind of silk as mentioned by Amir Khasrau.
- Sanbaf:** Fine muslin produced in Bengal.
- Tarbizi:** Silk or brocade imported from Tabriz in Persia.<sup>32</sup>

Barbosa mentions *Sanbaf*, the best of all textiles produced in Bengal. Ibn Batutah has left some interesting account about the textiles in Muhammad-bin- Tughluq time. Enumerating the present sent by Muhammad-bin- Tughluq to the emperor of China, he says, “in exchange of his present the Sultan sent him a better one namely one hundred good horses equipped with saddles and bridles; one hundred male slaves and one hundred songstresses and dancers, one hundred pieces of *bairami* cloth made of cotton which as to beauty had no equal; one hundred pieces of silk cloth called *Khazz*, the silk of each of them being from four to five different colours; one hundred pieces of *strinbaf*; one hundred pieces of *sanbaf*; five hundred pieces of the Kashmir woollen material of which one hundred were black, one hundred white, one hundred red, one hundred blue.”<sup>33</sup>

According to Barbosa, a kind of sash named *shirband* made in Bengal was liked by the Europeans ladies for their head-dress and by the Arab and Persian merchants for use as turban.<sup>34</sup>

Wool too was used in the Sultanate period. The finer qualities of woollen cloth and furs were largely imported from outside, and were almost exclusively worn by the nobles. The dyeing industry was also mention during the Sultanate period. Indigo and other vegetables dyes were responsible for the bright colours of the dresses. Weaving was also a house hold industry, carried out in towns or in some villages. The weaving material was purchased by the weavers themselves, or supplied to them by merchants<sup>35</sup>. The luxury items were however generally produced in the royal *kharkhanas* or worth shops. During the time of Muhammad-bin-Tughluq there were 4000 silk workers who wove and embroidered different types of robes and garments. Even in the reign of Firuz Shah Tughlaq there were number of slaves who worked in the royal *kharkhanas* of different types.<sup>36</sup>

The jewellers specialised in making curios articles were highly praised. During the reign of Sikander Lodi an artist by the name of Mian Tah was a genius in workmanship. He made an

ear ring in the design of a lotus, inside which was set a fly. When the woman put it in her ear, it seemed a bud so long as the head was kept still. As soon as the head was shaken, the bud opened up into a lotus, the fly flew out and hovered in front of the eye. When she stopped shaking the head, the fly returned to the lotus and became a bud once more. The artists could create such works of art because their art was handed down from generation to generation.<sup>37</sup> Even Babur describes that during the reign of Lodis there were endless workmen of every kind. There is a fixed caste for every sort of work and for everything, which had done that work or that thing from father to son till the reign of Mughals.<sup>38</sup> In reality, Indians had of course been sewing well in advance of the Delhi Sultanate. There are, for example, images of women wearing *cholis* (a short, fitted bodice) in the Ajanta cave paintings, dating from the 1<sup>st</sup> to the 6<sup>th</sup> century. Writing in 1322, the Persian poet, Amir Khusran said rapturously of Indian muslins, “*They are like a pleasant gift of a springtide and sit as lightly upon the body as moonlight on the tulip or dewdrops on the morning rose.*”<sup>39</sup> And in the sixteenth century, the Arab trader, Sulaimen, wrote, “*They are wove to that degree of fineness that they may be drawn through a ring of middling size.*” Cotton textiles remain a major Indian export up to the present day. And there is significant evidence, from the diary of Emperor Babur, to support the view that the *jama* (tunic) was worn by men before his invasion of India in the first quarter of the sixteenth century.<sup>40</sup>

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